Alice Faye Talks on Hollywood Temptations

SCREEN BOOK

MAGAZINE

January

10c

15c in Canada

NRA CODE

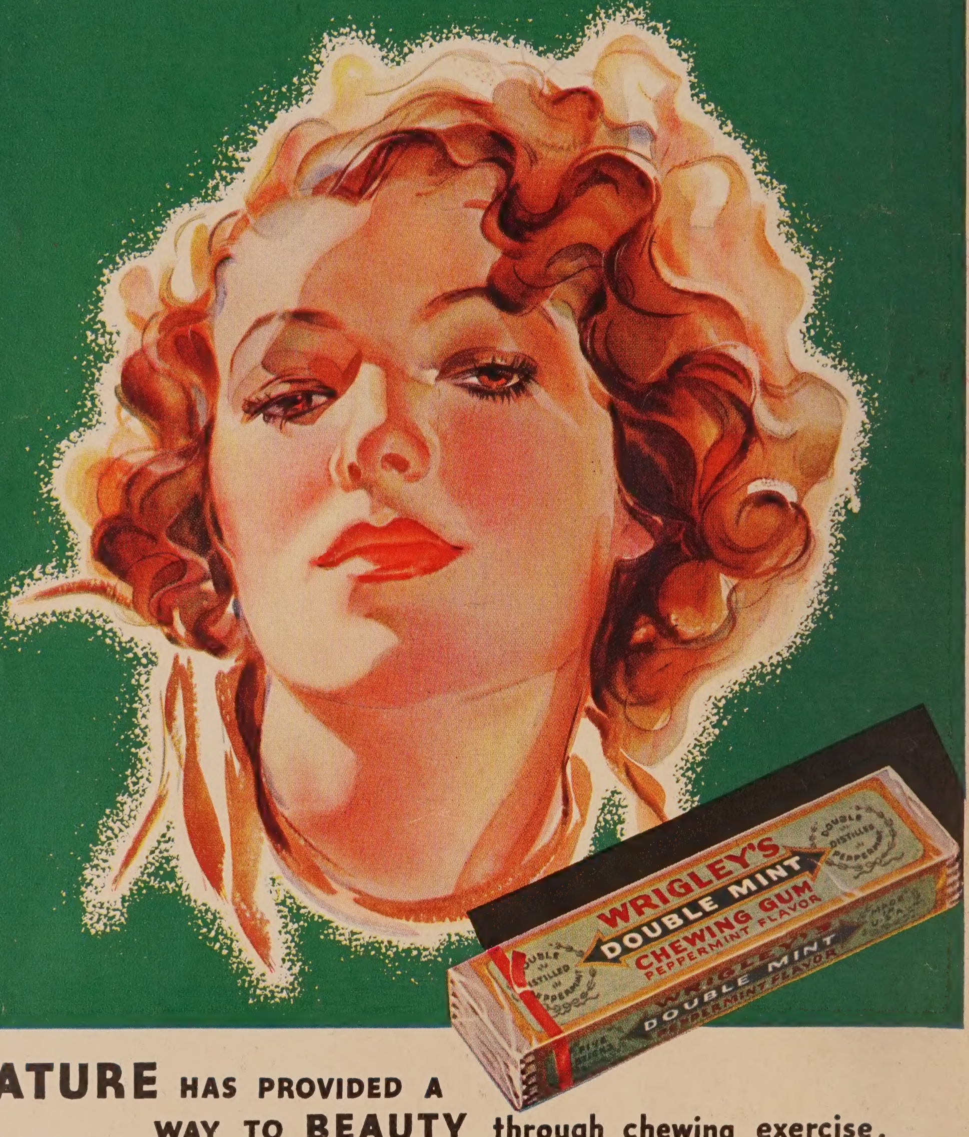
Jean Harlow

Hollywood Needs FATHER COUGHLIN

MAE WEST UNCENSORED

Double Mint Gum

FOR BEAUTY OF MOUTH AND LIPS


WRIGLEY'S
DOUBLE MINT
CHEWING GUM
PEPPERMINT FLAVOR
DOUBLE DISTILLED PEPPERMINT
WRIGLEY'S
DOUBLE MINT
PEPPERMINT FLAVOR

NATURE HAS PROVIDED A WAY TO **BEAUTY** through chewing exercise. *That is why* **DOUBLE MINT** *gum is so popular with the* **STARS** *of the screen and stage.*

P-R

A Dancing Darling (UNTIL SHE SMILES)

"Pink Tooth Brush"—

Makes her avoid all close-ups...dingy teeth and tender gums destroy her charm.

WHAT a heart-warming thing a lovely, swift little smile can be! And what a crusher of illusions it so often is.

It is true that a great many men and women are, unfortunately, *afraid* to smile. Neglect of the teeth, neglect of the gums, neglect of "pink tooth brush" have led to their own unsightly results.

No one is immune from "pink tooth brush." Any dentist will tell you that our soft, modern foods and our habits of hurried eating and hasty brushing rob our gums of needed exercise. Naturally, they grow sensitive and tender—and, sooner or later, that telltale "tinge of pink" appears.

DON'T NEGLECT "PINK TOOTH BRUSH"

And, neglected, that "tinge of pink" is often the preliminary to gingivitis, Vincent's disease—even pyorrhea.

Do the sensible thing—follow the advice of dental science. Get a tube of Ipana today. Brush your teeth regularly. But—care for your gums with Ipana, too. Each time, massage a little extra Ipana into your lazy, tender gums. The ziratol in Ipana with massage helps speed circulation, aids in toning the gums and in bringing back necessary firmness.

Your teeth will be whiter with Ipana. Your gums will be healthier. And your smile *will* be the magic thing it should be!

GOOD FOR TENDER GUMS
IPANA
TOOTH PASTE
BRISTOL-MYERS
NEW YORK
IS USED ALWAYS

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TOOTH PASTE

BRISTOL-MYERS CO., Dept. M15
73 West Street, New York, N. Y.

Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a 3¢ stamp to cover partly the cost of packing and mailing.

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The Newsmagazine of the Movies

SCREEN BOOK

JANUARY, 1935 VOL. XIII No. 6

ROSCOE FAWCETT, Editor
CARL A. SCHROEDER, Executive Editor

NEWS SCOOPS

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How Hollywood LOVE SCENES Are Filmed

Don't Miss This Unusual Story!

Sylvia Sidney and Gene Raymond in a scene from *Behold My Wife*

Love scenes on the screen are beautiful and romantic, but they are the most difficult of all movie work. In the next issue a popular writer reveals many remarkable facts and amusing episodes never before told about camera love-making. Read it in—

February SCREEN BOOK

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DAVID COPPERFIELD

ONE OF THE GREAT!

You have heard so much about it. The world's eagerness to see this beloved Charles Dickens novel on the screen will be amply repaid. The two years of waiting are at an end. Never before has any motion picture company undertaken the gigantic task of bringing an adored book to life with such thrilling realism. 65 great screen personalities are in this pageant of humanity, adapted to the screen by the famed Hugh Walpole. The original scenes, the vivid characters, the imperishable story . . . they live again!

METRO - Goldwyn - MAYER

Directed by GEORGE CUKOR
Produced by DAVID O. SELZNICK

The Hollywood LOWDOWN

By the
Star Reporter

Read all the intimate news and gossip about Hollywood favorites first in SCREEN BOOK!

An unusual snapshot of Doug Fairbanks, Jr., dancing with Gertrude Lawrence in London. Friends predict an early wedding

Rudy Vallee Changes

RUDY VALLEE'S current trip to the coast to make a picture for Warner Brothers and also to continue his weekly broadcasts reveals a far different Rudy than the one Hollywood previously has known. Rudy now pays attention to football games and other sporting events, giving Hollywood night clubs a wide berth. He has leased a home in Hollywood and several members of his band live there with him. The only girl he seems to give any time to is—hold everything—Mary Pickford!

Gaynor in Hiding

IN A little mid-western town SCREEN BOOK'S ace reporter stopped while traveling across country and discovered Janet Gaynor hidden beneath a huge picture hat. Janet was shortly to have her fortune told and had disguised herself behind dark glasses to keep her identity unknown to the seer.

What a Battle!

DURING the shooting of *Romance in Manhattan* approximately forty extras literally fought for the privilege of kissing Ginger Rogers. It was all in the script, and Ginger was most assuredly a well-kissed girl when the director finally completed the shooting.

How Stars Rate

GINGER ROGERS is tops right now in the number of letters received monthly by admirers. She gets about 6,200 letters every thirty days. All-time record belongs to Billie Dove who in the height of her glory hung up a record of 31,000, with Colleen Moore second at 23,000 and Clara Bow a good third with 22,000. Reason for drop in number of letters received by stars is that studios found it too expensive to give away autographed portraits. To cover cost of the photos and mailing the usual charge is now twenty-five cents, which accounts for fewer letters.

—*Wide World*

Johnny Weissmuller and Lupe Velez present a perfect picture of contentment as they arrive in London on their second honeymoon and are greeted by many hundreds of English admirers

Economical Lady

IRENE DUNNE has the champion voice in Hollywood. This isn't just a compliment to Irene's grand singing, but to her remarkable record for never having spoiled a scene from the sound man's point of view with mumbling, hissing or otherwise spoiling her spoken lines.

Movie Tough Guys

DOWN the street comes Nat Pendleton, the movie tough guy who once quit amateur wrestling because of a lack of worthy opponents. With Nat is his bodyguard. Here comes another tough hombre—Warren Hymer. Warren has *two* bodyguards. But Jimmy Cagney is out of style. He walks alone!

Mystery Disclosed

JOAN CRAWFORD wondered why she suddenly began to be bothered by crowds of tourists who stopped their cars and even ate picnic lunches in front of her home. Presently she discovered the reason. One of those roadside "Guide to Movie Homes" had actually learned where she lived!

Shirley's Family Tree

SHIRLEY TEMPLE'S father has had the family tree traced from the little bud that is Shirley to its very roots, back through the pre-Revolutionary New England to old England. The reason it became necessary is this: Literally thousands of letters are pouring in on the family from other Temples, claiming relationship.

Famous Swanson Fan

THE crowd that followed Gloria Swanson on a window shopping tour down Hollywood Boulevard the other day saw an odd thing happen. The woman

[*Continued on page* 8]

RKO-Radio's Christmas Gift to the World

Katharine

HEPBURN

in "THE LITTLE MINISTER"

by SIR JAMES M. BARRIE

With JOHN BEALE and ALAN HALE

An RKO-Radio Picture

Directed by Richard Wallace • A Pandro S. Berman Production

Another glorious Hepburn romance to share your treasured memories of "Little Women". Another beautiful RKO picture from one of the great love stories of the ages. Another radiant acting triumph by the year's outstanding star, as she brings you a role endearingly different—the fire and wistful tenderness of Barrie's immortal Gypsy "Babbie". Really something more than a motion picture—a Christmas gift for your heart!

All of life's gladness . . . all its pain . . . blended in love's old sweet song!

The Hollywood LOWDOWN

Read
It First In
SCREEN
BOOK

[*Continued from page 6*]

who came hurrying down the street in the opposite direction, but paused with the rest to stare at Gloria, was our own Greta Garbo.

Defending Mae

A WRITER in an "exposé" publication recently stated that the reason Mae West gives relatively few interviews is because she can't cope with the wits of the interviewers. What a laugh! Mae can match wits with anybody! Recently at a banquet she ad-libbed in a wise-cracking duel with Hollywood's most famous jokesters and topped every gag with a better one.

Astaire Antics

SITTING behind Fred Astaire at the preview of his recent picture, *The Gay Divorcée,* is a memorable experience. Fred was so nervous, presumably over the audience reaction to his work, that he acted with himself on the screen, writhing, laughing and groaning. Nobody complained because those nearby sympathized with his excitement.

Hectic Hepburn

NOW Katharine Hepburn is having to dodge someone besides photographers and reporters. News got out that she was helping unknowns to make good. Her former stand-in, Adalyn Doyle, is one, and Adalyn's sister, Pat, is now Katy's stand-in. So currently, Katy is being pursued by equally ambitious girls who want a boost from the great Hepburn.

Jack Oakie Stopped!

YOU can't often strike Jack Oakie speechless, but this gag did. He stopped to make faces at a cage of monkeys in the studio the other day. "Hi, feller," said Jack to one of them. "Hello, you baboon!" the monkey snapped back. Eyes popping, Oakie stared at the monkey until the explanation was furnished by a sound man who had concealed a microphone in the cage and hidden nearby.

Claudette Wouldn't Do!

"HI, SWEETHEART!" cried a tough-looking youth, starting to climb into Claudette Colbert's coupe as she drew up to a curb in Hollywood. Just as the star was about to scream for a cop, the youth stared at her and exclaimed: "Excuse me, miss, you're the wrong party. My girl friend drives a car just like this."

Invisible Man

HENRY HULL, a decidedly good-looking young man, goes places in Hollywood but few recognize him. His disguise in *Great Expectations* conceals his real appearance as thoroughly as did his stage makeup for *Tobacco Road.*

Cop Wouldn't Croon

THERE'S a croon-proof cop on the Los Angeles traffic squad. He arrested Rudy Vallée not long ago for doing forty-five in a twenty-mile zone. Rudy tried a few excuses but the cop smilingly shook his head. "It's still forty-five in a twenty-mile zone, even if you croon it!"

Our Frances Drake

"GIVE SCREEN BOOK readers my love and tell them I'm happy to be playing in Joan Crawford's *Forsaking All Others,"* says Frances Drake, who was chosen by SCREEN BOOK readers as the most promising young player in 1934. The readers were right—Frances has been going places ever since. Her task in the new film is to steal Bob Montgomery away from Joan.

Connie Comes Home!

SCREEN BOOK'S cameraman snaps Connie Bennett from aloft as she returns from her European vacation

Joan's New Car

Almost any day in Hollywood you can catch a glimpse of a beautiful white roadster flashing up and down the boulevard. It's Joan Crawford in her swank new sport car which is fitted completely in white from stem to stern

Crosby Twins

AT LAST Bing has found a way to tell one of his twin sons from the other. Little Dennis, five minutes older than his brother, Phillip, has a big dimple at the corner of his mouth when he smiles. Phillip hasn't.

Lucky Accountant

SALLY LUND, of the Paramount accounting department, not only won $2,010 on the recent Irish sweepstakes but made herself famous on her own home "lot" as well. News reel shots were taken of her, and stars from Mae West and Marlene Dietrich down sought her out to congratulate her. Sally's now sporting an autograph album filled with their little notes of congratulations.

Oliver Reduces

OLIVER HARDY, rotund comedy pal of Stan Laurel, emerged from the hospital the other day declaring he'd lost a lot of weight along with some tonsils. Stan bet him he hadn't. A careful weighing proved Oliver was right. He'd lost weight—just about the weight of his severed tonsils!

The Fan Club Register

A new service for SCREEN BOOK readers who seek reliable information about movie fan clubs

WITH many movie fan clubs already enrolled, SCREEN BOOK now can offer through this department, the names and addresses, as well as incidental information, regarding these organizations. Today the membership in legitimate movie fan clubs the world over numbers in the many thousands, and it is with a view to encouraging these organizations and to eliminate "club racketeers" that *The Fan Club Register* has been originated.

Among the first to register is *The Fan Club Federation,* which consists of members of the Jean Harlow, Mae Clarke, June Clyde, Ginger Rogers, Norma Shearer, Bette Davis and Francis Lederer clubs, in addition to several others. The president is Gwen Troughton, who states her organizations purposes clearly:

"The club aims to foster recognition of fan clubs as a constructive force. We aim to be the champions of the stars, to see that they get a square deal at the hands of the public and the press. We all fully realize that stars are private individuals and real humans just as we of the club and we believe in emphasizing a constructive, positive attitude to overcome the pessimism of a biased and narrow-minded minority."

THROUGH this department, SCREEN BOOK will be pleased to supply all available information concerning cost of membership, enrollment and the names of officers of all movie fan organizations. Simply write a letter to *The Fan Club Register*, 305 Baine Studio Bldg., 6605 Hollywood Blvd., Hollywood, Calif., enclosing a self-addressed, stamped envelope to insure an immediate reply.

These attractive young ladies, officers of *The Fan Club Federation,* were recently installed at the organization's first meeting in New York City

THE COMEDY SUCCESSOR TO "IT HAPPENED ONE NIGHT"

GREAT ALONE... PERFECT TOGETHER!

WARNER BAXTER MYRNA LOY

IN

"Broadway Bill"

A FRANK CAPRA PRODUCTION

By ROBERT RISKIN

Based on the story by MARK HELLINGER

with

Walter Connolly—Helen Vinson

A COLUMBIA PICTURE

COLUMBIA PICTURES

Ask at your favorite theatre when this picture will be shown

HANDCLAPS and HISSES

All letters should be addressed to
The Editor, SCREEN BOOK, 52
Vanderbilt Avenue, New York City

STOP! LOOK! LISTEN!

In honor of Carole Lombard's fine performance with May Robson in *Lady by Choice*, SCREEN BOOK is offering an EXTRA prize of $10.00 for the best letter from a reader in praise or constructive criticism of Carole's screen work. Tell what you like or don't like about her in 100 words or less. The prize will be awarded in an early issue and the winner will receive a personally autographed portrait and a letter from the star in addition to the $10.00. Send your letter today!

$15.00 Letter
John Boles Complaint

I WANT to register a complaint about the rôles being handed to John Boles. Or perhaps I should say "rôle," for in his last three or four pictures, he has played the same part—that of the weak, inconsistent married man whose great love is his back-street lady. Irene Dunne, Margaret Sullavan and Ann Harding may come and go in different pictures, but the plot and Mr. Boles will remain the same. Give him some kind of a rôle-change, and tear up the old back-street formula. Please!—**Helen Stappenbeck, 3171 Sacramento St., San Francisco, Calif.**

$10.00 Letter
In Behalf of Sin

IN VIEW of the leagues of Thisa and Thata and the many newspaper articles regarding the decline of Mae West and the other "Sisters of Sin," the record of a $60,000 gross done by Mae's *Belle of the Nineties* at the Chicago Theater is food for thought. Irrespective of how loud and long others might rave with tongue or pen, the final analysis lies in the box office figures. It then appears that it is self-evident that we cannot be told what to see, whom to like and when to go. Mae must be enjoying the proverbial last laugh now.—**Louise L. Kramer, 1117 Fourth Avenue, Peoria, Ill.**

$5.00 Letter
A Minister Speaks

AS A member of the Christian Ministry I feel that it is my duty to compliment both the producers and actors of *Our Daily Bread*. The theme is mighty and the acting for the most part is convincing and realistic. I believe that Tom Keene, the leading lady and "Louie" deserve much applause. This picture, with its reverence, its courage and its inspiration, presents a great message of hope to the many depressed, distorted and broken lives today. Hats off to the makers!—**Rev. E. F. White, 30 Evans Way, Boston, Mass.**

We thank Rev. White for his contribution and know that many readers will appreciate his statements in view of the popular misconception that all members of the clergy disapprove of movies.

$1.00 Letter
Too Much Ballyhoo

ISN'T there much ado about why Joan Blondell is leaving the screen? With all due respects to the loveliness and acting ingenuity of Miss Blondell, I have a sneaking suspicion that she is overpublicizing her reasons for leaving the screen. Other actresses went through the stage of motherhood and either returned or left the screen. But none of them did either with a lot of jargon or ballyhoo. In spite of Joan's loudly lauded retirement and her evident joy in motherhood, she may yet return to the screen. A mother is wonderful, but so is a great actress. Let the laurels of either shine out for themselves.—**Antoinette Caha, 2109 So. 58th Ave., Chicago, Ill.**

$1.00 Letter
Like an Oasis

AMID the bewildering array of high tension emoting, hard-boiled sophistication, trying-hard-to-be-funny business which forms the menu of our movie diet list, the delicious naturalness of Jean Muir is like the refreshing oasis in old sun-baked Sahara. To watch her wrinkle her nose is more soul-satisfying than the whole unlimited range of Crawfords, Swansons and Garbos, with their facial contortions which are supposed to register their love-hate pressure. "*Desirable*" is surely the right word for her, and I hope directors will have the good sense to provide her with such parts as that one.—**Jennie Little, Columbus Ave., Bristol, Conn.**

[*Continued on page* 74]

EXTRA
NEWS IN BRIEF

Facts and Figures: $41,200 is the bill presented to the Marie Dressler estate by the government for income taxes . . . Billie Burke is $300 poorer because thieves stole a fur lap robe from her car . . . Statistics show that 125 fatalities can be charged to movie flying, which figure includes stunt men and newsreel cameramen . . . Census figures on the amount of money paid into the box offices the country over during 1933 reveal that people of 42 states shelled out $177,169,000—which shows that a few of us still like to attend movies.

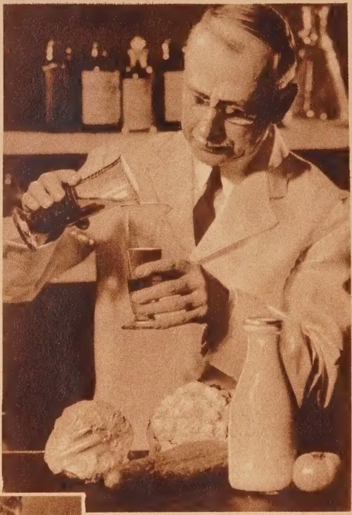
Goodbye to Romance: Eleanor Hunt, one-time leading lady for Eddie Cantor, sues her husband, Frank G. Nolan, for separate maintenance . . . Engagement of Merle Oberon to Joseph Schenck called off.

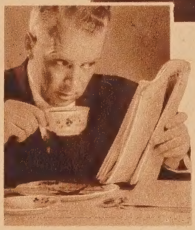
Deaths: Mother of Paul Muni passes on . . . Lew Tellegen, once a foremost stage and screen favorite, a suicide.

Little Nuggets of News: Rudy Vallée given a ticket for speeding and couldn't croon his way out of it . . . Jimmy Savo, in a charity game at Nyack, New York, steals three bases—still at large . . . Vic McLaglen injured in auto crash, but is back on his feet . . . Helen Mack has her tonsils snipped . . . Spencer Tracy on vacation in dear old Waikiki . . . Joan Bennett and hubby, Gene Markey, buy a little farm in Connecticut . . . Louise Fazenda and Hal Wallis do the same near Hollywood . . . Born to Joan Blondell (Mrs. George Barnes), a boy.

—*Wide World*

To the bride and groom! Ginger Rogers and Lew Ayres drink a toast to their happiness together. For the latest interesting news about Ginger, see page 36





Hurried meals, nervous strain, wrong eating habits are frequent causes of acid indigestion.

Why You Have
ACID INDIGESTION

And a Great New Advance in Relieving Fussy Stomachs

THERE are many causes for the acid indigestion which at times troubles almost everyone. Eating too fast, an American habit, is one cause. Nervous strain and high tension living, another. Wrong habits in diet such as eating too much rich, highly seasoned foods—too many acid-forming foods—are at the bottom of a great deal of trouble. Then many people complain of certain foods, often their favorites, which for some reason, cause trouble. Even healthful fruits and vegetables contain certain acids or other chemical substances which may be irritating.

Quick, Safe Relief

A splendid way to relieve the distressing symptoms of acid indigestion is to munch 3 or 4 of the new antacid mints, called TUMS, after meals. TUMS have a distinct advantage over older methods. They contain an antacid which is neither acid nor alkali except in the presence of acid. This element acts as what scientists call a *buffer*—it neutralizes excess acid but never overalkalizes the stomach. When the acid conditions are corrected, if there is any excess of TUMS it passes on undissolved and inert, and without having to go through the blood and kidneys. Unlike raw, caustic alkalies, TUMS soothe the stomach, instead of irritating it.

When mistakes in eating, drinking, excess smoking, cause your stomach to pour out too much acid, try TUMS. You will find them very pleasing, just like eating a dainty candy. They work so quickly to relieve the annoying heartburn, sour stomach, gas, bloating, and are harmless.

Eat Favorite Foods

You'll find you can eat many favorite foods without bad after-effects. Or when you're not feeling just right, try eating 2 or 3 TUMS. You may be surprised at the difference they make. TUMS come in small rolls convenient for pocket or purse, so you can always have them handy for quick relief. You will find them in any drug store—only 10 cents. (TUMS contain no soda.)

FREE *1935 Calendar-Thermometer, beautifully designed in colors and gold. Also samples TUMS and NR. Send stamp for postage and packing to A. H. LEWIS CO., Dept. 8-ACC, St. Louis, Mo.*

TUMS FOR THE TUMMY

EAT LIKE CANDY TUMS 10¢ STOMACH DISTRESS

10¢

HANDY TO CARRY

TUMS ARE ANTACID
NOT A LAXATIVE

For a laxative, use the safe, dependable Vegetable Laxative NR (Nature's Remedy). Only 25 cents. NR

• MARIAN NIXON, RKO-RADIO STAR

Hollywood Offers You 3 steps to Beautiful Hair

Screen stars say, "Your hair is the key to your personality." Merely by a different hair arrangement a star can transform herself instantly from a boyish minx into a queenly beauty. First, the secret of a fascinating hairdress is a wave of soft, lustrous natural beauty. For this very reason natural **DUART WAVES** are featured in 89 Hollywood Beauty Salons and are the choice of Hollywood's stars. ● Second, Hollywood beauty experts recommend **DUART RINSE** after every shampoo. It cleanses and reveals the true brilliance of your hair. It TINTS just enough to accent the natural hair color. 12 correct shades. Not a dye. Not a bleach. Package of 2 rinses, 10 cents. Third, if after shampooing your hair tends to be dry or too fluffy, use **DUART PERMANENT WAVE OIL** It will restore the natural soft silkiness everyone admires. 15 cents. At your Beauty Salon or use coupon below.

DUART
HAIR RINSE
CHOICE OF THE STARS
DUART
PERMANENT
WAVE
OIL

DUART
Choice of the Hollywood Stars

SEND 10¢ FOR DUART RINSE AND 15¢ FOR PERMANENT WAVE OIL. 25¢ FOR BOTH. MAIL THIS COUPON TO DUART MFG. CO., 984 FOLSOM STREET, SAN FRANCISCO, CALIFORNIA

☐ Check here for full size bottle of Duart Permanent Wave Oil.

☐ Black
☐ Dark Brown
☐ Chestnut Brown
☐ Titian Reddish Brown
☐ Henna
☐ Golden Brown
☐ Titian Reddish Blonde
☐ White or Gray (Platinum)
☐ Ash Blonde
☐ Medium Brown
☐ Golden Blonde
☐ Light Golden Blonde

Name..

Address..

City.......................................State.......................

Christmas Gifts of the Stars

—Posed by Dorothy Dare, Warner Brothers player

From this list of unusual gifts received by the stars last year you can learn what is in store for Hollywood favorites during this Yuletide season

Clark Gable—A long rifle used by Daniel Boone in the early days of Kentucky.

Claudette Colbert—A picture of herself made entirely of pressed butterfly wings.

George Raft—A pair of boxing gloves worn by Gene Tunney.

Ginger Rogers—A formal proposal of marriage from a Persian Potentate.

Greta Garbo—A box of Swedish bread from her homeland.

Bing Crosby—A complete set of burglar tools.

Jean Harlow—A nifty built-in makeup kit for her car.

Victor McLaglen—From Edmund Lowe, a dinosaur's egg, 1,000,000 years old and inscribed: "From one hard egg to another."

Madge Evans—A tiny African deer, less than too feet high.

Mae West—A set of rare, perfectly-matched yellow diamonds.

Gloria Stuart—A miniature statue of Mahatma Ghandi.

May Robson—A carved ivory miniature of Marie Dressler.

Myrna Loy—A rare perfume, blended especially for her by one of the oldest firms of perfume vendors in the world.

Margaret Sullavan—An English holly bush from a British friend—it's still growing.

Janet Gaynor—A radio set made with pink mirrors, from her friend, Margaret Lindsay.

Ann Sothern—A white ermine wrap, from herself to herself.

Warner Baxter—A Barbecue pit from his wife.

Richard Dix—A doghouse made in exact miniature of his home.

Baby LeRoy—A midget automobile.

Gene Raymond—A football used in a big Thanksgiving day game.

Constance Bennett—A miniature pagoda, brought by her husband from Bali.

Dolores Del Rio—A complete horoscope, consisting of over thirty pages of closely typewritten predictions.

Lew Ayres—A meteorite, sent by a fan who knew of Lew's weakness for astronomy.

Wallace Beery—Zeiss binoculars.

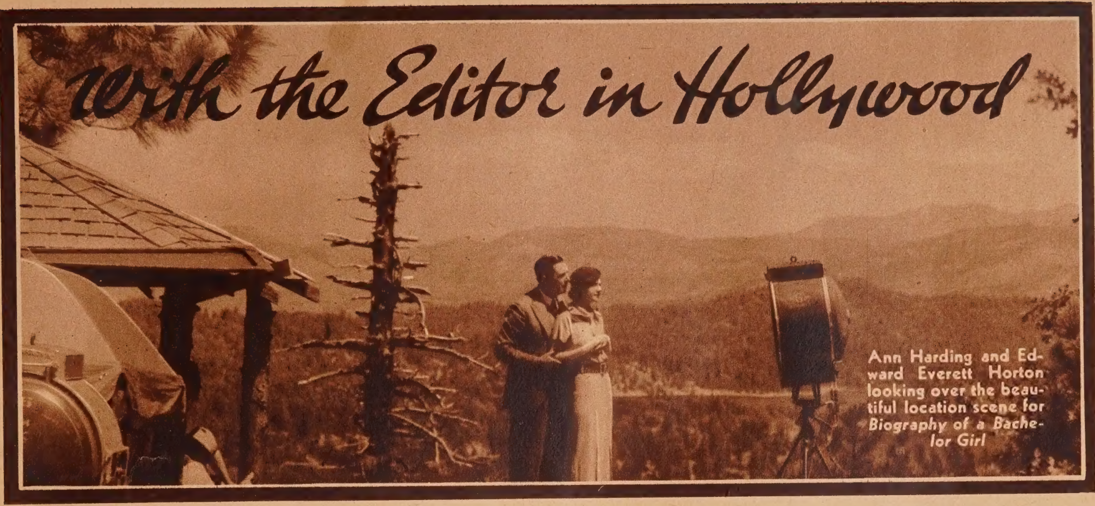
Joan Blondell—A technicolor camera from her husband.

Joe E. Brown—A baseball bat from Lew Gehrig.

Nancy Carroll—Platinum jewel case.

Bebe Daniels—From her husband, Ben Lyon, a topaz clock.

With the Editor in Hollywood



Ann Harding and Edward Everett Horton looking over the beautiful location scene for *Biography of a Bachelor Girl*

THE chances are that you never will see Charlie Farrell and Janet Gaynor together again in a picture. It is an open secret that Charlie, despite his friendship with Janet, has resented playing second fiddle to her in their pictures. Recently, Charlie hiked off to Europe for the sole purpose of proving that he could get by on his own—and, oh, the bitter irony of it all when he discovered that his leading lady was known as "the Janet Gaynor of Europe."

● ***Take it from Jack Oakie, it never pays for one actor even to glare at another in public. If they do, headlines the country over will promptly proclaim it "another Hollywood brawl."***

OUT in Hollywood, the wiseacres who hang around local bars will give you odds on anything. One greenback will bring you ten that Cary Grant and Virginia Cherrill DON'T make up . . . seven to one says that Conrad Nagel and his former wife will marry again within a year—but not each other . . . even money says that Garbo won't marry within two years . . . Likewise, the boys will give you odds that Jeanette MacDonald and Bob Ritchie have been married for months—but not after they have read Jeanette's interview in this issue. Personally, I think roulette is a sound investment compared to betting on what will or will not happen in Hollywood.

● ***Jot this down in your Hollywood note book. A singing movie star, Jeanette MacDonald, for instance, is referred to in Hollywood slang as a "canary." And when a player is "planted" the term refers not to burial, but to the act of being signed for a picture.***

FACTS you and I never knew until now—That when Marie Dressler's private belongings were sold at auction the only star known to purchase some of those things that were nearest and dearest to our much-mourned favorite was Polly Moran. Those outside the cinema colony took the rest . . . That Charlie Chaplin is completely devoted to his two sons and frequently is seen buying them anything and everything in boulevard shops . . . That W. C. Fields, who has been offered some $100,000 for radio appearances in addition to his princely cinema salary, was once asked by Hollywood bosses to labor for $25 a week. And did he turn up his nose!

● ***For rare enjoyment we highly recommend Gene Fowler's Father Goose, a tome which tells in rare language the story of Mack Sennett, most famous producer of comedies. You'll enjoy the imaginary Indian language, some of which will make your face red if you know how to unscramble pig Latin.***

A LETTER from Evelyn Venable reveals the fact that she never was prohibited from being kissed in a picture and that all the publicity she received to the effect that her father wanted her to be the "great unkissed" is false as an extra's beard. "The myth started one day when my father happened to be on the set and discussed with the director a certain scene in which Kent Taylor was supposed to kiss me," writes Evelyn. "Father thought that a kissing scene in this particular spot would slow up the picture—and the director agreed with him. But visitors on the set didn't understand—and passed along the whole amusing story about the ban on kisses!"

● ***In a recent interview a famous male star startled the film colony by admitting that he was the father of a boy in his teens. What has just been discovered is that the lad really is the son of the star's dead sister. Through all of these years the star has been a real father to the boy without anyone catching on.***

IF YOU are looking for some place to get rid of that nest egg you are hatching, take a tip from the stars who have been doing rare things with their spare cash of late. For instance, Bebe Daniels, who owns that swank little gown shop in Westwood Village, has opened another in Palm Springs. Bing Crosby owns half the body and soul of Freddie Steele, the mean fisticuffer. George Raft claims a like interest in Maxie Rosenbloom, popular light-heavyweight king. W. C. Fields gets dividends from a fight club which is run by James J. Jeffries. Leon Errol, of rubber leg fame, wanted a place to hang out in so he purchased a beer joint, calling it "The Pussy Cat." Ever since, the place has been resounding with wallops to the cash register, and you can find many of Hollywood's famous there any night.

● ***Hollywood's greatest surprise of the season is Mady Christians, unknown to Americans now, but the girl who will be headline news in another month. Watch for her début in* The Wicked Woman.**

EVERYBODY is picking the "best this" and the "most that" so I see no reason why I shouldn't join in the fun. Allow me to present *Hollywood's Supreme Seven*, together with my reasons for so honoring them. Here we go. 1. *May Robson*—because with *Lady by Choice* she fills as well as anyone ever will the vacant chair in the Cinema Hall of Fame left by Marie Dressler. 2. *Kitty Carlisle*—because, as Bing Crosby's leading lady in *She Loves Me Not* and *Here Is My Heart*, she has attained stardom more quickly than any other newcomer. 3. *Fred Astaire*—because he is the first dancer ever to become an outstanding movie success. 4. *Helen Hayes*—because in *What Every Woman Knows* she proves that she is without peer as a dramatic actress. 5. *Anne Shirley*—because after *Anne of Green Gables* she becomes a worthy rival to Janet Gaynor. 6. *Myrna Loy*—because with *Broadway Bill* she continues the only unbroken succession of perfect performances I have ever seen. 7. *Ginger Rogers*—because she is as intelligent as she is beautiful and because, when asked to choose an actress to interview for this issue, Louis Sobol, the famous Broadway columnist, clamored for Ginger without hesitation.

● ***"What does the average star—?" Such is the leading question asked by many letters that clutter my desk. Finally, in self-defense, and with the aid of numerous statistics I have discovered that mythical creature known as "Miss Average Star." By studying facts about fifty of our best-known actresses I find that this ideal young lady is twenty-six years old, weighs 112 pounds, has been in Hollywood five and one-half years. She has two servants, drives two cars, likes swimming, tennis, golf—in the order named. She is blonde (most of the time), stands five feet, three inches in height and most dislikes insincerity. "Miss Average Star" has to her credit one and one-half husbands!!!***

Nancy Carroll Makes a Brilliant Come-back!

Opposite George Murphy in "Jealousy" Nancy Carroll again flashes into the limelight as one of the screen's most popular stars. In the circle above, Nancy is shown rehearsing a dramatic moment from the picture, which is reminiscent of her fine work in the earlier screen plays, "Burlesque" and "Abie's Irish Rose"

SCREEN BOOK

JANUARY, 1935

Mae West *Uncensored!*

Presenting the only authorized intimate story of the star's life and career, vividly written by one of her best friends

SCREEN BOOK SCOOP

By LEW GARVEY

ALL is not West that glitters.

Behind the dazzling diamonds of the screen's most glamorous and seductive personality stands a strangely different person—the woman nobody knows.

Millions see her on the screen. Millions copy her styles. Mimic her expressions. Imitate her swagger. Use her beauty recipes.

But the number of persons who know the real Mae West can be counted on the fingers of your hands. Hollywood has a knack of prying into the private lives of its famous. Yet Hollywood knows amazingly little about her and has long since abandoned trying to find out.

Mae West isn't Mae West off the screen. Out of grease paint she's a quiet, orderly person with an astounding capacity for work and a preference for keeping out of the public eye. She likes to have people think of her as Diamond Lil. She doesn't believe they are interested in her otherwise. Recognized as the foremost pleasure lady on the screen, she is rather indifferent to pleasure in private life. She likes prize fights and diamonds on the screen and off. Aside from these two things the two Mae Wests have nothing in common.

Getting Mae Wrong

THE phenomenon of Mae West's dual personality can be traced in each instance to the life she has led. You are made to feel that the swaggering sophisticate she portrays on the screen climbed the ladder wrong by wrong. The real Mae West climbed it rung by rung—recognition and financial reward wrung from years of hard work in the face of discouraging obstacles.

It took a national depression to put Mae across. When times were prosperous she got most of her bad breaks. Along came the ill wind of depression and it blew a fortune into her lap. But she deserved it. She made people laugh at a time when they could use laughs.

Mae And Roosevelt

THE stage setting for Mae's first big screen triumph was a queer one for a comedy. It was the spring of 1933. Banks closed. Industry clogged. People were panicky. Then Franklin D. Roosevelt went on the air. The confidence in a great new leader wiped away most of the frowns. People began to smile a little. Then Mae West went on the screen and *She Done Him Wrong* expanded the smiles to laughs. The nation caught on—good times with Roosevelt, better times with Mae.

Statistics gathered by Paramount show that Mae West has run second to President Roosevelt in the total amount of newspaper and magazine publicity given an individual American during the past two years. Information concerning her has appeared in every newspaper published in the United States, and most of those in Europe. She has also run second only to Roosevelt in the number of times her picture has been printed.

FLASH !

Mae West's new picture, "Now I'm a Lady," has just started production at Paramount studios and will be released the latter part of February. And here's a "hunch" tip for you. With one more picture to go on her present contract, the director of Mae's next picture probably will be Josef von Sternberg. What a combination!

The Real Lowdown

PRACTICALLY all of the news items and articles written on Mae West have emphasized the Diamond Lil side of her dual personality. That's because the public likes the glamorous slant on things. After all, who would be interested in a Hula girl if she wasn't shaking a grass skirt? Nevertheless, Mae West stripped of her

[*Continued on page 62*]

ALICE • Talks Hollywood

TEMPTATION! Now, what *is* temptation? The dictionary tells, but folks living in our modern age identify the meaning of that word with things the new idea of manners, morals and customs suggests. One form of it sat before me, embodied in Alice Faye.

Is it any wonder, while we sat there talking over working conditions for beautiful young girls in Hollywood, that a poor male interviewer's mind kept straying to that word "temptation," and finally wondered if Alice had found Hollywood and film studio life full of temptations. If, rather, temptations she had found would seem unusual to a young lady who knows her New York City and its musical shows. And what she thinks of Hollywood's temptations for young and beautiful girls, experienced or inexperienced, who come to Film Town to crash the movies.

"Of course I've thought about it. In fact, I've been making mental notes ever since I came here," Alice declared. "Not altogether my own experience, of course. What I've observed, and what other girls have told me.

"You see—" she hesitated, looked a bit confused for a moment, and then rushed recklessly forward into her confession, "You see, I'm going to write a whole book about it! Maybe fiction with a true-to-life background and real, thinly disguised characters. Maybe just an account of my own experiences, with anecdotes about what I've seen of the experiences of other girls, and what other girls I know here have told me."

"Then you've observed a great deal?"

"Yes. And you see I've been here long enough to have gathered plenty of material, yet not long enough so I've lost the freshness of my impressions."

DESPITE a little discreet encouragement on my part, that was about all Alice had to say about her projected book. Unusual authoress! But then, Alice is an unusual girl. She seems far too beautiful to write a book of any sort—yes, even a book of poems!—but behind those wide, startlingly clear and blue eyes there's a keen, active and observant brain. And a mind well trained in the more human side of life and living.

So we drifted back into our general topic, dissecting some of Alice's own experiences and impressions for the purpose of this article, and more particularly, her conclusions about how girls who came to Hollywood *without* experience or a foothold in films might expect to fare.

"The temptation to play here is tremendous," Alice conceded. "You see, it's not so much the spirit of the movies as of California itself. I think the temptation to play around and take life easy instead of keeping right on the job would be the biggest trap a girl coming here to break into the movies would face. Particularly if she didn't get work enough to keep her busy right away—as I was lucky enough to do—and, as you say, if she's beautiful and attractive enough to stand a chance of breaking in and getting places.

"With the temptations of the country—mountains, desert, seashore, and a climate that tempts you to stay out in the sunshine instead of in casting office ante-rooms or at home by your telephone—you'd strike also plenty of playfellows who want to share the fun with you. Handsome young men—hun-

A new star offers a straight-from-the-shoulder talk on success

FAYE On Temptations

SCREEN BOOK SCOOP

By Clark Warren

Alice Faye with John Bradford in a closeup from her latest picture success, *365 Nights in Hollywood*

Alice Faye might never have been James Dunn's leading lady had she not known and avoided Hollywood's temptations

dreds of them, it seems to me—are available. And so are charming feminine companions. And so many of them with nothing to do but entertain you!

"You see, Hollywood seems to be a vast vacation ground for wealthy play-people, idle foreigners of distinction, and others, not active workers in the motion picture industry. They introduce you to Lord This-or-That, or Count-So-and-So, and you may think they're kidding, but you find it's so. The big movie stars are busy and keep fairly well to themselves, but these others are everywhere.

"And what country clubs, and swimming clubs, and polo clubs, and so on! For those who like sports, how hard it is not to go out golfing or deep-sea fishing or yachting or riding or playing tennis, instead of sticking around where a casting director can get in touch with you in case—by some unusual chance or other!—he decides he might need you!

"SO MUCH for *outside* the studios. There is plenty of other temptation directly in connection with film work, *after* you get a break, whether as extra or ingènue in small parts, or with a little contract.

"A peculiar thing about movie work is that it demands keeping 'good hours'—that is early to bed and early to rise—and yet tempts one to violate the rules you must learn to follow for your own good. Your show girl can sleep late in the morning, to make up for sleep lost at night. The movie actress can't.

"You see, it is necessary to get up around six-thirty or seven at the latest, preferably earlier, in order to get to the studio, go through the long makeup and costume process, and be on the set in time for your call at eight-thirty or nine. And there's something about motion pictures that demands at least an eight-hour sleep every night. If you've 'arrived' enough to have important bits of acting to do, and to appear in closeups, you need all the energy sleep can give you for the acting part, and all the freshness it can give your facial appearance for the big magnified views of you the closeup gives on the screen. The least haggardness shows up badly in a closeup!

"And if you're not in a class yet where you have much acting to do, and no closeups at all, it's all the more vital that you stay peppy and full of energy, to make every little appearance before the camera count. And to be good-natured and looking your best around the set,

[*Continued on page* 60]

ALICE FAYE'S RULES
For a Successful Career

1. Avoid the temptation to play.
2. Follow the "early-to-bed and early-to-rise" rule strictly.
3. Save all of your energy for your job.
4. Don't be tempted to "go social."
5. Study diligently for your career, whatever it may be.

as illustrated by her own remarkable experiences in show business

The Lessons Hollywood Has Taught Me

By
ALYCE
CURTIS

SCREEN BOOK SCOOP

—Photo by Fryer

An exclusive interview with Bette Davis

ONCE up in Northern California I came upon Bette Davis sitting on a rail fence, intently watching some transient berry pickers at work.

"What are you up to now, Bette?" I demanded.

"Oh, just taking lessons," she smiled, making a place for me beside her on the rail. "Just watch those pickers! See how fast they strip the berries off the vines? And they don't get pricked by the thorns. But they've had practice. Some of those girls there were telling me they start every year in Imperial Valley or even in Mexico, and follow the ripening of fruit clear North to Canada. They ride in freight cars or hitch hike. Fascinating, isn't it?"

From glances some of the comely fruit pickers cast at her, I fancied they thought being a movie star more fascinating, and wondered why she wasn't sticking around the company, which was shooting in the Redwoods nearby.

A year or so later Bette was as intently watching some famous tennis players of far-off lands competing in a mixed doubles match. I joined her momentarily, when someone in the box left his seat.

"And what are you up to now, Bette?"

She remembered the berry pickers, and smiled. "Oh, just taking lessons! Watch how those tennis players drive, forehand and backhand, and play the ball on the rise, and shoot for the corners and short angles! And some of them tell me they follow the tennis season—"

"As it ripens with the summer from Australia to Greenland," I interrupted. "You're always taking lessons, aren't you, Bette? How about the lessons Hollywood teaches you? Anyone as studious and observing as yourself should have no end of data on the life of a movie actress. Let's get together soon and talk it over."

"It's a date," Bette agreed. "Just now, however, sit down and watch this marvelous tennis. Look at that—oh!—did you see Elizabeth Ryan volley *that* one?"

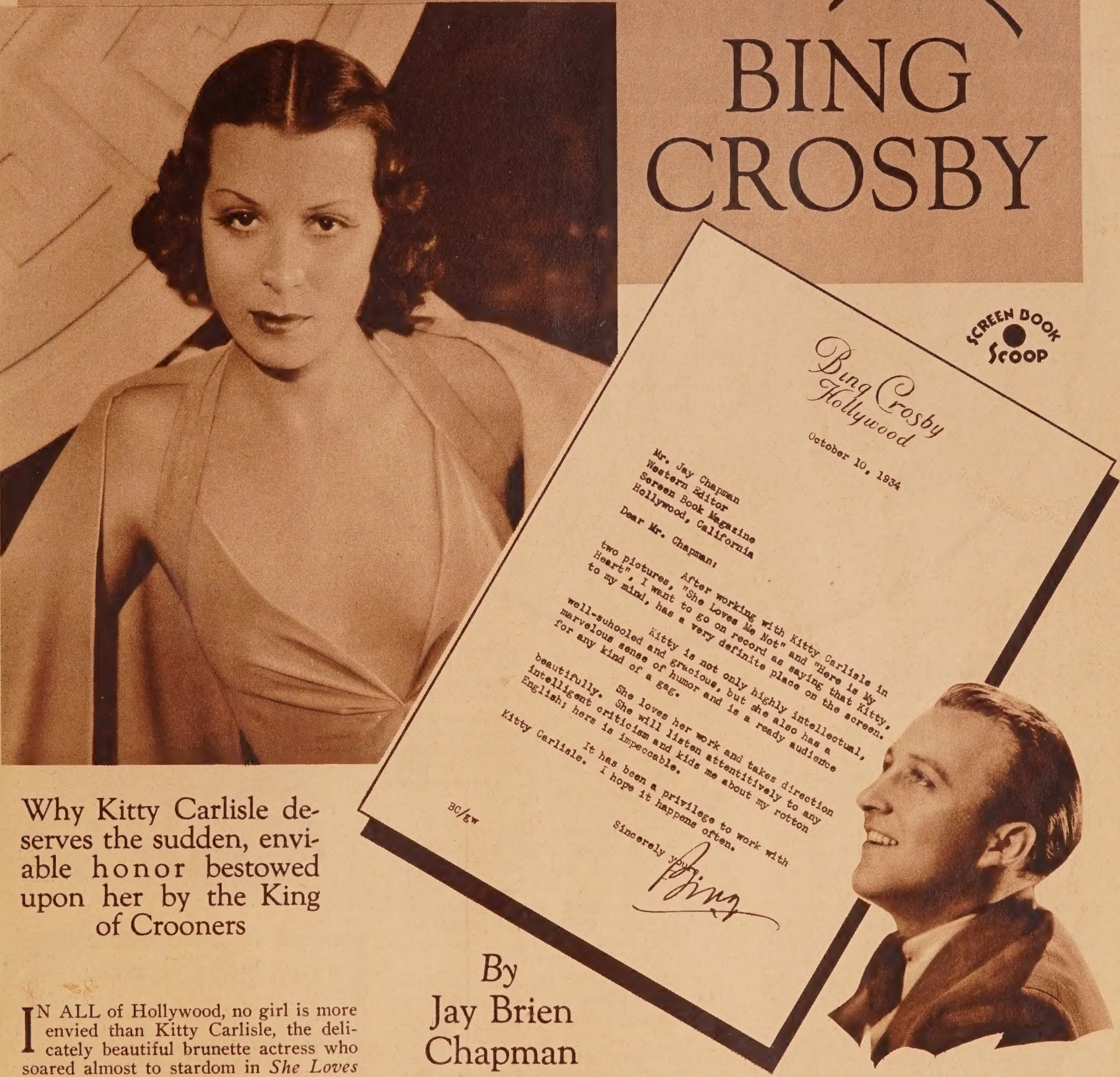
She Is The Only Star Who—

although earning approximately $1,000 a week, lives within her husband's income. Bette's husband—better known as Harmon O. Nelson supports his wife on his salary as a night club entertainer

TAKE it from this veteran Hollywood scribe, Bette is not only one of the most observant women in Hollywood, but she possesses one of the film industry's most facile, unconventionally brilliant minds. Observation of life "as she is lived" and keen intelligence, more than the mere art of mimicry, went into her marvelous portrayal of of the little unmoral waitress in Maugham's *Of Human Bondage*, and her newest picture, *Bordertown*. Just as she watches life so keenly and eagerly, from berry-picking and tennis to domestic strife and the countless guises of love-making, just as she understands these things, and is able to portray what she gleans on the screen, so she watches Hollywood, its lures and intrigues and appearances. Penetrates them all,

[*Continued on page* 64]

Endorsed by BING CROSBY



Bing Crosby
Hollywood

October 10, 1934

Mr. Jay Chapman
Western Editor
Screen Book Magazine
Hollywood, California

Dear Mr. Chapman:

After working with Kitty Carlisle in two pictures, "She Loves Me Not" and "Here is My Heart", I want to go on record as saying that Kitty, to my mind, has a very definite place on the screen.

Kitty is not only highly intellectual, well-schooled and gracious, but she also has a marvelous sense of humor and is a ready audience for any kind of a gag.

She loves her work and takes direction beautifully. She will listen attentitively to any intelligent criticism and kids me about my rotton English; hers is impeccable.

It has been a privilege to work with Kitty Carlisle. I hope it happens often.

Sincerely yours,

Bing

BC/gw

Why Kitty Carlisle deserves the sudden, enviable honor bestowed upon her by the King of Crooners

By Jay Brien Chapman

IN ALL of Hollywood, no girl is more envied than Kitty Carlisle, the delicately beautiful brunette actress who soared almost to stardom in *She Loves Me Not* and definitely claims the title with her second picture opposite Bing Crosby, called *Here Is My Heart.* To be enthusiastically endorsed by Bing gives Kitty a flying start on her screen career, but lest there be some belief that she is "naturally lucky" the remarkable story of her life is offered here as evidence that nothing can be too good for the crooning idol's new leading lady.

In the first place, Kitty was born under the right circumstances. Her father was a prominent New Orleans physician, who could see to it that Kitty's physical well-being got an early start. When Kitty was only eight years old, however, her father died, and her mother took her abroad. First came Switzerland, where Kitty studied at the Chateau Mont Choisi, at Lausanne. Next came two years at a fashionable finishing school conducted by Princess Mestchersky in Paris. But it didn't finish Kitty. Not by any manner of means! Italy's sunny skies and balmy clime, not unlike N'Orleans in ripening influence on young growing things, next attracted her, so she spent a year studying in Rome.

Already Kitty had plans. She wasn't certain just what sort of art career she wanted to embark upon, but it would be something emotional and absorbing. You see, right at this time pressure was being exerted, not so much by Kitty's mother as by sheer force of circumstances, to make her a social light. She was in her

[*Continued on page 72*]

Hollywood NEEDS FATHER COUGHLIN!

By
Frank Marbury

"He is the one man in public life today with the possible exception of the President himself who commands a wide enough audience to make a defense of Hollywood effective"

HOLLYWOOD needs a champion! It seems ironical the country's fourth largest industry, after promising to be good and following out that promise to the letter is without a staunch defender to plead its cause.

Yet such is the cold, plain fact.

Hollywood has cleaned house. Its current output of pictures has been of the highest calibre in history, including such fine products as *Mrs. Wiggs of the Cabbage Patch, The Last Gentleman, The Barrets of Wimpole Street, Anne of Green Gables, The White Parade,* and many others.

It has made its peace with the Legion of Decency. It has come to terms with the clergy and other leaders in the moulding of public opinion.

But are these the facts that are brought to public attention? Quite the contrary.

A FIST fight between two citizens of the film colony such as would pass unnoticed in any other community, makes headlines the world around. It flashes over the news tickers. The cables hum with it. A rumor of a forthcoming divorce breaks in a gossip column, and even though it may be without foundation, runs like wildfire across the land. No amount of denial on the part of the principals will serve to refute it. In other words, the same sort of unfortunate publicity which did so much to bring on the reform wave, is still continuing unabated, even though Hollywood has done its level best to remove the cause of it.

No single agency, no deliberate campaign to besmirch the film industry is responsible. Human nature is human nature. It is the lurid, the sensational and the bizarre, which makes news. And it is such news of the glamorous personages of the screen, which newspaper editors must have if they are to stay in the competitive race, no matter what lengths they must go to in order to ferret it out.

HOLLYWOOD today is a victim of the age old truth that being good does not make news. No one is going to buy newspapers to read that the industry is making cleaner, better pictures than ever before, that motion pictures are daily bringing joy and delight into

DO YOU KNOW—

that studios and theater-owners are facing ruinous taxation unless legislators stop adding to their already heavy burdens? . . . that more than 1,000,000 people earn their livelihood directly or indirectly through movies? . . . that stars and studios rank first in charity and take better care of unfortunates within their ranks than any other industry? . . . that there are fewer divorces in Hollywood than other large cities, according to recent census figures? . . . that 78,000 pieces of literature were examined by producers last year in search of movie material? . . . that methods of crimes such as murder, arson, smuggling and illegal drug traffic have been voluntarily banned from the screen, but not from books? . . . that today more than 68,000,000 people weekly find enjoyment through the screen?

Radio's Fighting Priest can do the movies a great favor! Read this unusual appeal for a champion who can tell the real truth about Hollywood

A scene from *David Copperfield*, with Elizabeth Allan, Freddie Bartholomew and Basil Rathbone. This is just one of the many great pictures now being offered the public, and Hollywood deserves the utmost credit for producing such worthy entertainment

WHY THE PUBLIC PUTS HOLLYWOOD ON THE SPOT!

By Dr. Louis E. Bisch, M. D., Ph. D.

Famous Medical Psychologist

PSYCHOLOGY knows that everyone not only likes to phantasize but that actually he cannot help himself. Phantasy is a perfectly natural method of escape from humdrum, routine existence.

Particularly do we conjure up glamorous behavior and background for our movie stars because they are the ones who directly, via their pictures, stir our emotions and imagination. Indeed, the habit of seeing them in certain rôles makes it difficult for us to think of them in any other way. We do not like to believe that screen actors ever lead ordinary lives, as we ourselves do. By means of Hollywood phantasies, in other words, we are enabled to escape our repressions and have a fling—often in the sex sphere—and to break the bounds of convention that hem us in.

Of course, we all feel a bit guilty about some of our phantasies, particularly those with sex coloring. That is why any Hollywood scandal is magnified out of all proportion to the truth. We take sadistic satisfaction in chastising these "wicked" people who, we like to think, are responsible for our own lurid fancies. It is like a man who hates all saloons because he is inherently a drunkard. Yet, as regards movies, any wickedness that exists is primarily emanating from ourselves—*not from the movie lot!*

otherwise barren lives. For that reason, Hollywood's side of the story remains untold. But it now becomes highly necessary that Hollywood's side be told, and told to the widest possible audience.

Fair play demands it!

It is for that reason that the writer earnestly and with all sincerity commends the cause of Hollywood to the attention of Father Coughlin, Radio Priest of the Church of the Little Flower.

And these are the writer's reasons:

Father Coughlin is known as a champion of the underdog and Hollywood has now become an underdog, badly in need of a champion.

He has declared himself in favor of fair play. There never was an instance in which fair play was more badly needed.

Father Coughlin has the necessary reputation for integrity and open-mindedness to make a defense of Hollywood carry some weight.

Father Coughlin has dealt fearlessly and without favour with all aspects of the social scene affecting the daily life of the average man.

What comes closer to the life of the average man than the movie house on the corner and what plays a greater part, excepting only the church and the schoolhouse, in shaping his manners and morals? He is the one man in public life today with the possible exception of the President himself who commands a wide enough audience to make a defense of Hollywood effective.

HOLLYWOOD has made its great effort toward cleaner pictures largely in response to demands of the clergy. Is it not fitting that the most renowned clergyman of our time should place the accolade of approval publicly upon that effort, when such an accolade is both needed and deserved?

The writer has not the temerity to suggest that Father Coughlin become the unofficial spokesman for Hollywood. But would it be out of the way for him to devote a portion of an occasional broadcast to this matter of authentic public concern?

In order to show that such a defense is worthy of consideration, it might be well to list some of the facts about Hollywood—facts which cry out for a public hearing:

Hollywood is making every effort to set its house in order through inside censorship. During the past few months one organization alone rejected nearly two hundred embryo stories in all stages of completion at the costs of millions of dollars, all in the interest of better pictures.

The Association of Motion Picture Producers of which Will Hays is president annually makes more than 1,200 changes in purchased and contemplated stories for the purpose of eliminating objectionable material.

Over 78,000 pieces of literature are examined by the studios during a year, and the undesirable elements are either thrown out or a way is found to alter them completely before they are even considered for production.

THE public demands motion picture entertainment. Even at the depths of the depression fifty-five millions found solace in pictures every week. At present the weekly attendance runs close to seventy millions. Should not the efforts to keep

[*Continued on page* 63]

"Winchell Was Wrong!" —says Jeanette MacDonald!

I shall never marry until I am ready to retire!

—Photo exclusive to SCREEN BOOK

—Wide World

That Jeanette MacDonald has secretly wed her manager, Bob Ritchie, is denied by the star

By
JACK GRANT

SCREEN BOOK SCOOP

THAT question of Jeanette MacDonald's marriage is again disturbing Hollywood. Is she or isn't she the wife of Bob Ritchie? Half of Hollywood believes her denial, oft reiterated. The other half prefers to believe that she is hiding a secret wedding ceremony, for reasons best known to herself.

You will find many who say they are prepared to offer "definite proof" that there was an elopement five years ago —or six—or seven years. Even Walter Winchell once printed such a report and was so positive about it that he bet five thousand dollars he could prove it. Jeanette, then in Europe, cabled her acceptance of the wager, offering another five thousand that Winchell had made a bad bet. The proof of which Winchell boasted is still lacking; at least, it has never been published.

Evidence Lacking

"UNFORTUNATELY," Jeanette told me, "I am unable to produce an *un-wedding* certificate. If I were married, it would be quite simple to show that piece of paper a minister signs. But you have no such document to substantiate the state of single blessedness. It is all very confusing.

"I have said many times, as you know, that I shall never marry until I'm ready to retire from public life. Marriage itself is a career and few people are clever enough to manage two careers. I'm not clever enough, I am sure.

Marriage Hoodoos

"BEING married in Hollywood is even more difficult than being married anywhere else in the world. The entire movie industry works under high tension. It is exacting work, nervous work and it demands intense concentration and no mean amount of physical strength. Vitality, health and even beauty are sapped by the blazing artificial lights under which one works all day. Returning home with frayed nerves, you are too near exhaustion to need or even to want companionship. You have had so many people around you during the day that, at night, you heartily subscribe to the Garboism 'I vant to be alone.'

"Marriage is based upon the desire for intimate companionship. It is in constant conflict with a career in motion pictures for this reason if for no other.

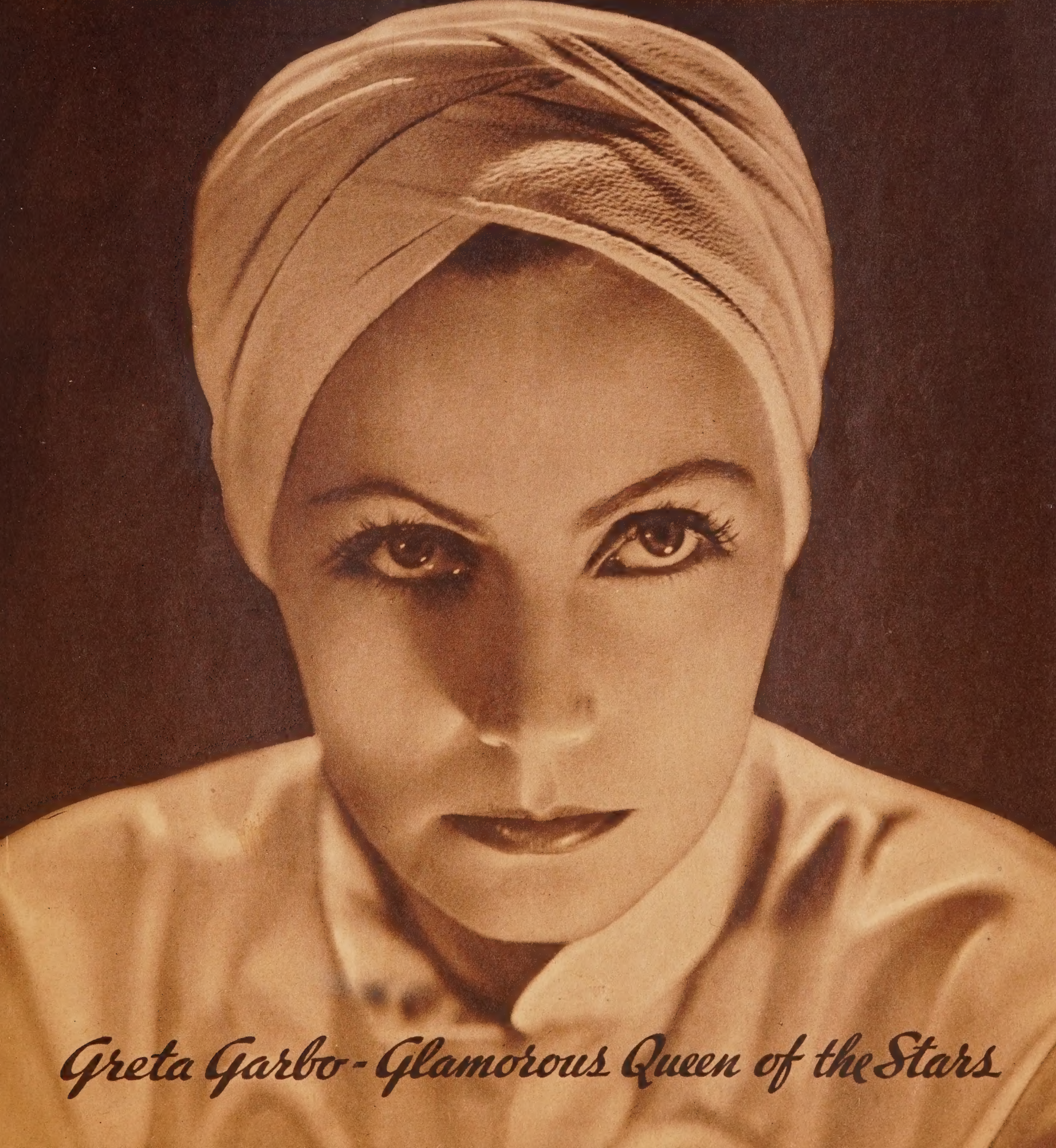
No Hasty Wedding

"I HAVE a theory that accounts for the many unsuccessful marriages and the [*Continued on page* 68]

Under the Sign of Leo

Presenting a few of Metro-Goldwyn-Mayer's fascinating stars

Under the banner of Leo the Lion, these stars labor for art



Greta Garbo - Glamorous Queen of the Stars

Song Temptress

Unfortunately, although the screen reflects Jeanette MacDonald as a beauty, it can never reveal to the fullest the devasting loveliness of *The Merry Widow* heroine in private life

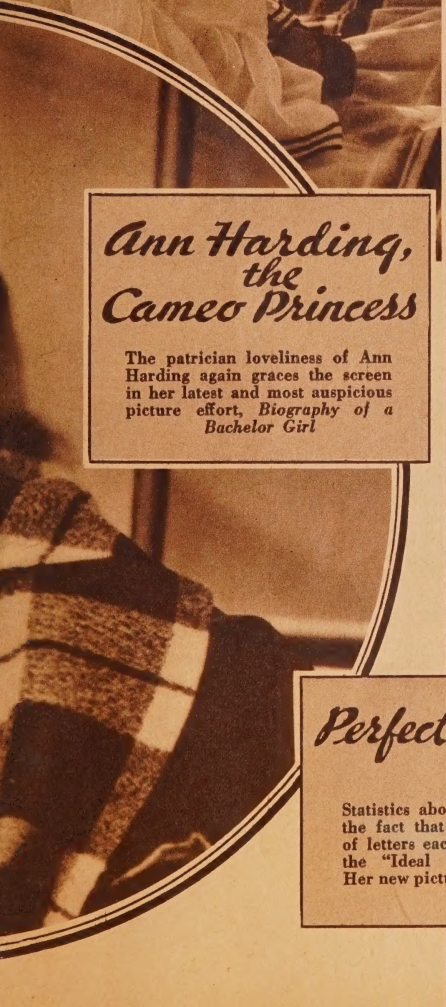
Elizabeth the Great

Elizabeth Allan, lovely young star from England will earn that imposing title soon, if she continues giving performances equal to her most recent in *David Copperfield*

Portraits by Russell Ball

Goddess of Beauty

Virginia Bruce has been chosen by artists as one of the world's most beautiful women, and the honor is seconded by this poetic pastoral scene from the camera of Russell Ball



Ann Harding, the Cameo Princess

The patrician loveliness of Ann Harding again graces the screen in her latest and most auspicious picture effort, *Biography of a Bachelor Girl*

Perfect Sweetheart

Statistics about Madge Evans reveal the fact that she receives hundreds of letters each year, praising her as the "Ideal American Sweetheart." Her new picture is *David Copperfield*

Jean Harlow, the Modern Circe

Enchanting beyond all description, Jean Harlow is the symbol of everything desirable in womanhood. Her new picture, another in her long record of successes, is "China Seas", with Clark Gable

A FORTUNE Can't Make Me Retire!

—says Grace Bradley

By Whitney Williams

ON HER twenty-first birthday . . . September 21st, to be exact . . . Grace Bradley became a quarter-of-a-million-dollar heiress.

"But I have no intention of leaving the screen," she told me, between sips of some very thick vegetable soup, in the studio restaurant. "That would be the most foolish move I could make at this time."

Thus does the little golden redhead dispose of rumors that she plans on taking a run-out powder on her picture contract and desert filmdom for a life of joyous ease . . . circulated when the news reached Hollywood that she had come into an inheritance from her grandfather, valued at more than $250,000.

"Just when I seem to be gaining a foothold in pictures, it would be ridiculous for me to think of throwing away my opportunities just now," the diminutive heiress explains her reasons for continuing work. "Why, right now I have one of the best rôles I have ever been assigned." The part to which she referred was one of the two feminine leads—Marjorie Rambeau was the other actress—in the latest Edmund Lowe-Victor McLaglen picture, *East River*.

"Of course, later on, I would like to travel. I want to see the world, London, Paris, Cairo, all the other interesting places I have read and heard about since I was a child. But that will come later . . . at present, I am devoting all my energies to carving out a career for myself and that is where my chief interest lies."

YOU will recall Grace for her work as the "heavy" in Harold Lloyd's most recent comedy, *The Cat's Paw*. Her initial featured rôle was with Maurice Chevalier in *The Way to Love*, followed then by *Too Much Harmony, The Girl Without a Room, She Made Her Bed* and *Come On, Marines*. In *Redhead*, she co-stars with Bruce Cabot.

"I jumped at the chance to play in *Redhead* because it gave me an opportunity to get away from being typed as a 'heavy'," she declares. "I had played so many mean parts that I was afraid people would take a dislike to me.

"I know I'm not the sweet [*Continued on page* 51]

Grace Bradley as she appears in her most recent picture, *East River*, with Victor McLaglen

What would you do if you inherited $250,000? In this remarkable interview Grace Bradley, who recently was willed a quarter of a million dollars, tells of her plans for the future

The Private Life of Myrna Loy

It was no less a person than Rudolph Valentino who first noticed Myrna Loy's exciting beauty, and it was through him that her first movie opportunity came

“*VENUS de MILO in a traffic jam!*”

That was Charles Laughton's thumbnail description of Myrna Loy after seeing her in *The Thin Man* and certainly it fits Hollywood's girl of the hour like the well known glove. Right now all roads lead to the Loy door. I had to hurdle three national magazine writers who had sprinted out from New York and a couple of our own garden variety of fan writers in order to get this story. Everybody it would seem has suddenly become Loy-conscious.

And the funny thing about all this is that in spite of the fact that Myrna has been playing in pictures since 1925 and has long been a favorite with millions of movie fans there is less known about her than almost any other star. Ask any ten people you know where she comes from and six of them will probably say: “Why she's Chinese, isn't she? Didn't her father run a laundry or something?” For while other screen stars have gone about shouting “Leave me alone! My private life's my own!” adopting the dark glasses disguise and dodging down alleys to escape candid cameramen, Myrna, without ever seeming to make a point of it, has somehow managed to really keep her personal life private. She's never made the front page. Her name has never punctuated the gossip columns. Her romances have never been publicized. She's never been married and so far as Hollywood knows she's never been within a stone's throw of the middle-aisle. Her favorite foods, fads and phobias have never been grist for the columnists. She's never even had an orchid named after her.

CONTRARY to popular belief, Myrna did not grow up on a sampan, didn't have an opium pipe for a teething ring and she's never even heard a temple bell.

Her real name is Myrna Williams. She was born in Helena, Montana. Her father's people were Welsh; pioneers, who migrated to Montana when the west was still wild. Her mother's family is Scotch. Myrna's maternal grandmother came to this country as a very young girl, to visit relatives in Ohio. During this visit she married and had a baby. Shortly thereafter her husband died. Instead of returning to Scotland, the young widow booked passage on a covered wagon and started west. Here again romance crossed her path, this time in the person of a young Swede whom she later married. Myrna's mother was born of this union. I've given you these details to let you see for yourself how very *un*-Oriental is Myrna's background. Neither is there anything about her appearance, nor has there ever been, to suggest even the slightest kinship with the exotic characters she has portrayed on the screen.

In the Helena, Montana days she was a homely little young-

For the first time! A truly intimate life story of Hollywood's girl of the hour, whose life is as strange and fascinating as the rôles she played before the camera

ster with straight red hair and a face splattered with freckles. Her favorite sports were climbing trees and riding bareback. In fact, according to Myrna, she was just a little roughneck.

Her father regarded her as his "buddy" and treated her more like a son than a daughter. He had large ranch interests and whenever he rode the range or went on long hunting trips, it was always Myrna who accompanied him. He taught her to love the outdoors and to value a strong, healthy body. He taught her courage and honesty.

"If anything should ever happen to me," he often said to her, "you would have to be the man of the family and take care of your mother and your little brother."

IT DIDN'T seem possible that anything *could* happen to her father, he was so young and healthy and full of life. But Myrna always promised him that he could depend upon her. It was a sort of "pact" between them.

And then in 1918 the flu epidemic which was sweeping the country hit Helena. Myrna's mother and her brother David were stricken. Then Myrna. There were so many cases in the town that it was impossible to secure a nurse. So Myrna's father took care of all of them, sat by their bedsides day and night. And just when they were on the road to recovery, he, too, was stricken. In three days he was gone.

In everyone's life there are certain experiences which ever remain indelibly stamped upon the memory; experiences which inevitably change the course of one's life. The death of Myrna's father was such an experience. His last message to her was: "You'll have to be the man of the family now, Myrna. Always remember your promise to me."

Thus, at the tender age of thirteen, Myrna shouldered the responsibility of a family.

"With father gone, none of us could bear the thought of staying on in the home where we had all been so happy together," says Myrna. "We sold everything and came to California. Mother had friends in Culver City and so we took a little house

[*Continued on page* 65]

By Grace Mack

Myrna Loy as she appears with Warner Baxter in her newest picture, *Broadway Bill*

HOLLYWOOD

European ladies endorse Clark Gable . . . Marlene Dietrich-Mae West "feud" the bunk . . . Janet Gaynor takes a vacation . . . Sue Carol is "shadowed" . . . and many other exciting news scoops about the stars

Lebedeff's Social Rival

AT LAST Ivan Lebedeff, actor-author and Russian nobleman of military fame, has a rival in the art of courtly manners. M-G-M has imported from Paris, Denmark and the Foreign Legion one Prince Kyrill de Shishmariff (we don't guarantee spelling or attempt pronunciation!) as technical expert. The Prince is already in demand in film society, for he's handsome and dashing and the pal of European royalty.

Gable Clicks "Continental"

ACCORDING to Metro's new and sophisticated European star, Mady Christians, one of the greatest idols of Europe among American screen heroes is Clark Gable. "European women fairly went wild over Clark," Mady declares. "He blends a sort of mocking grace of manner Europeans understand with red-blooded he-manism."

The Sten Touch

ANNA STEN'S success in *We Live Again* has started something. Critics everywhere corroborated Hollywood's opinion that La Sten has a something in her acting technique American actresses haven't got. Training in the Moscow Art Theater of the Soviets is the missing factor, elimination discloses, so many a Hollywood actress is thinking of attempting to get a bit of training there. Some of them might even make this supreme sacrifice: learn the Russian language!

Cutting Room Show

THE most popular hospital in Hollywood for film stars, directors and producers has just installed a private movie theater. Here patients can see the latest pictures free of charge and filmites in for repairs can view their latest masterpieces.

Proud Great-Grandmother

"I DISLIKE these people who are always trying to tell you the latest pranks of their children, grandchildren and great-grandchildren, don't you?" asks May Robson, grand old star of stage and screen, anxiously. Then, whether or not you agree with her, she reaches into her bag for a photo. "But you take *my* great grandchild, Virginia May Robson Gore, that's different," she chuckled. "Why, when I saw her in New York—"

Janet Paddle-Hikes

CALIFORNIA'S summer heat hadn't broken when we hear via letter from Janet Gaynor, vacationing in Wisconsin. All about frost painting the woods unbelievable colors. And the nip of coming winter in the air. And cooking flapjacks over an open fire in camp. And paddling canoes down streams and packing them over portages! She motored back to Film Town.

Pals—Marlene and Mae

WHILE columnists recently heralded a reconciliation between Marlene Dietrich and Mae West, the truth is that there was no need for one. These two ladies have been mutual admirers for many months. Their quarrel, which was supposed to have begun last year when Marlene told reporters she had never heard of Mae, was just a publicity stunt.

Telling on Irene

MAJOR, Irene Dunne's police dog, will tell you that he has a charming but unreasonable mistress. His chief duty is to keep Ruffy, her wire-haired terrier, out of trouble. He must also nip Ruffy to silence him when Irene is singing for that little scoundrel likes nothing better than a close harmony duet—and how he howls!

Price No Object

RACQUEL TORRES hasn't gotten over the thrill of being able to shop without paying attention to price tags. Letters she wrote to Hollywood friends during her recent Eastern trip with the money-prince, Stephen Ames, bubble with enthusiastic descriptions of her purchases. Stars to whom these thrills have grown stale envy her the enjoyment.

Shadowing a Star

WHEN Sue Carol recently airplaned to San Diego to appear at a night club, she received a bad fright. Some mysterious men in the border city

FLASHES

By the Studio Spy

Marlene on Vacation

Accompanied by her constant companion, Tamara Matul, and her husband, Rudolph Seiber, Marlene Dietrich is spending a lengthy vacation in Palm Springs prior to going to work on her new picture, *Carnival in Spain*

Back to his old robust rôles and glad of it! Here Gary Cooper appears in his uniform of an English cavalry officer. Gary in *Lives of a Bengal Lancer* will please hundreds of fans who have been urging that he be taken out of the drawing room and be put back in the saddle

seemed to be following her so she had police investigate. Her "shadows" turned out to be newspaper reporters who had been tipped off that she intended to be married in Agua Caliente.

Loretta's Sister Act

"IT WAS because Polly Ann happened to be out of town that I got my first important break in pictures," Loretta Young explains as she and sister Polly Ann, not alike but both beautiful, line up for the cameras in their first picture together. "A director called Polly Ann for a part in a Colleen Moore film. Anxious to help, I offered to substitute, and the part won me my first contract." Polly Ann and Loretta's other sister, Sally Blane, were then the family screen luminaries. Loretta had just finished school and was ready to break in.

Wanna Be Bodyguard!

GRACE BRADLEY got a letter the other day from a young man who wanted to live with her and be her bodyguard. His life ambition was to bodyguard a beautiful movie star, he said. In fact, he'd decided to be that rather than bandit or street car conductor. "And I'm big and husky for only eleven years old!" he concluded.

Comical Tragedy

EARLY-SEASON defeats of the once-mighty, super-colossal University of Southern California football team hit the movie stars a double blow. They lost bets on U. S. C., of course. And the school's *Daily Trojan* blamed the defeat on "too much Hollywood," and especially "henna-haired film beauties," who made parlor pets of the big bad gridiron heroes. Movie gals replied in substance: "Why blame us—what's the matter with the U. S. C. co-eds?"

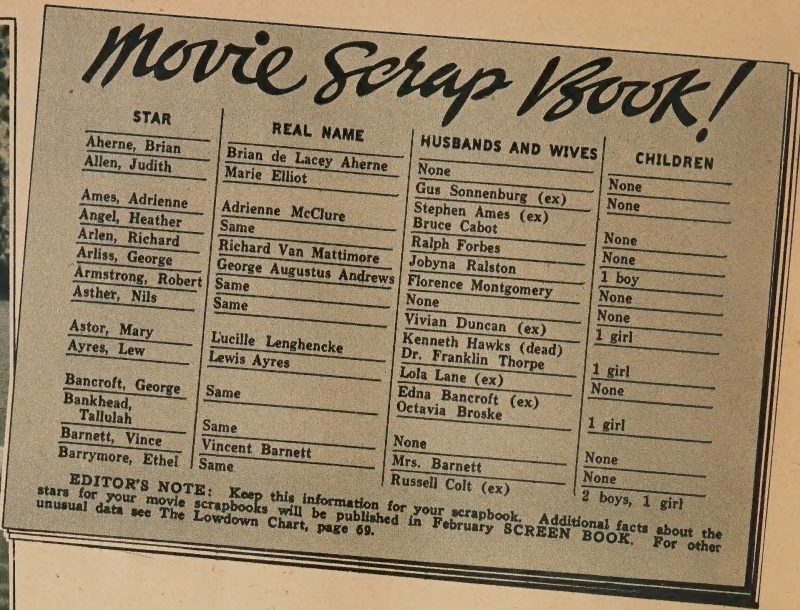
Priceless Souvenir

SOME obscure fan with an amateur movie camera has a "film test" of Dolores Del Rio that he'll be showing to his grandchildren if, in his excitement, he didn't fail to focus the camera or something! A family group approached the Mexican star at Palm Springs and she not only agreed to pose for their little movie camera but burlesqued a movie test for them, making all sorts of droll faces!

Good To Repeat

THIS terse comment by W. C Fields on the language he uses on golf courses has been reported elsewhere, but we can't resist repeating it: "I never

Tom Brown rescues Anne Shirley from a watery grave in this exciting scene from *Anne of Green Gables*



Movie Scrap Book!

STAR	REAL NAME	HUSBANDS AND WIVES	CHILDREN
Aherne, Brian	Brian de Lacey Aherne	None	None
Allen, Judith	Marie Elliot	Gus Sonnenburg (ex)	None
Ames, Adrienne	Adrienne McClure	Stephen Ames (ex) Bruce Cabot	None
Angel, Heather	Same	Ralph Forbes	None
Arlen, Richard	Richard Van Mattimore	Jobyna Ralston	1 boy
Arliss, George	George Augustus Andrews	Florence Montgomery	None
Armstrong, Robert	Same	None	None
Asther, Nils	Same	Vivian Duncan (ex)	1 girl
Astor, Mary	Lucille Lenghencke	Kenneth Hawks (dead) Dr. Franklin Thorpe	1 girl
Ayres, Lew	Lewis Ayres	Lola Lane (ex)	None
Bancroft, George	Same	Edna Bancroft (ex) Octavia Broske	1 girl
Bankhead, Tallulah	Same	None	None
Barnett, Vince	Vincent Barnett	Mrs. Barnett	None
Barrymore, Ethel	Same	Russell Colt (ex)	2 boys, 1 girl

EDITOR'S NOTE: Keep this information for your scrapbook. Additional facts about the stars for your movie scrapbooks will be published in February SCREEN BOOK. For other unusual data see The Lowdown Chart, page 69.

swear. But where I spit, grass never grows again!"

I. O. U. Fame!

A COCKY little blond boy, probably about eight years old, cornered Johnny Mack Brown as the star was parking his automobile. "Johnny," said he, "I guess I better give you my autograph." "How come?" said Johnny, taken aback at this unusual reversal of the autograph racket. "'Cause I'm goin' to become a famous football player like you was, an' you'll be proud to have it!" was the retort.

She Clicked Incognito

"I MIGHT land a job for you but you'll go farther if you get it yourself, kid!" Jack La Rue told little sister Emily. "You've the looks, you've had training, you can sing and dance. Go to it!" Emily did, and when Buz Berkeley hired her he thought "La Rue" was a typical phoney chorus name. Somebody spilled the beans later, but Emily's satisfied because already she'd been given a break as a specialty dancer!

Shirley Goes Pickford

SHIRLEY TEMPLE'S producers, rumor tells us, are considering some of Mary Pickford's old films for the child star's future vehicles. Shirley would enact rôles at the age of ten, perhaps, that Mary, aided by juvenile costume and makeup, did when she was a grown-up! Apropos of this Shirley remarks: "Yes, and I can ride a bicycle. *If* it has three wheels."

Great Tragedy

THE suicide of Lou Tellegen, former stage and screen idol who stabbed himself with a pair of scissors, is one of the most tragic chapters in Hollywood history. At the peak of his success, Tellegen was popular the world over for his kindliness and generosity. At his death, he was almost penniless.

World's Prize Dog

A WIRE-HAIRED terrier named Skippy suddenly became worth his weight in gold when it was decided to film a sequel to *The Thin Man*. Having so favorably "registered" in that picture, Skippy was an absolute requirement for the sequel so he was signed far in advance of his first working date. He was also heavily insured against the accidents liable to befall a canine. The studio even had an understanding with another outfit to whom he had been loaned to make sure that he'd get back on time.

That Was Long Ago

A MOVIE fan who went to school with Marian Nixon in Minneapolis reports that she was a little wall flower, and usually went home alone from dances. Now the lads who once passed her by would walk a mile for a date.

Steamup Fight Fails

MOVIEDOM has been steaming up a Jack La Rue-George Raft battle for lo—these many moons. And for no particular reason, except the sleek dark-haired boys often used to get each other's rôles. So when Jack was seen talking to Virginia Pine after Legion fisticuffs, at that scene of many movie-star bouts, the Brass Rail, 'twas the perfect setting. In walked George. Then the climax fell flat on its face. The boys grinned at each other and George asked Jack: "Did I keep you waiting, pal?"

Frankie And Johnny

FRANK LAWTON had to let his hair grow for his *David Copperfield* rôle. The other day he was standing in all his hirsute glory near the M-G-M cafe when some film chorines emerged from lunch. "Oh, there's Johnny Weissmuller!" shrilled one of the hoofers. "Can it, you dummy, it's Frank Lawton," another blondie told her. "But lookut his hair!" protested the other. "Why, it's sure real *Tarzan*!" Frank beat a hasty retreat.

Ready For Company

AFTER painstaking search Director Richard Thorpe located just the sort of untidy little rural "front yard" he wanted for a scene in a new Universal picture. The farmer agreed as to price for the location, and the company arrived next morning ready to "shoot." Imagine Thorpe's dismay when he found that the farmer, wishing to "slick up the place before they took pictures of it," had with rake and broom completely destroyed the priceless disorder of his yard!

Ann's Coloring

HOLLYWOODIANS who know Ann Harding get their fondest wish gratified in her forthcoming film *Peacock Feathers*. Black-and-white photography and even the older color processes have never done justice to Ann's real beauty. This is due to her remarkable coloring. Tests we viewed for the new picture show that this time color photography will do her justice. Catch her blond hair, pink-and-white skin and particularly her baffling, changeable eyes as we in Hollywood see them.

Dangerous Makeup

OUT in movieland where most makeup formulas originate these days, they just concoct a new one to meet any unexpected requirement. For instance, makeup for a wound, so as to conceal it from the camera and yet heal the gash! When John Beale had his cheek bone laid open by a wooden pike in a too-realistic scene of *Little Minister*, ordinary makeup might have given him lockjaw. On the spur of the moment, studio experts invented a *medicinal* makeup that effectively fooled the camera.

Viking By Magic

SCANDINAVIANS at Jean Hersholt's party toasted Harry Green with something that sounds like "*Skoal, du gumla!*" Green, who is no Viking, wanted to know what it meant. Just for a gag, no one would tell him, and Harry was quite suspicious. But Carl Brisson informs us it's the usual Danish toast to an intimate friend.

Bill Powell's Romance

ADMITTEDLY, William Powell is fond of the ultra-modern, humorous sort of screen romance he enacts with Myrna Loy in *The Thin Man* and its sequel. Which gives point to an odd fact: Friends say the jolly sort of married life Bill and Myrna portray in these films closely resembles that Bill and ex-wife Carole Lombard led during their real life marriage!

New Movie Racket

THE decided success of most little commercial ventures of picture stars, such as Thelma Todd's cafe, has resulted in a new Hollywood racket. Enterprises not connected with stars offer money for the use of their names as "ghost" proprietors. One demon statistician estimates Hollywood celebrities threw away over $100,000 in a month by refusing such offers. He says Mae West led the sacrifices by refusing to "ghost" six concerns for a reputed total of $22,000!

Repairers At Work

NEVER have so many volunteer repair men and women tried to patch up a matrimonial rift! Referring, of course, to the Cary Grant-Virginia Cherrill affair. And most of the would-be-fixers are big stars, too.

Vocal Autographs

MOVIE stars are now collecting a new sort of autograph. When they hear a song number they like, recorded by another star, they secure an electrical recording of it from the studio. Then they take or send it to the star who sang the original. On that record, by means of an ordinary phonograph recorder, the singer vocally autographs the record, thusly: "To my pal Gary Cooper, with loads of luck from Bing Crosby." Or: "To darling Joan Crawford, from her friend, Grace Moore!"

Lew Goes Modest

LEW AYRES, a young man of moods and modes, used to go in for the raciest, most expensive of cars and clothes—and astronomy. Now he's sacrificed his big buggies. Gone modest on wardrobe. Indulged modestly in philanthropy. Talks about the rights of common folks. And his new scientific hobby? You've guessed it—it's modern social science!

Between scenes for *Portrait of Laura Bayles*, Mary Carlisle plays ball with her pet wire hair terrier, Sammy, the most popular dog on the RKO lot

Is Jean's Face Red?

A STUDIO visitor cornered Jean Harlow and began gushingly to request an autograph of "your new book," at the same time bringing forth a volume and a fountain pen. Jean, who's now an authoress, knew her book wasn't out yet, but before she could protest she noticed the title and author's name on the one held out to her. It was *Elissa Landi's* latest!

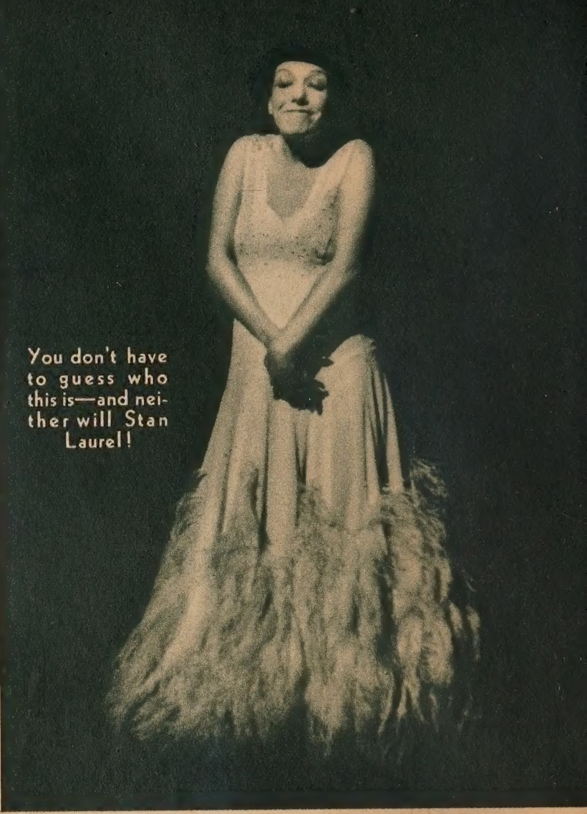
The Busiest Actor

ALAN HALE, the prize movie villain of them all these days, is so busy he hardly ever gets home. Recently he finished playing simultaneously in *Little Minister, Portrait of Laura Bayles* and *The Good Fairy*. With all these pictures being filmed at different studios he had to hop around like a grasshopper on a hot stove.

Film News Notes

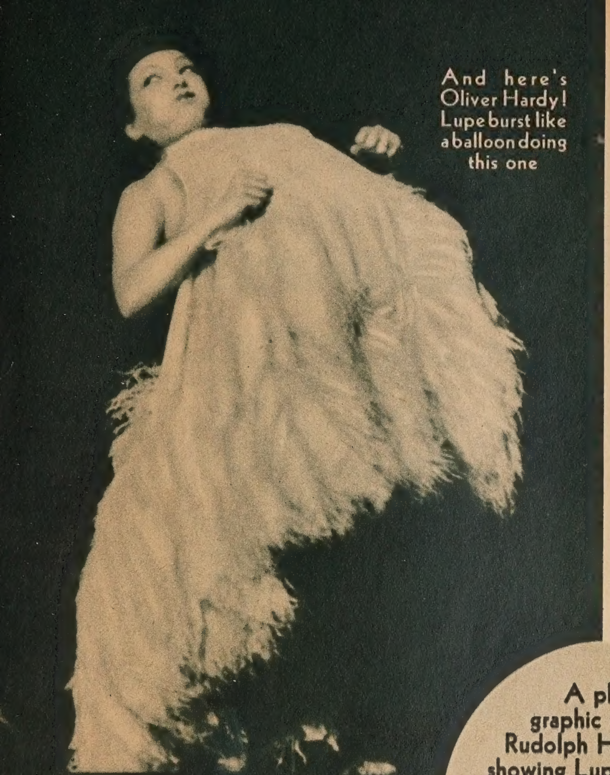
GRANT WITHERS boxed with Maxie Baer daily for two weeks to train for his rôle in *Kids on the Cuff* . . . Marie Prevost, old-time film favorite, has lost much weight and will be back in pictures soon . . . Leslie Howard separated from his wife . . . Cary Grant and Virginia Cherrill being very chummy and they may yet scrap those divorce papers . . . Sari Maritza weds her discoverer, Sam Katz, former head of production at Paramount studio where Sari worked . . . Joe Penner admits that he is too shy to make a speech in public and the gentlemen of the press vote him a grand fellow for modesty which many famous stars have NOT . . . W. C. Fields, Bing Crosby and Joan Bennett have been cast in *The Man on the Flying Trapeze* . . . John Arledge, Warner player, has had his name changed to Johnnie Allen.

Presenting LUPE VELEZ— The Queen of Burlesque

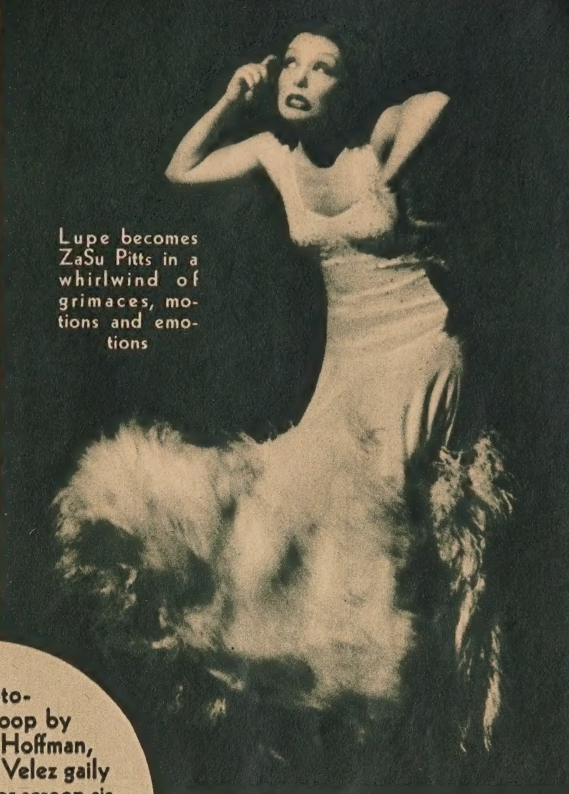


You don't have to guess who this is—and neither will Stan Laurel!

Lupe Velez does her prize imitation—Marlene Dietrich being very Blue Angel-ish

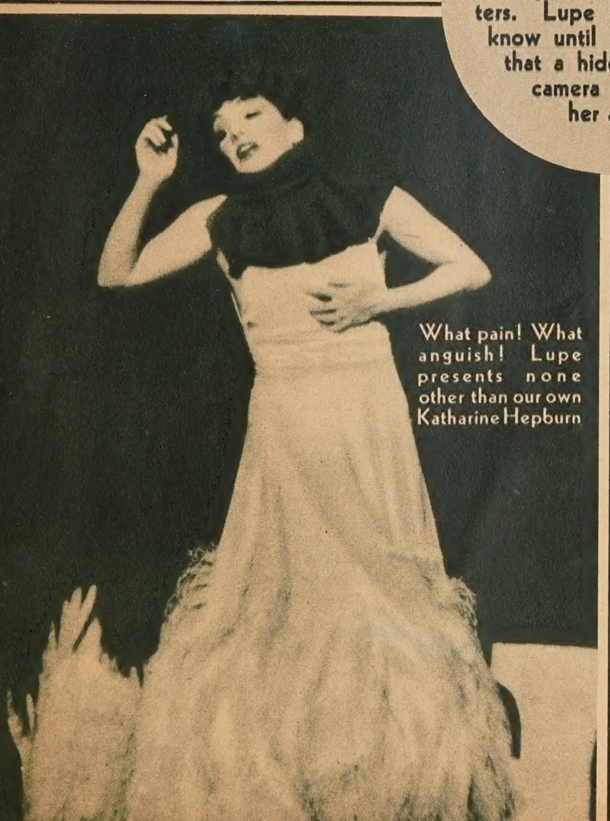


And here's Oliver Hardy! Lupe burst like a balloon doing this one

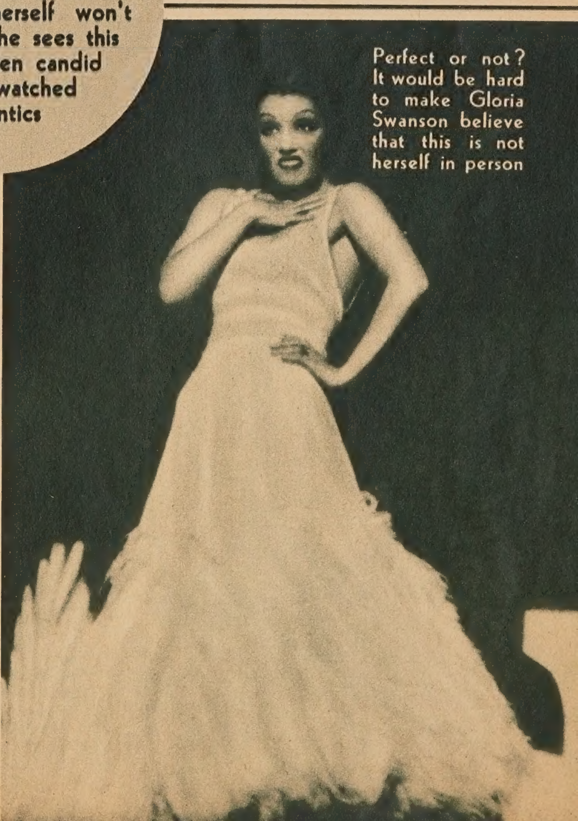


Lupe becomes ZaSu Pitts in a whirlwind of grimaces, motions and emotions

A photographic scoop by Rudolph H. Hoffman, showing Lupe Velez gaily making fun of her screen sisters. Lupe herself won't know until she sees this that a hidden candid camera watched her antics



What pain! What anguish! Lupe presents none other than our own Katharine Hepburn



Perfect or not? It would be hard to make Gloria Swanson believe that this is not herself in person

The Latest Lowdown on Ginger

A famous Broadway columnist, who unblushingly admits his admiration for the sparkling star of *The Gay Divorcee,* recalls how he "knew her when" and presents an interview the like of which you have never read

By LOUIS SOBOL

Back in New York where her feverish dances behind the footlights first started her on the road to fame, Ginger Rogers has her first vacation in two years, accepting dates with old admirers, speaking at banquets, shopping and doing the town like a gay whirlwind. "I love it!" she tells her old friend, Louis Sobol

FAR above Manhattan's bedlamic roar, we sat in intimate seclusion—the Girl of the Corn-Silk hair and I. I leaned toward her.

"Perhaps," I murmured, eagerly, "perhaps you—"

The telephone rang. She sighed but her tiny feet sped her toward the instrument and softly she drawled into the mouthpiece, "Yes?"

She listened and then spoke.

"O deah! I'm so tehbly, tehbly sawhry—so vehy, vehy sahwry but rahly Miss Rogers will not have a moment to spare. She leaves tomorrow, y'know. Yes, indeed. I'm so tehbly sahwry and I know she will be too, dear, but you will understand, won't you?"

She hung up and giggled.

"How'm I doing, Louie?" she tittered. "Did I put on the snooty secretary act for that pest? Just another one—yeah, just knows Miss Rogers would want to look over her special line of lingerie."

Virginia McMath Rogers, otherwise Ginger Rogers, hoydenish beauty of the films, came back to me and we went on with our breakfast—there on the twenty-third floor of the Waldorf in the Japanese suite overlooking the sprawling East River.

Three hours I remained with her and chafed as every few seconds that telephone rang. "Bob" called, and "Dick" and "Mary" and "Ellen" and Ginger babbled on over that phone, a steady babble of inconsequential chatter.

"I love it, she shouted. "I love the excitement. I love this phone ringing and get a kick out of the boys asking me for dates. I've been on the go ever since I got into New York. Isn't it a shame I've got to go back tomorrow? I could have loads of fun."

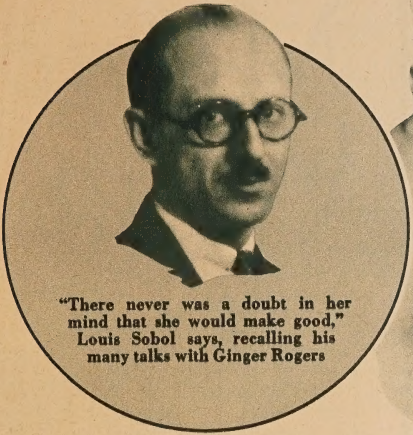
I HAD warned Ginger over the phone as I made this breakfast date that my call wasn't to be social. I was going to interview her. She had giggled right into my ear—this business of my interviewing her because she knew me when—and I knew her when—if you know what I mean.

The "when" I'm referring to goes back some five years when a seventeen-year-old honey with hair of burnished copper, a million dollar smile and a pair of electric toes had thefted the honors in a brand new musical, *Top Speed.* The whole town was Ginger Rogers conscious the following day. Consequently, when a young Mr. Joe Russell casually inquired some weeks later whether I shouldn't like to accompany him on a visit to Ginger and her mama, I accepted with alacrity.

Their abode was somewhere on the fifth or sixth floor of a small theatrical hotel, The Whitby. A small bedroom and a smaller living room but they were getting a kick out of it because this was New York and over there was Broadway. Some day—maybe even tomorrow, Ginger's name would be up in lights—little Ginger Rogers who had caught the fever at fifteen when she won a Charleston contest in the small town of Independence, Missouri (her birthplace) and gone on to bigger things—I mean by that—winning the national Charleston contest at Dallas, Texas.

So I met the red-headed gal and her young mama, Lela Leibrand Rogers, who had been a newspaper woman and who now operates a tiny theater on the coast, producing, directing and writing

Rogers



"There never was a doubt in her mind that she would make good," Louis Sobol says, recalling his many talks with Ginger Rogers

Now the bride of Lew Ayres, Ginger Rogers considers herself the happiest star in all Hollywood

plays. Lela, in fact, wrote a piece for my column one day and called up every few minutes wanting to know, was I sure I was going to use it?

There was some talk about young Jack Pepper — this red-headed beauty scarcely seventeen was married to him and already talking about getting a divorce—when she could afford it. Nothing sordid—merely youthful mistake on the part of both. The divorce came through later.

Occasionally, we sat in a speakeasy or at Roosevelt Grill where Guy Lombardo played and Ginger sipped orange juice while I had my tea with lemon which is what I call it in my sombre moods. And we talked of what the future held in store for her. There was never a doubt in her mind that she would make good.

CAME *Girl Crazy* and now the little girl with the hair of burnished copper and the electric toes had her name in lights. Another girl sang in the show and this time the other girl stole the notices—an unknown named Ethel Merman.

And now offers began pouring in from the producers but Ginger had set a new objective for herself—the pictures.

What followed after she went out to Hollywood in 1932 to play in *The Tip-Off* with Robert Montgomery will receive very little attention from me in this article. Nor will I dwell at any length upon her sensational performance in her latest picture, *The Gay Divorcee* in which she plays opposite Fred Astaire or in her forthcoming vehicle, *Romance in Manhattan* in which she will be co-starred with Francis Lederer.

The movie critics and the publicity departments have taken such good care that the fans of the nation shall know that never in recent years has there been such a dynamic young personality, so imbued with youth and life and whatchamaycallits, that I'll have no part of it.

I'd rather go back to my "interview" this Monday noon at the Waldorf at breakfast for two with Ginger signing for the check because she remembered, "Don't you recall, Louie, we went to the Napoleon and I had three orange juices and you had about two brandies and they soaked you almost ten dollars? I thought it was a crime to pay that much."

The girl of the burnished copper hair of 1930 was now the girl of the Corn-Silk locks. "I had to change the color," she confessed, because it takes better in filming. Makes me look kind of show-girly, doesn't it?"

I admitted it did and that I preferred the natural tint.

"I DON'T care," she said, as she dug firm white teeth into hard toast. "I'd paint my face blue and let it stay that way if it would help. Now don't laugh —I'm not trying to hand you a line about my career coming first—but right now it does mean everything to me. You can't imagine how grand it feels — I mean getting nice parts in worthwhile pictures and [*Continued on page* 58]

"I Am a Movie Vamp"

Thelma Todd admits the accusation and reveals a few tricks she has learned about the art of fascinating men

By Whitney Williams

IF YOU need a little vamp in your home . . . there's always Thelma Todd.

Vamps pop up, and vamps topple over . . . but this Thelma gal seems to go on forever. She's been meaner—in a nice, feminine way, of course—than all the other Hollywood bad-ladies laid end to end, and whenever you see her in a picture you may know there's dirty work afoot.

Wives hate her and all the old bucks screw their best tie into place, as she enters a scene. The audience knows she's out to get her man . . . and if he's married to the heroine, so much the better. Thelma is there to jim-jam the works, and by gosh she's going to do it. She's paid for just that.

When I set out to interview La Todd, my bride of two months anxiously bid me adieu. "You be careful, now," she warned me, "you know how weak you are. Don't you be putty THIS time."

The day was warm . . . but my temperature hit the bell when I saw Thelma. "Come in," she cried, enticingly. To my utter surprise, Thelma was clad, not in beads or sheer chiffon, but in white street clothes. "Don't be putty, now," I felt myself telling myself, as I walked into the temptress' parlor.

Beyond, in another room, were congregated a number of people. "Relatives," the blonde Circe informed me, in a whisper. "*Relatives,*" I repeated, in amazement, "YOU have relatives!" "Of course," she replied, "I'm having them stay with me, while they're out here from the East. I'm a home girl," she added brightly, and by golly, if I didn't feel half-inclined to believe her.

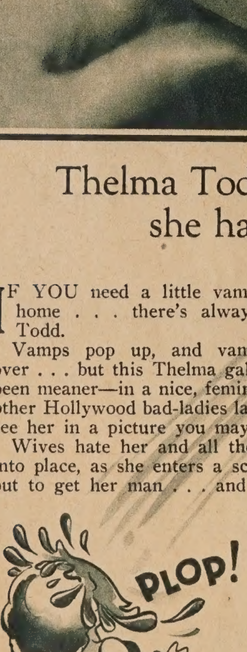
But this yarn is about Thelma-the-Vamp and we must avoid anything so commonplace as relatives and home folks. So we left, hurriedly, taking refuge in a hash house where I ordered hash and Thelma-the-Vamp consumed countless glasses of iced-coffee-with-no-cream-but-three-spoons-of-sugar.

"I eat hash, too," expounded Miss Todd, "but I just had it for breakfast. Excoos-plees." We went, therefore, into the subject of how Thelma got that way . . . a vamp, not a hash-eater.

"My nose is the cause of it all," she announced. "It wasn't my fault at all. Just because it tilted up a bit . . . and it's really Grecian-Roman, you know . . . people would point me out and say, 'She's ritzy,' or 'Look out for her.' First National cast me as the heavy in *The Noose*, with Richard Barthelmess, for this very reason, and ever since I have been playing vamp rôles on the screen. Except my Hal Roach comedies, of course.

"Prior to *The Noose*, I had played straight romantic leads, with stars like Richard Dix and Gary Cooper, over at Paramount. But when First National

[*Continued on page* 48]



Thelma Todd alternates between the business of vamping and good old pie-throwing comedy

Suppose YOU were HELEN HAYES!

JUST suppose that you were the First Lady of the Stage and Screen.

Just suppose that you were married to a delightfully mad Irishman, who was also a delightfully mad playwright.

Just suppose that you were the proud parent of a blond-haired-blue-eyed five-year-old, who turned somersaults in your heart.

Just suppose that you lived in a rambling old Colonial house, overlooking the Hudson, with beautiful cypress trees all around it and weeping willows by the river.

Just suppose that you were HELEN HAYES.

What more would you want?

It was to find the answer to this question that I visited Helen Hayes backstage at the theater following her return from Hollywood.

I ARRIVED just as the curtain was going down on the evening performance. I stood in the wings and listened to the tumult of applause that greeted this wisp of an actress—only five feet tall—who by some magical art created the illusion of majestic height. And as I watched her, a surge of memories skipped through my mind.

I remember the first time I had ever seen her on the stage . . . in her first starring vehicle, *Bab*. I still have the autographed picture she sent me.

I remembered a summer's day five years ago, arriving at Eleanor Boardman's for tea. As we strolled toward the garden, Eleanor said, "An actress friend of mine is visiting me from New York. She's expecting her baby soon and is keeping fit just lying in the sun all day long. Perhaps you know her—Helen Hayes?"

But enough of past memories! Here was Helen, "in the present"—sitting next to me in her dressing room, while I counted all her blessings.

"Goodness, I've never heard my 'happiness' catalogued before . . . and it frightens me. I feel that the Black Plague or something equally sinister may descend on me any minute—just to break the spell!" she laughed in mock humor as she applied a hot towel to her face as if to erase such dank thoughts along with her stage makeup.

"Just suppose some magician were suddenly to appear on the scene and say, 'little girl, what now?'—what would you ask for?" I prodded on.

HELEN emerged from her towel and leaned her weary head against the back of her chair.

"For a prolonged holiday!" she sighed. "You see, ever since I was six years old, I have played so much in a land of make-believe that I've never had a chance to play in a real world. For the past ten years, there hasn't been a season that I haven't been under contract to something or someone. [*Continued on page 71*]

By Radie Harris

Despite her success in *What Every Woman Knows*, Helen Hayes still prefers the stage to the screen—but what she wants most of all right now is a nice long vacation!

Hollywood's *Greatest*

An airplane flying low in *Devil Dogs of the Air*. One slip by the pilot and a score of men would die

Don't cry "fake!" when you see exciting scenes in the new pictures. Take it from the stunt man who is "burned up" at the skeptical public—both stars and stunt men risk their lives to bring you thrills!

DIRECTLY in front of Dick Grace, the famous stunt flyer, and myself, at a recent Hollywood preview, sat a family party that included a rather deaf old lady. A man of the party, referring to some exceptionally fine and risky thrill stunt scenes we had just witnessed, shouted into the old lady's ear:

"Real? Don't be silly! Nothing of this nature is real in pictures any more. Everybody knows dangerous stunts are faked. It's easier, cheaper and nobody gets hurt. It even looks better on the screen."

Dick, who probably deserves to be rated as Hollywood's most daring and versatile stunt man, groaned audibly. "For *that* I've had nearly every bone in my body broken, including my neck, and spent so much time in hospitals I hardly feel at home anywhere else!" he whispered to me.

"Yeah, Dick, that shows you what they think of realism. The better the stunt, the surer they are to think it's faked."

Stunt Men's Feelings

WE FELT pretty bitter about it. I know I remembered what I have always thought Dick's best stunt. Thirty-odd times now Dick has deliberately crashed a plane for the camera. Crashed it to earth from some spectacular flight gyration, and remained in the

With her hands and feet tied to a plank, Ida Lupino is ducked into icy water for a scene in *Ready for Love*. Plenty of danger and no fun!

Gary Cooper leading a horse troupe through the desert during the filming of *Lives of a Bengal Lancer*. Men were thrown from horses and trampled under hoofs, suffering broken bones and painful injuries—realism that will never be seen on the screen, but proof enough that our movie actors can "take it"

PICTURE THRILLS

The stunt men who staged this airplane crash scene for *Hell in the Heavens* escaped death by seconds

By An Ex STUNT MAN

When Victor McLaglen and Charles Bickford fought in this underground scene from *East River*, they really *fought*, so realistically that they suffered from bruises for days afterwards. Doubles are frequently used, but not when the camera demands closeups as in this case

cockpit to cut his switch and crawl, or be dragged out of the wreckage. But once he cracked up flying *upside down!* I'm mortally sure many fans thought that was a fake, but Dick, recovering from his broken bones in a hospital, knew it was real!

Movies Must Be Real

IT'S time someone makes clear to the movie fans that now-a-days, few movie thrills are "faked." That faked scenes are *not cheaper*, or easier to make, and decidedly, they do *not* register as effectively as the real thing on the screen. Along with the talkie came a demand for greater realism, and as movie technique improves, that demand for realism is increasing. *Real thrills are in greater and greater demand,* and the movie producer who fakes loses his patrons to the one who hands out the real thing.

Come with me behind the scenes of a few recent pictures and compare what we see on these sets and locations with others you've heard about in the old days of the films. And when the pictures are released, note the effectiveness of the scenes:

Let's consider first one of the most modern varieties of pictures, *The Silver Streak,* in which Radio uses the famous 120-mile-per-hour steel Zephyr train. Twenty miles from Hollywood is the unique "location" for most of the train shots on this picture. Or rather, twenty and thirty miles, for the location is only the width of a railroad right of way and from fourteen to sixteen miles long. A little-used railroad track was chartered for the scenes, and repaired to stand the terrific strain of the new speed train.

That track was never built for 120-mile-per-hour traffic. And if Charles Starrett, Sally Blane and others of the cast who hurtled back and forth over its length had considered this fact, they might not have been able to concentrate on their scenes so well! Dinky, short mixed passenger and freight trains pulled by little puffy engines had inaugurated that roadbed.

But thanks to what precautions the movie company was able to take, nothing happened. I cite that because it's an excellent example of the sort of thrill that enters movie making and yet is not apparent on the screen. And this was done for the sake of realism. It would have been possible to fake the train's speed, of course. But not so effectively. Not effectively enough to fool your modern, cynical fan who thinks "fake" even when he sees the real thing!

Dangerous Plane Stunts

LIKEWISE, there were airplane thrills in this picture which do not show upon the screen. It's far safer for the Silver Streak train to hurtle 120 miles per hour along the ground than for an airplane to

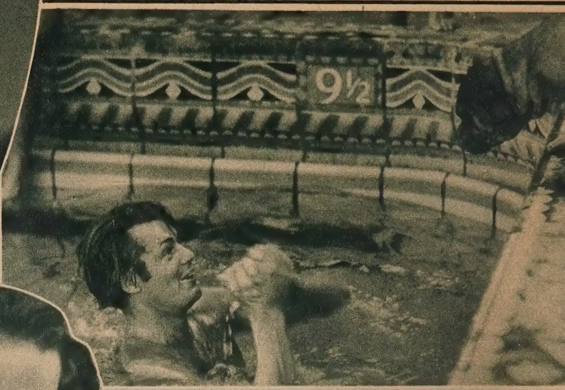
[*Continued on page* 59]

Facts You Never Knew About Hollywood Stunt Men

Number regularly employed	98
Average daily salary	$ 25.00
Highest-paid stunts (Dick Grace), each	1500.00
Minimum daily for air stunts	100.00
Minimum weekly pay	250.00
Average daily for horse-riding stunts	12.50
Average for professional fight doubles	25.00
Auto-smashing, per wreck	50.00
Dangerous auto chase driving, per day	25.00

NOTE: The late Hurd McClellan was to have received only $3.00 for the stunt that killed him—receiving a barrage of bullets on his chest which was protected by two bullet-proof vests.

Shirley Temple romps back into the limelight again with an adorable puppy in her new picture, *Bright Eyes*

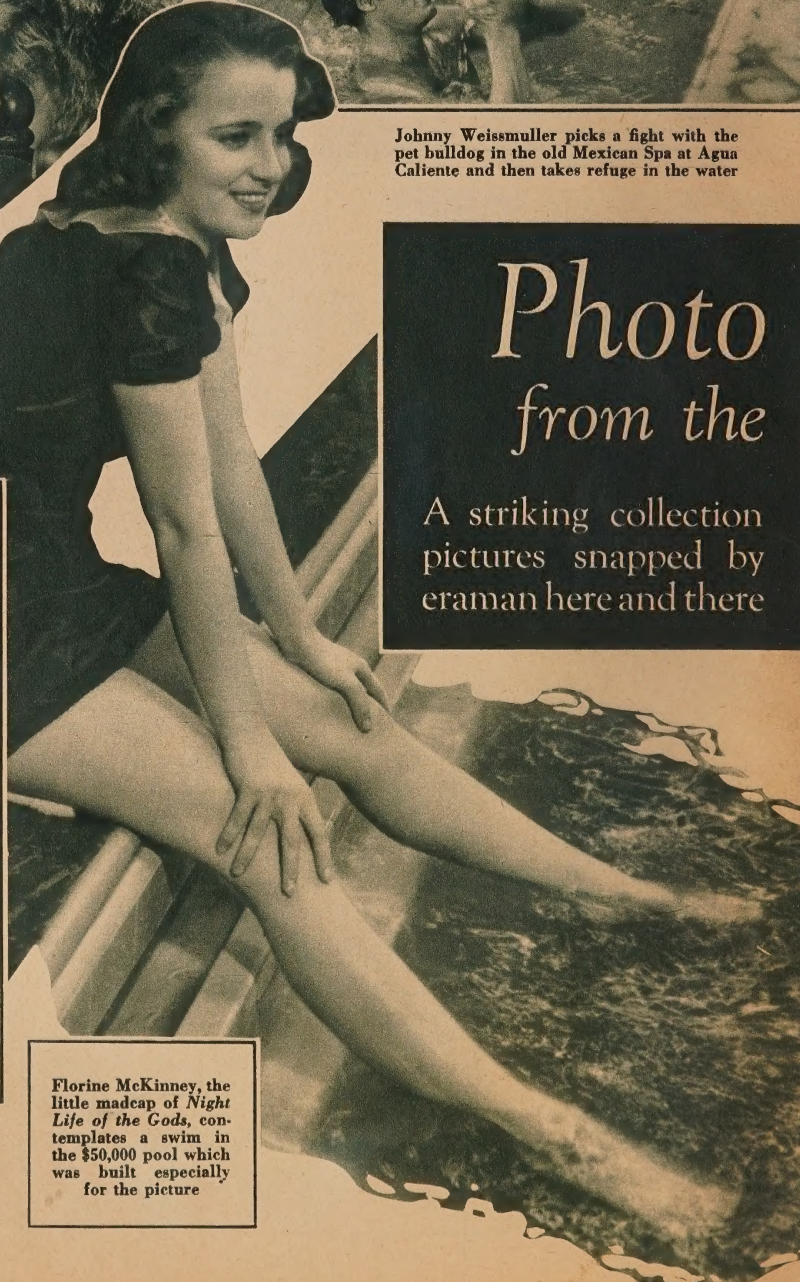


Johnny Weissmuller picks a fight with the pet bulldog in the old Mexican Spa at Agua Caliente and then takes refuge in the water

Photo from the

A striking collection pictures snapped by eraman here and there

Marion Davies, hostess at a brilliant party on her return from Europe, poses with Norma Shearer, who came attired in a beautiful peasant costume



Florine McKinney, the little madcap of *Night Life of the Gods*, contemplates a swim in the $50,000 pool which was built especially for the picture

Scoops
Studios

of intimate news
SCREEN BOOK'S cam-
in the Cinema City

Gangway! Francis Lederer, sensational Czech stage and screen favorite, hurries to work on the set of *Romance in Manhattan,* in which he is co-starred with Ginger Rogers

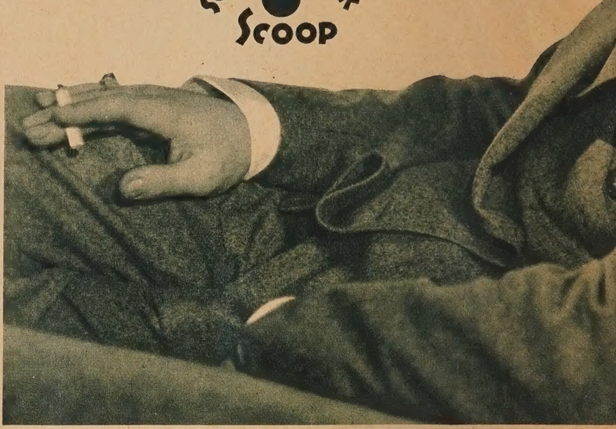
She's sixty-three years young now! Director John Robertson is congratulating the beloved May Robson on the occasion of her birthday

Here's a new favorite—beautiful Florence Rice, daughter of the famous sport writer, Grantland Rice, poses for SCREEN BOOK'S cameraman on the set of her first picture, *Fugitive Lady*

How CLARK GABLE *Saved Himself*

Beaten, discouraged and in ill health, Clark Gable was about to desert the movies. But read what happened to save him from quitting a brilliant screen career!

SCREEN BOOK SCOOP



BEHIND the latest honor Clark Gable has achieved in motion pictures lies a double secret that few people know.

The majority of Clark's fans have heard results of the vast poll conducted through box offices of the nation's theaters, to determine the most popular motion picture stars of 1934.

It reveals that Clark stands unchallenged at the head of the male division, with his nearest competitors, somewhat bunched, in a spot well behind him!

Yet it had seemed that Fate, at the beginning of the year which proved so kind to him, was frowning upon him.

Only Clark knew this, and he has also until now, kept the secret of the change that won his victory.

In a nutshell, it is this: he "discovered" his public, and he learned how best to live in Hollywood.

He learned to sift the bunk! To separate the false from the true.

And it enabled him not only to save his career, which was variously threatened, but to achieve the most outstanding triumph of that career since his first sensational, crashing ascent to the movie limelight.

He Almost Quit

ONLY a little more than a year ago we were about to lose Clark, and he was about to lose something he did not value so highly then—something very precious to him now. At the time, Clark told us:

"Enough capital to assure me an income of one hundred dollars a week—that's all I need. Even less! I'd leave all of this. I'm pretty bored, pretty well fed up. I do my work as well as I can, just like I'd chop down a tree, but the old inspiration, the fresh keen interest is gone. The moment I finish a picture I hop into my car and get away. Somewhere, anywhere, usually alone."

Jack London spoke almost those same words shortly after he had finished *Martin Eden*. Spoke them almost in the same way, about that hero of his who had committed suicide, and about his own life, which from being fresh and tremendously vital, a great struggle against odds, had lost its zest and its color. London struggled on a few more years, and then gave up. With him died the books he might have written, had he done as Clark has done—found a great source of fresh inspiration, and learned to "sift the bunk."

For Clark, battering against studios as Jack battered against the publishing machine, in a seemingly vain struggle for recognition, was full of energy and zest. And when, suddenly, he won, he didn't find the expected foot of the rainbow inside studio walls. Almost immediately he seemed to turn cynical, hiding disappointment beneath a hard shell.

Clark Is Frightened

SOMETHING more than a mental unrest began to assail him. On one of the trips he took with a friend, Doctor Thorpe, to "get away," he caught a cold. That was a new experience to a husky who had always enjoyed perfect health. But when he returned and tried to work in a picture, continued symptoms of physical trouble alarmed him.

"By this time," Clark explained, "I was plenty scared. I was working with Jean Harlow in *Hold Your Man* at the time, and when we were doing the final scenes I felt I could hardly limp out to the set. I began to picture myself slipping slowly into invalidism. Suddenly, the value of the thing I was in danger of losing dawned upon me. Here I'd enjoyed a life of perfect health un-

til now, and had never appreciated it!"

Came more severe symptoms, medical treatment, appendectomy, and recovery that was stubbornly slow because of that nightmarish question that confronted him: after recovery, more boredom, more of the same old grind. *So what?*

Not, you understand, that Clark ever thought of "ending it all" a la *Martin Eden.* He is at once too vital and too sardonically humorous for that. But as he said, there are lots of other things. Horizons to cross.

"I'd travel, first," he explains. "Maybe what money I'd saved would run out, but then I'd work my way. Anyway, I'd *live.*"

And acting wasn't living. Greasepaint—faugh! Only the salary counted, and as he remarked then: "It was being paid *not to* think!"

Yet he went on doing his work well. When he worked in *Dancing Lady* with Joan Crawford his doctors feared for his health, but there was no longer any need to worry. He had developed an interest in health, and with it a resistance. That health was to help him find what he had failed to find in the studios. And *Men in White* showed a physically improved Gable.

By
J. Brien
Chapman

His Fans Help

BUT success remained empty; he was bored and restless. When the chance to make a personal appearance tour came, he took it for the sake of the change and a renewal of the old feeling stage and footlights had given him. It was then that he "discovered his public." It was then that the meaning of those thousands of fan letters came to him, that his eyes opened to his responsibility, his meaning to an amazing number of people. He was frankly amazed.

"My personal appearance tour proved an inspiration. It gave me the courage to go on," he says. "Meeting the people in that way gave me a totally new sense of values. I began to see all the things I didn't like about picture work as merely a means to an end. It *is* worth while to go on, to do the best I can, because the public expects that of me. And the knowledge put new pep, new inspiration into my work. It gave me a vital interest that had been lacking."

It gave him, moreover, a totally new perspective on an actor's life, and on Hollywood. It gave him a sieve through which to sift the film city's "bunk" for those little kernels of worth-while gold: a prospector's pan that would separate from the mud and turgid water a gleam of pure worth, apart from mere financial return.

"So what! Simply that I saw Hollywood as the symbol of something a lot bigger," says the Clark of today. "The whole structure, studios, people, the lives they live, the town merely serves a vast scheme for reaching out to the people of the world. It serves *them.* I serve them. I don't merely work for a movie company; the movie company and I work for those millions of people out there who want and are inspired by movies.

A Changed Man

"RIGHT now, I can't find a squawk in my system. About hard work, what does it all mean, it's all for the salary, and so on, I mean. You hear those things in Hollywood, and doubtless I've contributed my share of such squawks, but no more. That's part of the bunk you have to sift out, or you'll get to believing it, as I once did in some dark-blue days. What bunk it is to say that a movie actor's job is the hardest in the world! Get the right slant on it, realize your own part in it, look beyond Hollywood and little vanities and luxuries and triumphs of premières and previews, and you get such a vital interest in it that no day seems too long.

"The thing that tears you down, makes everything seem futile and gives you the impression that [*Continued on page* 53]

The Clark Gable of old, carefree, self-confident and strong comes back to the screen a new man to make his latest screen appearance with Joan Crawford in *Forsaking All Others*, the best work of his entire career

SMASH HIT

Loretta Young Shines in Fine Drama

THE WHITE PARADE

★★★★

Loretta Young's personality and histrionic genius makes this picture of slight plot and hospital background well worth seeing. The picture reveals the dull, strict routine of nurse's training and has its moments of intense drama. Second only to Loretta Young's performance is that of Dorothy Wilson, who provides tear-jerking pathos when discharged from the hospital because of carelessness resulting from her love affair with an interne. John Boles is his usual fascinating self as the handsome polo player who falls in love with Loretta Young quite by accident. Others outstanding in the splendid cast are Joyce Compton and Muriel Kirkland, both of whom provide many amusing scenes. A truly fine, inspiring film effort.—*Fox.*

Reviews of other new pictures on page 66

SMASH HIT

Phillips Holmes and Henry Hull in Classic Masterpiece

GREAT EXPECTATIONS

★★★★

The histrionic genius of Henrv Hull, plus fine production puts this Charles Dickens picture high in the ranks of the really great screen triumphs. Hull, star of the famous stage play, *Tobacco Road,* stands revealed as one of the greatest masters of his art today by virtue of the portrayal of the convict in this picture. Alan Hale, Phillips Holmes, Jane Wyatt and others are splendid in the supporting cast. You will enjoy this artistic and stirring picture from beginning to end.—*Universal.*

Dick Powell and Ruby Keeler in Love

FLIRTATION WALK

★★★

A fine screen musical which forms a pleasing variation from the oft-used backstage theme. Dick Powell as the army private stationed in Hawaii and assigned to chauffeur the general's daughter, Ruby Keeler, was never better. The love scenes beneath the soft, Hawaiian stars are exquisite! Pat O'Brien, with other capable actors, and the cadets of West Point give able support.—*Warner.*

Anne Shirley Rises to Stardom

ANNE OF GREEN GABLES

★★★

When you see Anne Shirley as the Anne of this fine old story you will agree that she has a splendid future. The plot closely follows the theme of the novel which tells of the orphan girl who is adopted into a family which really wanted a boy. Tom Brown, O. P. Heggie and Helen Westley are also in the cast.—*Radio Pictures.*

Hugh Williams and Claire Trevor

ELINOR NORTON

★★

Based on the famous Mary Roberts Rinehardt clinical story of the man who makes a husband jealous because of a nervous disorder, this picture meandered a bit in telling but it has its moments. Hugh Williams scores a hit as the neurotic husband but can't save the picture from being somewhat over-depressing. Others in the cast are Claire Trevor, Gilbert Roland and Norman Foster. —*Fox.*

FOLLOW THE

CRITIC'S Choice!

LITTLE MINISTER

★★★★

A dramatic, stirring picture, which, through the turbulent love affair between Katharine Hepburn, disguised as a gypsy girl, and John Beal, a rural minister, tells the story of the battle between love and a righteous conscience. The vibrant performance of Katharine Hepburn overshadows the whole picture, but the supporting cast, with Lumsden Hare, Alan Hale and John Beal is highly satisfactory. Don't miss this great screen version of the famous Sir James Barrie novel!—*Radio.*

SMASH HIT

Triumph for Warner Baxter and Myrna Loy

BROADWAY BILL

★★★★

The old thrill of watching that final mad dash of thoroughbred horses down the home stretch, the insane excitement of the racetrack, the most tender of love scenes and fine, spontaneous comedy are the potent factors which make *Broadway Bill* a smash hit. Warner Baxter delivers one of his finest roles as the small town married man who escaped his dull environment to race his horse in big time, loses his wife, but gains her sister, Myrna Loy, and the friendship of his father-in-law, Walter Connolly. Helen Vinson is remarkably good as the wife and many excellent comedy scenes are furnished by the colored actor, Clarence Muse. The picture is directed by Frank Capra, who has *It Happened One Night* to his credit. That should be endorsement enough for this screen effort.—*Columbia.*

Another Bill Powell Myrna Loy Hit

EVELYN PRENTICE

★★★★

The story of a blackmailer who is murdered for tangling the lives of a triangle, played by William Powell, an attorney; his wife, Myrna Loy, and Isobell Jewell. The latter kills the blackmailer, but Myrna thinks she herself did it. The plot becomes beautifully confused until Powell steps in and solves the mystery with his usual finesse. Put this first on your preferred list.—*Metro.*

Warner Baxter Woos Conchita

HELL IN THE HEAVENS

★★★

A thrill-packed wartime aviation story with Warner Baxter as the ace who is afraid of a famous German flyer—until he meets his enemy and the two come down together to learn that their fear was mutual. Vince Barnett and Andy Devine supply excellent comedy, with Conchita Montenegro delivering a vivid performance.—*Fox.*

Crawford and Gable in Brilliant Play

FORSAKING ALL OTHERS

★★★★

Another sparkling hit from Metro with Joan Crawford, Clark Gable and Robert Montgomery giving their best to the gay, whirlwind film version of a famous stage hit. Bob and Clark are rivals for Joan's hand, with Charles Butterworth, Billie Burke, Frances Drake and Ted Healy contributing to the difficulties of their courtship in sparkling comedy scenes.—*Metro.*

SMASH HIT

McLaglen, Connolly and Gilbert —a Great Screen Trio

THE CAPTAIN HATES THE SEA

★★★★

John Gilbert scores an outstanding hit in this picture to win back his old-time popularity. The whole film is fine entertainment—exciting, human and humorous, with Walter Connolly as the captain, vieing with Akim Tamiroff for second honors next to Gilbert. The big cast includes others who stand out, notably Walter Catlett, Helen Vincent, Tala Birell and Fred Keating, not to mention two others who have fine rôles—Victor McLaglen and Wynne Gibson. It's a picture you must not miss!—*Columbia.*

"I Am a Movie Vamp"

[*Continued from page* 38]

placed me in *Vamping Venus,* in which I appeared as Venus, with Charley Murray and Louise Fazenda supplying the fun, I was seemingly forever typed. So long as producers wanted me to vamp, I made up my mind I'd vamp a little bit better than anybody else. After playing a few more parts in which I was supposed to drag men low and lower, I came to the conclusion it required much more effort and finesse than the portrayal of straight rôles. Consequently, I really studied how best to enact these sirens.

"NOT everybody is fitted to play these vamps. Many aren't qualified for the reason that they don't look the part, and couldn't, regardless of how they are made up. As I say, though, my nose was the reason for my being chosen to interpret these slinky ladies, my nose and an outward attitude that lent the necessary air.

"First of all, I always made it a rule to be perfectly groomed and gowned. As cleanliness is the dominating factor in real life in attractiveness, I made it so in whatever character I chanced to portray. My finger nails were faultlessly manicured and I tried to exude a feeling of freshness.

"My coiffure was important, too, as well as my choice of clothing. In each different rôle, I tried to affect a new hairdress, in keeping with the character I wished to convey to audiences. It had, necessarily, to be more elaborate, more unique, than that worn by the leading lady, to show both contrast and a reason for my attracting men. In the matter of clothes, these had to be designed for the express purpose of allurement, and worn in the manner of an adventuress, without appearing too obvious.

"IT ALWAYS has been my contention that a vamp, as such, should not be made to appear so that the moment she enters a room everybody will immediately point to her and exclaim, 'Ah, here's the menace. I must beware of her.' Instead, she should be pictured as anybody else, perhaps over-sweet, with events leading up to the point where her true self is finally revealed.

"On the screen, of course, to show contrast between the leading lady and the vamp, and for purposes of motivation, she has to be more broadly pictured. I have always, however, tried to inject as much humor in these characterizations as the director will allow, for I believe audiences will react more freely to this type of acting. She is made more human, and thereby she draws more attention to herself than if she is the cold, merciless creature who does everybody 'dirt.' She should possess at least a few redeeming qualities.

"I went into slapstick comedy for the express purpose of developing this sense of comedy and to loosen up. I had played so many vamps that I found myself getting stiff and stale, and I felt that an excursion into the comedy field would immeasurably help me in the type of rôles I seemed destined to play. I have been making these two-reel comedies now for several years, alternating with features in which I lured and lured and lured again."

I FELT myself slipping. Playing straight, La Todd was luring me, right under my nose, and here was I, a happy bridegroom. The warning words of my little red bird came to me, "You be careful, now . . . you know how weak you are." I shook my head and shouted for iced-coffee-with-lots-of-cream-and-four-spoons-of-sugar.

"Just in case I were to ask you," I spoke up, "what would you say a girl should do if she were to turn vamp and get her men by the hogshead? On account of you know so much about it and I'm so tired of it all . . ."

"On account of I like you so much," La Todd proclaimed, calmly annexing my coffee, "I'll tell you. But don't quote me.

"She should be a natural-born charmer. She should know men. She should be able to handle herself in any situation. She should, above all else, be clean. Her hair should be washed frequently, to give it that fluffy appearance. Her complexion should be spotless, her hands well-kept. She should have a personality that would immediately attract men to her. If she doesn't have this already, she should acquire it. She should have a sense of humor, be a good fellow, know how to say the right thing at the right time, be kind, considerate at all times, make a man feel as though she is hanging onto every word he utters. She should know how to wear clothes . . . it isn't necessary that she own the most complete wardrobe. What is important is that she look well dressed at all times. Even a few carefully selected clothes can make you attractive. And, finally, she should have the knack of making herself just a bit more charming than the next girl. That's just in case you asked me what a girl should do if she were to turn vamp and get her men."

PRE-EMINENT of all the vamps on the screen, Thelma Todd stands one of the hardest working girls in Hollywood. She seldom is inactive, her calls for work prohibiting her taking any lengthy vacations. Indeed, there have been years in which, by appearing in two pictures at the same time, she has labored for a greater number of weeks than the year's fifty-two.

Since her divorce last March from her Italian husband, she has resided at the Hotel Knickerbocker in Hollywood, just around the corner from Sardi's and other smart cafés. She has a large tan open car and chauffeur and a maid who handles all telephone calls. She dresses well but not extravagantly, never uses any beauty preparation but cleansing cream, believes that soap and water, applied frequently, are all that any face needs and does not affect anything extreme. Her nails are NOT blood-red with polish, as are so many women's.

As I barged home for dinner, my bride looked at me accusingly. "Were you putty . . ." she began. I asserted myself, as master of the house . . . I ignored her remark. "Todd," I informed her, with withering dignity, "wants us to dine with her next Friday."

MR. PIP
SCHUS

"Sorry I'm late—But my wife had an eight-pound boy last night!"

Do you know that Greta Garbo's new contract for one picture will bring her a total of $300,000? Previously she earned $270,000 per picture.

Charm YOUR EYES Can Be As FASCINATING as the STARS

By Janet Lynn

Alice White

"I ALWAYS look *so* washed out after three or four dances! Look at me! As colorless as a mop—in spite of this new dress I mortgaged the old homestead to buy!"

I listened to this complaint at a party recently, while I was sharing a dressing table with a fairly pretty but rather drab looking girl.

"Do you really want me to tell you what's wrong?" I asked.

"Oh, please do," she laughed. "I don't care if you insult me—if you can only help me!"

So I told her what was wrong . . . No eye makeup. She was of medium coloring—hair, eyes and skin—and as a result, had a tendency to look a bit pale and uninteresting, especially under the glare of electric lights. I explained to her the necessity for accenting her eyes to avoid that pale look, and suggested a color scheme in mascara and eye shadow that I felt would be most flattering . . .

She took my advice, being a sensible girl, and the next time I saw her I had to admit that the eye makeup had quite transformed her. She was still vivid and sparkling when the orchestra packed up its instruments and, from all appearances, the young man with her had had a very happy evening . . .

I hope this little tale will have its effect on those of you who don't use eye cosmetics. As movie fans, you must realize how important this type of makeup is in determining a star's attractiveness and allure. Believe me when I say that it will do as much for you as it does for the stars . . . You may not go to such extremes, of course, as the cinema beauties do, but the principle is the same. No matter what color, size or shape your eyes, brows and lashes may be, they can be enhanced by skillful application of eye cosmetics, making you look attractive instead of undistinguished. [*Continued on page* 61]

Alice White, Universal player, believes in keeping her eyebrows neatly trimmed by proper plucking as described in the accompanying article

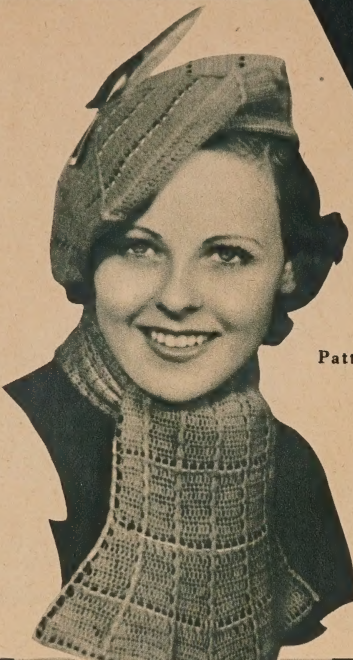
SCREEN BOOK'S *free beauty service*

IF you want to know how to make your eyes more glamorous, more subtle, write to Janet Lynn. She'll give you many simple tricks of applying eye makeup to best advantage. No matter what your personal beauty problem, Miss Lynn will be glad to advise you without charge. Be sure to enclose a stamped, self-addressed envelope (U. S. postage only) for her reply. Miss Lynn's address is 52 Vanderbilt Avenue, New York City. Please do not forget to include postage with your letter.

A thin pencil line just at the eyelid edge helps Alice White to make her eyes appear larger. Carefully applied, this gives the eyes a glamorous look

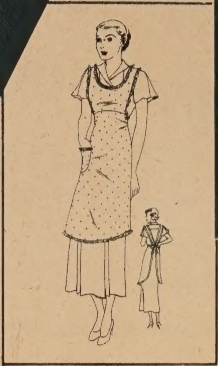
Charm

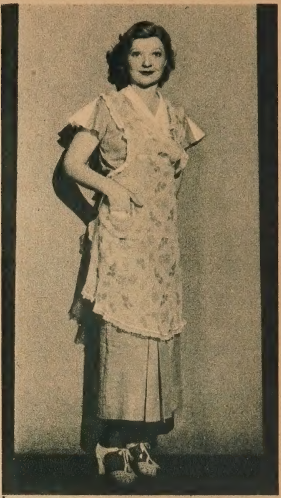
SCREEN BOOK'S Preferred Patterns



Pattern B240—

You can crochet Barbara Kent's jaunty beret and scarf set in a jiffy for yourself or as a Christmas present for a friend. The instructions are simple and easy to follow





Pattern B238—Nydia Westman offers this exquisite little apron as the ideal gift to mother or sister. With the simple pattern you can make it quickly and cross another name from your Christmas shopping list

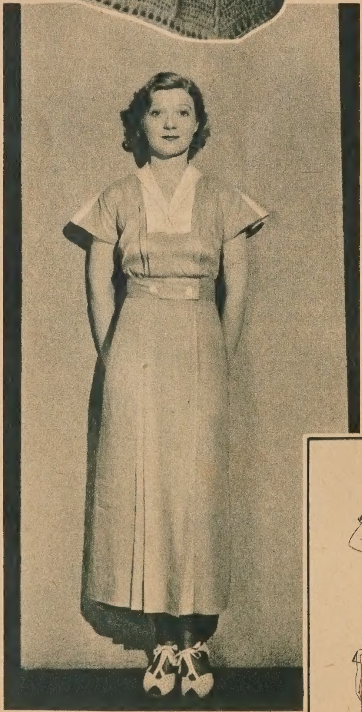
By JANE CARROLL

SCREEN BOOK'S Hollywood Fashion Expert

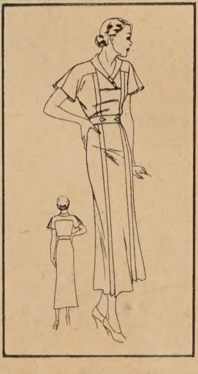
THE smart creations I have selected for the holiday season are admirably adapted for personal use or for gifts to friends. If your Christmas budget is limited, try these for gifts to your friends or family—they will be delighted!

Barbara Kent's beret and scarf can be crocheted from soft biege angora wool, with bright orange threads through the open stitches. Worn with a chic brown sport suit, the ensemble is extremely smart.

Pattern B-238, Nydia Westman's dotted Swiss apron, is a feminine delight. It is designed for sizes small, medium and large. Small size requires 3½ yards of 36-inch fabric and 6⅜ yards of lace edging. Pattern B-239, charming Miss Westman's simple house frock, with pleated skirt and smart wide belt is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 3¼ yards of 36-inch fabric and ⅝ yard of contrasting. White pique is used for the vest.



Pattern B239—Nydia Westman, one of Hollywood's brightest new actresses, poses in a simple house frock, modeled after the simple things worn by stars around their homes



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(State whether Miss or Mrs.)

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City ....State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. Patterns are 15c each. When ordered in combination, one pattern and the pattern catalogue, the price is 25c.

A Fortune Can't Make Me Retire!

[*Continued from page 27*]

ingènue type like Janet Gaynor, but I would like to appear in rôles with a few more human qualities than some of those characters I have portrayed in the past. In *She Made Her Bed,* my part originally was hard and tough, yet it possessed a few redeeming qualities. When the picture finally was cut, those scenes in which I had shown any humanness at all were deleted, and I was the meanest of the mean. I'm not complaining, but I had hoped to make something better of the part."

Coming of a non-theatrical family, Miss Bradley, weighing little more than a hundred pounds, a native of Brooklyn, and a devotee of all forms of sport, knew that she was to be named in her grandfather's will as his chief beneficiary . . . yet has worked fervidly most of her life.

"ALL my life I have heard that Grand-daddy was to leave me his money, but I could never endure being idle. I started playing the piano when I was four, and at six was giving concerts in New York and neighboring towns and cities.

"I continued with concert work, interspersing it with school, until I was sixteen, when I decided to go to Europe. Grand-daddy wanted to pay my way, for several years' study in Germany, but I decided I wouldn't accept any financial help then from anybody. I thought I could make money faster by going on the stage for a time, so I took up dancing.

"My first break arrived when I won a dancing rôle in *Ballyhoo.* I liked the stage so much that immediately I knew I would continue, instead of remaining for a short time, then going to Germany for further study of the piano. At first, the family was rather shocked, I think, by my switching from the concert stage to musical comedy, but interpreted my declaration to stay in New York as a whim. A little later, my grandfather became very proud of me on the stage and never mentioned the piano again.

"After completing my engagement in *Ballyhoo,* I went into the *Third Little Show* and later *Strike Me Pink.* During this time I worked in night clubs, as well, doubling up in my work and earning two pay checks instead of merely one.

"My good fortune will make no great difference in my style of living," she confided, as we left the restaurant and headed for the rehearsal hall, where Grace had to learn a dance routine for the picture. "I'm not very extravagant by nature, and I'm satisfied with the place my mother and I call home. My salary has been paying all our expenses and there has even been a little to put away. I don't intend to allow the money to go to my head," the actress affirms, "nor do I intend to permit it to interfere with my career. I am very serious when I say I want to achieve high honors on the screen . . . and I am doing all in my power to win a niche for myself and by myself. I won't have to worry now about finances, but insofar as my giving up my work because of my inheritance . . . that is farthest from my thoughts."

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... then she revealed her secret!
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WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

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STAR LETTERS

An Exclusive SCREEN BOOK Feature

Why Anne Shirley changed her name . . . Carole Lombard reveals the secret of a well-dressed woman . . . a letter from Jackie Coogan . . . other interesting messages from the stars

Dear Editor:

My Public has inquired my reasons for changing my name from Dawn O'Day to Anne Shirley, so I am taking this opportunity to tell why. A few weeks ago the opportunity came to me to play the part of Anne Shirley in *Anne of Green Gables.* This is my favorite character and I have dreamed of playing her. So it seemed a token of good luck to change my name to Anne Shirley. Another reason is my belief that the name, Dawn O'Day, would not fit the kind of parts I hope to play.

Sincerely,

Anne Shirley

Dear Editor:

So many girls have written me about their clothes problems that I thought it might be a good idea to answer them all through your magazine.

There is one terribly important factor in selecting clothes—and that is color harmony. The girl who combines all the colors of the rainbow in her newest ensemble cannot, possibly appear well-dressed. On the other hand, if the hat, dress, shoes and accessories are carefully selected, even a girl with a small allowance can appear tastefully gowned.

Above all things, the color scheme should be watched. If brown is the color selected for your suit, stick to the biege shade for contrast. If your color is navy, of course, you have a little more leeway, as green, grey, and red can be used in perfect harmony.

Sincere best wishes,

Carole Lombard

Dear Editor:

Many persons have marveled at my knowledge of the languages—at my ability to read, write and speak Chinese, English, French and German. It is no marvel to me—just hard work.

Strangely enough, the language of my parents—Chinese—was the most difficult to master. Although I was taught to speak it as a child, the writing and reading of the hundreds of Chinese characters was far more difficult than the same task in other languages.

Languages started out to be a hobby with me, but now I find them the most valuable asset an actress can have. My German opened the way to stardom in that country, and many of my Continental friends speak only French. But—this is ironical—it cost me $1,000 for a tutor and the acquisition of an English accent before they would accept me in British films.

Sincerest regard,

Anna May Wong

Dear Editor and Readers:

The late Queen Cleopatra of Egypt was just a woman. That was the hypothesis on which I based my interpretation of her when I was fortunate enough to be chosen to play in *Cleopatra.* I bought and borrowed every available book on Egypt of Cleopatra's day—I studied so much that I feel I almost knew her. Yet I felt that she was really no different than the women of today who succeed at their own professions. She was primarily a woman who by fortune of birth had limitless power—and, as would any woman, once in awhile misused that power.

We all know that women frequently make mistakes in love, that is the way I felt about Cleopatra. She used her men to her advantage but when she fell in love she showed her "Achilles" heel every time.

Of course I am glad I had the chance to play Cleopatra because she is the most famous woman of history. But I am also glad because it taught me so clearly that the women of today, who feel themselves so advanced, are really no different at all from those of long ago.

Very sincerely,

Claudette Colbert

Dear Editor:

Life in a goldfish bowl. That's about what it amounts to in pictures and living in Hollywood. That such a life is full of headaches goes without saying. Whether we like it or not, we have to take it—see every little thing we do chronicled for the world to read and talk about. But this is part of the price one has to pay for being on the screen. And, I suppose, it is right, to the extent that the public supports us and it is the audiences' right to know how their favorites live.

In having my doings paraded I have been placed in what, at least, was not a favorable light in one instance. The time that a Hollywood "smart guy" tried to push one of my friends around. All I did was to try to keep the fellow from taking unfair advantage of my friend—as I would do for anyone with whom I happened to be.

But the public heard about a supposed "battle" and I could say nothing. This was a case when the public's right to turn the spotlight on an actor's private life back-fired—back-fired on me.

Yet I realize that right and it's all right with me.

Sincerely,

George Raft

Dear Readers:

You probably have heard that I'm back in pictures. I don't exactly know why, for it has been so long since I smeared grease paint on my face that I retain only a vague remembrance of my so-called starring rôles. Especially was I vague about Charlie Chaplin's, *The Kid.* That's why I suggested to friends that I'd like to see the film. Frankly, I saw nothing startling in the story except Chaplin's work.

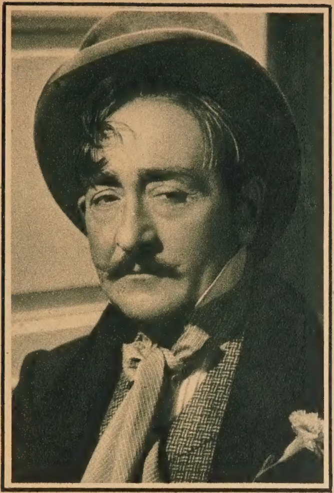
"So this is what sent me on the road to featured parts in eighteen films?" I said to myself. I still don't get it.

However, I hope that my first grown-up rôle in Paramount's *Code of the West* will click as efficiently.

Sincerely,

Jackie Coogan

This lovely girl is Virginia Reid, watching for a friend at the gate to the RKO ranch, where she is facing the cameras in *Portrait of Laura Bayles,* which stars May Robson



Adolphe Menjou has shed his sophisticated modern clothes for the gay attire of an earlier day in his rôle in *The Mighty Barnum*, in which he appears with Wallace Beery

How Clark Gable Saved Himself

[*Continued from page* 45]

you're draining out your life into a machine for a bunch of money you can't properly enjoy, is your own error. The error of not looking beyond the Hollywood horizon. Of expecting to find, right in Hollywood, the inspiration and reward for your efforts.

"If you do that, you soon drain yourself out. Put all your inspiration into pictures, and get none of it back. Henceforth, whether or not I make any personal appearances, I'm going to keep my perspective on the movies and retain as a source of inspiration and encouragement, criticism and advice, all those folks you meet out there.

Clark's New Credo

"I'LL *see* them, while I'm facing those familiar cameras. I'll feel like what I'm doing is directly for them, as it really is. And the reward of their approval will be my reward, for I know now that Hollywood glamour, bunk and money, professional applesauce and projection room applause can't keep the old fires burning and the numbing cold of boredom out."

So the thousands of fans who yelled themselves hoarse whenever Clark appeared, the women who broke through police lines to kiss and maul him, to tear off his coat buttons and neckties as souvenirs during that fateful personal appearance tour of his, have done fine work for the rest of us. In all probability, they have saved us the screen's Clark Gable!

Do you know that the player who takes the part of Bacchus, God of Wine, in *Night Life of the Gods* is a teetotaler?

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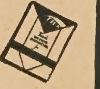

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No longer need you be embarrassed by a thin, scrawny, unwomanly form! No longer need you be ashamed to be seen in a bathing suit or clinging gown. Here at last is a safe, easy way to develop a stunning figure—to gain those fascinating, swelling curves—to firm and strengthen flabby, sagging tissues. Let me prove I can give you the full, womanly development that is so smart and attractive.

Just Give Me 10 Days

My wonderful method takes just a few minutes a day. See the marvelous things it does for your figure! Take advantage of bargain offer now: Send only $1.00 and I will mail you my delightful home treatment, including instructions and special massaging Cream. Try it 10 days. Your dollar back if not delighted! Write today, enclosing $1.00.

Instructions

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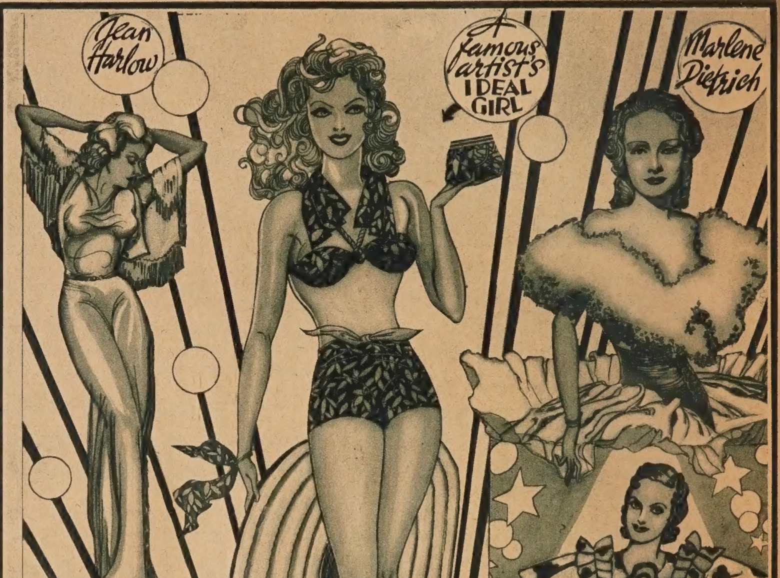
The Most *Beautiful* Girl in the World!



JEAN HARLOW, MARLENE DIETRICH, JOAN BLONDELL, JANET GAYNOR, JOAN CRAWFORD—in them artist Fred Morgan feels are the qualities that should be possessed by the girl who claims the title of *The World's Most Beautiful.* Such a girl, if there is one who possesses the virtues of these beautiful damsels of the screen, has not yet been seen on Hollywood horizons, and chances are that she always will remain a figment of the artist's imagination!

A celebrated artist tells how he created the loveliest lady of them all in his own imagination

By FRED MORGAN

Celebrated New York artist whose beautiful work has been featured for years in the nation's leading newspapers and magazines.

"Male appeal"

"Mystery and glamour"

"Perfect feminine figure"

"The symbol of romance"

"Sophistication and dash"

THE most beautiful girl in the world? I have often been asked that question, and now at last I have courage to brave the wrath of those stars who were not included in the selection of those whose qualities contribute to the creation of this mythical being.

The ideal modern girl must have "Male Appeal," and for that quality I choose Jean Harlow, who, despite her many other fine traits of character, is known best for the indefinable something which strongly attracts the opposite sex.

In addition to her beauty, my ideal girl must have mystery and glamour as typified by Marlene Dietrich. Although some may not agree I am convinced that no star in Hollywood is more the unbelievable enchantress, and to be truly beautiful a girl must have the allure of a goddess.

In Joan Blondell I find a girl with the artist's dream of a perfect feminine figure, feline in its grace—strong and healthy as befits the modern girl whose interests in sports have made her more lovely than her ancestors who never dreamed of anything more strenuous than croquette.

A truly beautiful girl is completely feminine, and to my ideal girl comes this contribution from Janet Gaynor, whose name is the symbol of romance to hundreds of thousands.

Then last, but by no means least important, Joan Crawford is a part of the beauty picture, contributing that sophistication and dash that are typical of the girl of today.

The appeal of Jean Harlow, the glamour of Marlene Dietrich, the figure of Joan Blondell, Janet Gaynor's tender femininity, Joan Crawford's sophistication — these points of perfection create my ideal girl. You may or may not agree, but to me she is *The Most Beautiful Girl in the World!*

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Easy as A-B-C

The U. S. School method is literally as easy as A-B-C. First, it *tells* you how to do a thing. Then it *shows* you in pictures how to do it. Then you do it yourself and *hear* it. What could be simpler? And learning this way is like playing a game. Practicing becomes real fun instead of a bore as it used to be with the old way.

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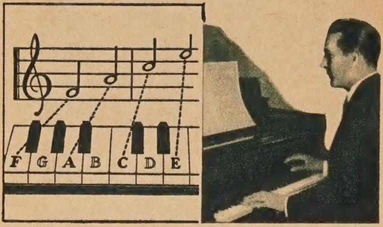

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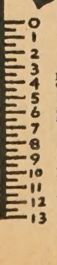

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Let's GO Domestic

Presenting SCREEN BOOK'S regular department for home-makers, conducted by an expert home economist who has contributed scores of cooking articles to many famous national magazines, as well as being the co-author of many cook books

By Grace Ellis

THOSE with an ear to the ground predict an old-fashioned Christmas!

For one thing, with the return of curls, figures and femininity, *being old-fashioned* is about the most *up-to-the-minute* thing that one can be. For another thing, Christmas has always been a season that we hate to change. Consider the Christmas dinner.

Cranberry sherbet we may welcome instead of the traditional cranberry sauce. And roast chicken can be every bit as festive as turkey, *if* it holds the same brand of stuffing that *mother used to make.* But for the most part Christmas dinner is never so Christmasy unless it includes pretty much the same sort of dishes it has always included.

Not that old-fashioned dishes don't have modern versions. Mother's mince pies were blended in hard labor, over her own kitchen stove. Ours may be whisked together in a twinkling out of delicious mince meat turned from a can. But mince pies we must have. And plum puddings too. As well as cookies, dressings, escalloped oysters and other old-fashioned dishes.

Dependable recipes for old-time foods are sometimes hard to find. So we are giving you, this month, a group which you may rely upon. Following each old-fashioned dish you will find a trifle more up-to-date version.

Choose whichever you like. But remember that simple dishes, well prepared, are far more Christmasy than pretentious failures:

Plum Pudding

OLD FASHIONED—The genuine old-time plum pudding was boiled in a cloth. But this robbed the pudding of so much flavor that even in our mother's day steaming became a preferred method.

The following recipe brought from Germany by a famous German movie star is our choice of a hundred Plum Pudding recipes. You'll like the crisp savoriness imparted by the crushed

Judith Allen, popular screen favorite, displays the pumpkin pie she baked from her Grace Ellis recipe

FREE TO ALL SCREEN BOOK READERS

Grace Ellis will gladly answer all letters from readers requesting information on cooking. Address her in care of SCREEN BOOK, 52 Vanderbilt Ave., New York City, enclosing a stamped, self-addressed envelope (U. S. Postage only) for reply. Because of the great volume of her mail, Miss Ellis suggests that you limit your questions to three or four in a letter in order to facilitate an early reply. Miss Ellis will be pleased to supply a free recipe leaflet free of charge to those who send a stamped, self-addressed envelope and give you a list of other valuable and more elaborate recipe booklets for which she makes a small charge to cover the cost of printing and mailing.

zweiback crumbs. If you haven't figs at hand you may substitute chopped, seeded, cooked prunes. You may candy your own orange and lemon peel if you choose. Write for our recipe. We'll be glad to send it free.

Chop ½ lb. figs, ¼ lb. raisins, ¼ lb. currants, 3 tablespoons candied citron—or lemon peel—, 1 tablespoon candied orange peel, ¼ cup chopped almonds and 2½ cups suet, until fine. Add 2½ cups grated zweiback crumbs, (or bread crumbs), ¾ cups sugar, 1 teaspoon nutmeg, and mixture consisting of 3 tablespoons milk mixed with 1 teaspoon soda, 3 tablespoons molasses and 2 beaten eggs. Blend thoroughly. Put into a greased mold, into greased baking powder or coffee cans, or into a greased heat-proof glass baking dish. Fill containers not more than ⅔ full. Cover tightly. Set in a covered steamer or kettle of boiling water and steam for 2½ hours.

Serve with hard sauce. This pudding may be made several days before Christmas and reheated just before serving.

MODERN — The most up-to-date pudding for the busy modern cook is the canned plum pudding. Many women now-a-days will have no other. Buy it when you choose. Take it from the shelf just before serving. Heat, open, slice and serve. Suitable sauce recipes are usually printed on the can or inclosed in an accompanying leaflet. And the already canned plum puddings are good. We happened into a modern establishment where they were being made—not long ago. And they're made out of such good things. And following such famous old-time recipes. No wonder they're becoming so popular.

But frozen plum puddings are deservedly popular, too.

Cook ¼ cup of chopped dates or figs, and 1 cup chopped raisins in a small amount of water until tender. Drain. Place ½ cup milk in a saucepan and add ½ cup sugar and 2 squares grated chocolate. Cook for a few minutes until mixture is slightly thick and smooth. Chill. Whip 1 pint of whipping cream until slightly stiff. Add to it the chilled chocolate mixture, the drained dates and raisins, ¼ cup chopped maraschino cherries, ½ cup finely chopped nutmeats and 1 teaspoon vanilla.

Freeze at coldest temperature in mechanical refrigerator tray for 2 hours. Raise temperature slightly and complete freezing. Or freeze in an ice cream freezer. Serve plain or topped with whipped cream to which a pinch of cinnamon has been added.

Cranberry Sauce

OLD FASHIONED—A perfect old time cranberry sauce may be made by boiling 2 cups of sugar and 2 cups of water together for 5 minutes, adding 1 quart of sorted washed cranberries and cooking for an additional 5 minutes. Cover the saucepan. Slide it off the stove and let the berries stand until cool. To make an old-fashioned cranberry jelly wash the quart of berries and place over the fire with only 1 cup of water. Cook until berries are soft. Strain through a sieve. Add 2½ cups sugar. Cook for 5 minutes stirring rapidly. Pour into a wet mold and chill.

MODERN—Probably the most modern cooks serve their cranberry sauce as a sherbet. And there is no sherbet more delicious with a heavy dinner of the Christmasy type than one made from these rich tangy berries. My own favorite method is to cook 3 cups of sorted cranberries until soft, in a syrup made by bringing to the boil 2 cups of sugar and 3 cups of water. Add the juice of 2 lemons and 2 teaspoons of gelatin dissolved in ½ cup cold water. Cool, and freeze to the mushy state in a hand freezer or in a tray in a mechanical refrigerator.

Cranberry Cocktail is another popular cranberry sauce substitute.

Stuffing For Chicken Or Turkey

OLD FASHIONED—The original fowl stuffing was probably made of salt pork. And I know of no more inexpensive and utterly delicious stuffing than one made from a Salt Pork Dressing recipe which has been used in one family for 4 generations:—

Put ¾ lb. of salt pork and 3 medium sized peeled onions through the fine knife of a food chopper. Cook together in a skillet over very low heat for 30-40 minutes. Add ½ teaspoon salt, and a wee pinch of sage—if you like it—paprika and celery salt. Blend with 1 quart of dry bread crumbs and ⅔ tablespoons of milk. (This quantity is sufficient to stuff 1 three pound dressed chicken, or doubled, it will stuff a turkey weighing 8 pounds after being dressed.)

MODERN—If you're serving chicken, capon or duck for Christmas and want something just a bit different in the stuffing line, I can suggest nothing more delicious than Dried Apricot Stuffing:—

Steam ½ lb. soaked, dried apricots until tender. Cool, drain and chop fine. Make a bread stuffing of 2 cups soft bread crumbs, ½ cup cracked crumbs, ¼ butter, 1½ teaspoons salt and ¼ teaspoon paprika. Add the apricots and ¼ cup chopped celery, together with 1 tablespoon chopped parsley. (Melt the butter and work it into the bread crumbs before adding the other ingredients.)

And don't forget that it saves time to stuff the fowl the day before it is to be baked.

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F. M. D.—Your readings have proven so satisfactory for the past two years that I am now sending for my next year's reading. Will I get the foreman's job when the present party leaves through a marriage the first of the year?

Ans. — You will get this job as you are already chosen for this promotion by the heads of the firm.

N. A. F.—Your readings which my sister recently received from you we think are wonderful. Will I make the trip to Honolulu which I am planning and will there be a marriage for me this coming year?

Ans.—There will be a marriage for you and a honeymoon trip to Honolulu during this winter.

K. H. T.—The best reading I ever had is the one I got from you the beginning of this year. I am now sending for my next year's reading. Will my husband get an increase in wages where he is now employed or would you advise him to start a business of his own?

Ans.—I would advise him to start a business of his own where you and your daughter can both be of help to him. According to his birthdate he should be running into a four-year lucky cycle beginning the first of next year.

H. N. W.—I am greatly in love with a dark-haired boy whom I am slightly acquainted with. Does he care anything for me?

Ans.—This boy and you will become better acquainted but I do not believe there will be a marriage within two years for you. According to your birthdate 1936 appears to be a year when matrimonial happiness will come your way.

M. R. D.—I am a widow of 35 and was left considerable property. There are three men who wish to buy an interest in this business who were previously employed by my husband. Would you advise me to sell out to them or take them in as partners or just continue to keep them on the payroll?

Ans. — A partnership proposition is the best and what I would advise.

S. F. L.—Whom and when will I marry?

Ans.—You will marry a rather heavy set party with the initials of H. C. with whom you are slightly acquainted in a business way at the present time.

T. N. A.—Your readings and advice are certainly wonderful. If I marry the girl with whom I have been keeping company for the past year would it turn out successfully?

Ans.—According to your two birthdates you are well mated and a happy and successful marriage is indicated for you during the early spring.

F. B. F.—Would you advise us to buy our own home at the present time or start a business of our own first?

Ans.—I would advise you to buy your own home and also start the business that you have in mind as you will be successful in both paying for your home and making a success of the business.

S. N. T.—I recently made a very happy marriage. My husband is only getting a small salary. It is against the policy of the firm where I am now employed to have married women on the payroll. Will this firm find out and discharge me?

Ans.—The boss has a good idea that you are married. However, so long as you do not say anything to him about it, your position will last.

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The Latest Lowdown on Ginger Rogers

[*Continued from page* 37]

not having to worry any more—Lela and I—about our pennies. Not that we're putting on the dog. Remember that Ford car I had—well, I hung on to it and only a few months ago, I swapped it in and bought a—"

"Hispano-Suisa?" I suggested, gently.

"No, smarty,—a LaSalle. And I haven't an elaborate mansion with lots of servants and sunken pools and things like that—just a nice, little eight room house—and we lease it at that! You wouldn't call that putting on the dog, would you?"

"I certainly would not call that putting on the dog, Ginger," I admitted. "Pass the coffee."

"Well, you know, what I'm hoping is that they won't keep me in these—you know—"Little Dynamite" parts—I'd like to get a chance at playing a girl who's serious—you know—with emotion."

"You think," I said, "maybe Garbo's slipping?"

"Oh, I guess I'm talking too much. Say, are you going to see the opening tonight? I'd love to see this Yvonne Printemps — I adore Noel Coward's plays."

I took time off to call up Broadway Sam who obligingly came over himself with a pair of tickets and Ginger, if you care to know, saw Yvonne Printemps in *Conversation Piece* that night—and perhaps, she liked it—I didn't.

"I'm putting money in the bank," confessed Ginger, apropos of nothing at all. "Every week. What do you think of that?"

"I think it's grand work if you can get it," I replied, and she made a face.

AGAIN I leaned toward her impulsively and reached for her hand.

"Ginger," I said earnestly, "I was just thinking. I'm going to get paid for writing this piece about you. Maybe it would be a good idea if I asked you some questions. For instance, how old are you?"

"Twenty-two—would you believe it? Lela says in a few years I'll be as old as she."

"That's very nice. And do you plan to get married again?"

"Oh, don't be silly. Of course, not. I was going around with a nice boy—"

"You mean Lew Ayres?"

"W-e-l-l, yes," she admitted, "I mean Lew but—"

"Well, what do you mean you 'was' going around with him? Aren't you any more?"

"Oh—I guess. Oh, don't ask me about that—I'll know better when I get back." (And apparently Ginger did know better, for she lost no time in announcing her betrothal to Lew.)

"Well, let's see—that's two questions. What else ought I ask you?"

"Well, you haven't asked me how I like Hollywood."

"How do you like Hollywood?"

"I love it. I get a lot of sleep there. Goodness, I've got to be on the lot so early I can't afford to stay out late. Once in a blue moon, maybe I stay out

Here comes Ginger Rogers, striding down the station walk on arriving in Los Angeles. She is attired in the swanky new tailored suit which has become the rage among the stars, and carries an alligator hide bag which has just recently come back to popularity. Just the thing for a bride!

until twelve o'clock but usually I'm in bed at ten o'clock. Now ask me how I like New York."

"How do you like New York?"

"Oh, I love it. You know I haven't had more than two hours sleep on the average since I've been here. Gosh, I go everywhere. Oh, it's great fun—I wish Pan (I presume she meant Pandro Berman but I wouldn't swear to it) would let me stay a few more days. Do you imagine he would let me stay on a few more days? Now you think of one to ask me."

"WELL, let's see—what did you come to New York for?"

"That's a sappy question. I came here because I have a little vacation and I wanted a change. I also wanted to do a lot of shopping but I haven't bought a thing yet. I haven't had a chance. The publicity department has been keeping me on the go—I have to go here and I have to go there and I have to see this person and that person—but it's exciting."

The phone rang.

"Watch me put on the secretary act again," she chirped.

"Hul-lo," she said, stiffly.

But this was evidently someone to whom she wasn't out.

"Oh darling, yes. Louis Sobol's with me now—I don't know how long he's going to stay but come right up as soon as you can. Don't mind him—nobody does."

"Know who that was?" she asked, turning to me.

"Ernst Lubitsch?"

"Oh behave! That was Elsie Janis. Isn't she a peach? She's coming up—and what do you think? She's coming up to interview me for one of those funny little pieces she does. Imagine Elsie Janis interviewing me. Isn't that darling?"

"Just too darling for words," I agreed.

"Well, aren't you going to ask me any more questions," complained Ginger.

"I don't know what more to ask."

"Why don't you ask me what they always do? You know, what do I think of the future of pictures? How much fan mail do I get? What's my dog's name? What was my most thrilling experience? What is my real ambition? You know—questions like that."

"Really," I replied stiffly, "I'm not in the least bit interested. Are you?"

"No," she giggled. "I think it's funny. Say Louie, honestly, now be truthful—did you really like me in *The Gay Divorceé?*"

"Ginger," I said. "Do you really want me to tell you the truth?"

"Yes," she replied, truthfully.

"Well, Ginger, the truth of the matter is I haven't seen *The Gay Divorceé.*

An hour later at my office, I remembered that there was one question I did mean to ask and hadn't. So I called up on the phone and said, "Miss Rogers. This is Mister Cohen of the Prudential—"

"So tehbly, tehbly sahwry," was the reply. "But Miss Rogers is out—"

I broke down and confessed.

"Ginger," I asked. "Just where do you live?"

"Oh, I told you—in an eight room cottage. It's located in the Los Feliz hills overhanging a cliff. On a clear day you can look out and see Catalina Island and—Garbo."

Hollywood's Greatest Picture Thrills

[*Continued from page* 41]

race it at that speed close enough to the ground—with its tricky air pockets and ground blasts and the disturbance caused by the passage of the train itself—to photograph it. Yet air photos were taken, and good ones, too. The pilots skimmed the hedges and telephone poles beside the train, and the poles over the right-of-way, and did not crack up.

You've seen many a less dangerous proceeding *on* the screen, in the form of stunting, war-time dog fights and the like. Less dangerous, because these were photographed thousands of feet in the air, with room between ship and ground to get control or bail out in case something happens.

Then let's sit in with Phil Ford, Jack Byron, Robert Blair and a few of the other dare-devil stunt men who flew the thrills into Fox's *Hell in the Heavens,* right from the beginning until the big climax in which Warner Baxter, war air ace, crashes his plane into that of his German foe and the two ships fall to earth in flames.

I guess you'd say we stunt pilots are a superstitious lot. These fellows, at any rate, knew they had some very dangerous stuff ahead of them, so they went to the production manager of the picture in a body and asked if flight headquarters might be established at Russell Ranch, in the San Fernando Valley.

Dangerous Business

WHY? Because so far, this location is the only one on which several air-thrillers have been filmed without claiming the life of a pilot. It's called the "Lucky Russell Ranch" for that reason. And despite the unusual flying hazards of *Hell in the Heavens* scenes, it kept its good reputation intact. The producers agreed to use it as headquarters, so there the French airdome of the picture was built.

Above that general locality, for some three weeks, suicide-courting dare-devils staged reel battles with each other and real battles with Fate, and despite the fact that they flew old war-time crates of German and French make, they cheated the Grim Reaper. Of course the final scene— the crash in the clouds and fall to earth in flaming planes—was the big test. It was held to the end of the picture. Good stunt pilots are scarce.

The only safeguards the boys could figure out was to cut their switches, use a minimum of gasoline in their tanks, fire the planes with some stuff less dangerous than gasoline, and try to collide at the best angle. And, of course, to bail out—if able—before hitting the ground.

[*Continued on page* 73]

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Alice Faye Talks On Hollywood Temptations

[*Continued from page* 17]

so everybody from producers, directors and cameramen to the laborers are favorably impressed!

"NO ONE is so critical of you, whether you're important or just a beginner, as the cameraman. He knows how you are going to photograph, and his keen eye tells him at once whether or not you've 'been out and around' the night before.

"So you have to figure back from six in the morning, say, eight hours at least, to find a proper bed-time. That means ten o'clock. Pretty early for a New Yorker, for instance! But wait. That isn't half of it. There are occasions when night work in films, having to attend premières, and other things that can't be avoided keep you up much later. That sleep lost must be made up, or you'll regret it!

"Now comes temptation. Daytime life in California tempts you, and so does night life. Not in the same way as in New York, with its many clubs, of course, but rather, the social life of film folk themselves. Entertaining at their own homes, or with parties in hotels, cafés, ball rooms, theaters, or at such places as the Hollywood Bowl and the Hollywood Legion Boxing Stadium.

"You see, when these people do their entertaining they're what is called 'between pictures.' Having done their work, they have brief vacations between in which to enjoy a little social life, and they take advantage of these periods. Consider, then, what a temptation it is to the person who *is* working in a picture at the time to join one of these parties. Usually you say: 'I'll just sit in for a little while, and then go home.' But that's hard to do. The result: you've stepped off the sleep wagon!

"However, you soon learn that this doesn't pay, and that professional Hollywood doesn't encourage you in it. Your best excuse to get out of any sort of social obligation here is just this: 'I've got an early call tomorrow.' Everybody understands, and excuses you without question. Work comes first.

"But it's your own responsibility. They're not going to *force* you to stay at home, read a book or listen to the radio until nine or half-past, and turn in!

"THERE'S a worse temptation, in that it has the excuse: 'I ought to do this for the sake of my work.' That is to go on movie-seeing sprees. The people who make the movies are the greatest movie fans in the world. They honestly strive to see every worthwhile picture produced. And you can't leave the studio at six, have dinner, and see one show or preview or both and get tucked into bed by ten o'clock.

"You can hardly class study as temptation, but I think there is danger to an ambitious girl who is breaking into the movies in loading herself up with too much outside-of-the-studio training. You wish to carry on your vocal and dancing and maybe dramatic or language lessons after working hours, with your coach. I remember when I was a chorus girl, I'd dance until I was nearly dead, then have a long singing lesson. It was a good investment of time and energy for me, for it led to radio work and then to the screen. But such work must be taken, like play, with *moderation*—when you're in pictures.

"Of course, there are plenty of *little* temptations. But they're everywhere, and a girl must learn to solve these problems for herself. Hollywood in that respect is just the same as New York City or Springville. You see, the show business is like any other business, there are good people in it, and folks who are not so good. You learn to cultivate the good ones and avoid the not so-good.

"THERE'S the temptation to become affected. Don't try to use a broad accent, or string a line, or act like somebody else. Be natural. Don't pose as an 'actress' away from the cameras—people around Hollywood dislike that even more than folk away from Hollywood do.

"And if you get a good break and are praised for it, don't fall into the temptation of becoming swell-headed! Don't read your press notices and begin to believe you're all they say. That works the other way too. Don't let discouragement get you down. And don't let that inevitable 'new-in-Hollywood feeling' make you so lonely and desperate at any time that you seek the wrong sort of company, in a desperate effort to get cheerful.

"That's about all *I* can think of along that line."

"You're saving the rest for your book?" I suggested, loath to let Alice out of my sight, even though an assistant director showed signs of calling her to the set of her newest picture.

"No—but in my book I'll simply show how all that works out in terms of what actually happens to the girls concerned."

When that book is written and published, I'm going to hound Alice until she gives me an autographed copy—one of the first off the press!

Margaret Sullavan has just completed her newest picture, *The Good Fairy*, which is hailed by Hollywood critics as her best cinema effort to date

Your Eyes Can Be as Fascinating as the Stars

[*Continued from page* 49]

IF YOUR lashes are light and rather sparse, a touch of mascara will do wonders for them and if they are naturally long, dark and curly, mascara will make them your outstanding feature, one that will attract admiring glances from everybody except your enemies. . . . You must, naturally, use restraint in applying mascara to avoid looking theatrical, but with the improved brands of mascara and the numerous little gadgets available for assisting you in the art of eye makeup, this is easy. . . . It's impossible to get a beaded effect when you use one of the tiny eyelash combs, for example. You apply the mascara when it has reached the correct consistency, allow it to "set" for a few seconds, and then run the miniature comb through the lashes to separate the individual hairs and to remove small lumps of mascara. If you once use a comb after applying lash cosmetic, you'll never be able to get along without it, I warn you! There is a very good one on the market that retails for 75 cents. If you like, I'll give you the name.

The same manufacturer makes a cream eyelash darkener, too, that does very well if, for some reason (Rich old Aunt Agatha, for example), you can't wear mascara. It comes in brown and black and is of creamy texture. You run your fingertip over the cream, then swish your lashes down over the laden finger a couple of times. The result, while not so glamorous as that produced by mascara, makes your lashes look longer, darker and silkier. Many conservative women who always use mascara at night, find the cream darkener nice for daytime, and report that it actually promotes the growth of the lashes, too. Each of these eyelash beautifiers costs 75c.

ALTHOUGH a correct application of mascara gives a decided upward tilt to most lashes, there are some so stubbornly straight that they require a little more coaxing to curl. For these, a gadget that clamps harmlessly over the lashes and gently forces them into a devastating curl, is the answer. When used according to directions it can't possibly harm the lashes any more than rubber curlers can harm the hair. It costs about a dollar at all toiletry counters. You ought to have one if you are afflicted with stumpy lashes. . . .

WHEN you pluck your brows (Don't ever let me catch you shaving them!) keep that feather-edge rule in mind. And always pluck from underneath the brow rather than above. Don't attempt too exaggerated an arch, but try to widen the space between brow and eye as much as possible. It makes your eyes look larger.

As for eye shadow, it must be of a pale shade. Nothing harsh, nothing exotic. The cream shadows are much easier to blend than the powder variety, I've found, and they give the lids a moist, youthful appearance. If your eyes are inclined to protrude you'll find shadow a great beautifier. . . . If they are deep-set, use only a faint line of shadow along the base of the upper lashes. . . . For eyes more or less normal in size and shape, apply eye shadow only on that part of the lid covering the eyeball—not all the way up to the eyebrow.

THERE are two new manicure aids to tell you about this month—a cream nail polish and an oily polish remover. Both of these were brought on by the growing unrest among women over the brittleness of their nails and the dryness of their cuticle. In an effort to economize during the lean years just past, many women unwisely took to using cheap liquid lacquers and harsh, unlabelled polish removers. The inevitable result has been ridged, brittle nails and ragged, unsightly cuticle.

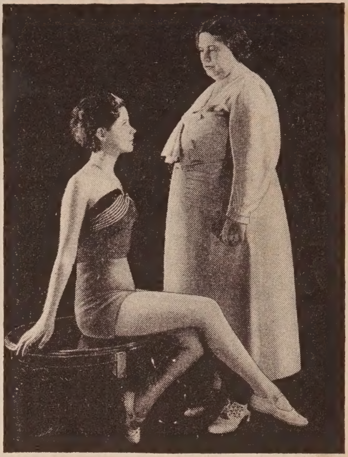
So, there has been a general cry for preparations to offset this condition and it has been answered with a polish remover that contains so much oil it actually has an emollient effect on the nails and a liquid polish that is exceptionally kind to abused nails and cuticle. Before I used the oily remover I couldn't believe that it would be really effective in "cutting" old lacquer, but I was soon convinced. The amazing part is that, although the oil in the remover leaves your nails shiny and lubricated instead of harsh and grey, it does not prevent the next coat of polish from going on smoothly and staying on.

Because the new cream polish is opaque, it conceals all ridges or white spots on the nail surface. Its lustre is much richer and brighter than that of any polish I've used, and it does seem to go on more easily. There are eight lovely shades, each selling for 35 cents a bottle. The remover is the same price. A bottle of each would make a nice, inexpensive Christmas gift, I think.

ANOTHER new beauty accessory is a small, curved razor made especially for women. Its shape makes it very convenient for removing underarm hair and it should appeal to the woman who leads a busy life and hasn't much time to devote to this all-important detail of personal grooming. . . . The corners of the razor blade are covered, eliminating all danger of cuts. There is no need to buy especially made blades after the original one becomes dull. Any flexible blade will do. This handy little gadget is packaged ready for use, in a smart, ivory colored box, and it costs only one dollar.

With a gay red ribbon and a spray of holly perched atop it, there came to my desk the other day a stunning new Christmas cosmetic kit. The container, which is of white simulated leather, is so compact and convenient that it would be ideal for traveling. Packed in the kit are ten very fine beauty aids. There are a cleansing cream, tissue cream, protective cream and a skin tonic to care for the skin properly. . . . And an assortment of makeup items including finishing lotion, powder, lipstick, rouge, eyeshadow and eyebrow pencil. The colors of the cosmetics vary for different types, of course. Candidly I've never seen such a complete kit, with such high class preparations, for so low a price—$3. It would make a grand Christmas gift. Want the trade name?

LOSE FAT



Lost 63 lbs. ...Feel Fine!

WRITES RENO LADY

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29x5.00-19	2.85	1.05
30x5.00-20	2.85	1.05
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
33x6.00-21	3.65	1.25
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33x4	2.95	0.85
32x4½	3.35	1.15
33x4½	3.45	1.15
34x4½	3.45	1.15
30x5	3.65	1.35
33x5	3.75	1.45

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J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed."

The Slimcream treatment is so entirely effective, so easy to use, and so beneficial that I unhesitatingly offer to return your money if you have not reduced your figure both in pounds and inches in 14 days. What could be fairer than that!

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Photo of myself after losing 28 lbs. and reducing 4½ inches.

FREE Send $1.00 for my Slimcream treatment NOW, and I will send you entirely free, my world-famous, regular $1.00 beauty treatment, with a gold mine of priceless beauty secrets. This offer is limited, so SEND TODAY. Add 25c for foreign countries.

DAISY STEBBING, Dept. F-2., Forest Hills, New York.

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Mae West Uncensored!

[*Continued from page* 15]

screen personality remains an unusual woman. Because—

She is really very much slighter than she appears on the screen, weighing 119 pounds and measuring five feet and four inches in height.

She does not smoke or drink.

She doesn't swagger when she walks.

She never visits a night club.

She has lived in the same conservative Hollywood apartment house since beginning her screen career.

For a scandalous film character her private life has been free of unpleasant notoriety.

She not only writes all her own plays, novels and picture scripts but is a splendid business executive and has made profitable investment despite hard times.

She has an intimate knowledge of all the larger cities of the country, having toured them often—particularly with *Diamond Lil* which netted her from $7,000 to $10,000 a week, unusually good returns for a road show.

All the major studios turned her agents down when she was first offered for pictures—because they feared the type of character she portrayed was not acceptable to the screen. Paramount eventually relented and took a chance, giving her a one picture contract with an optional clause. The contract did not specify a starring rôle.

Runs Her Own Show

ASSIGNED to a minor rôle in *Night After Night,* she junked the dialogue written for her and wrote her own. She stole the picture. And got a new contract. She read the contract and handed it back. She wanted it to specify that *Diamond Lil* would be her first starring picture. It was so specified. But not until Mae had convinced the studio executives that *Diamond Lil* was not a terribly censorable play but good sound entertainment that audiences throughout the land had enjoyed. And so, *Diamond Lil* emerged as *She Done Him Wrong* and made screen history.

Forty-five million people paid to see the picture in this country alone. Many paid to see it three, four and five times. It lifted Paramount out of the red, bringing in more than $2,000,000 in the midst of the depression.

Her following picture *I'm No Angel* grossed even more. Her latest picture, *Belle of the Nineties,* is expected to do equally well. This will give her three pictures in two years grossing approximately $7,500,000. No other star can point to such a box office record.

No Censor Trouble

JUDGING from the news stories written, the censors have forced the remaking of the greater part of *Belle of the Nineties.* That isn't so. It has only been necessary to change the original title, *It Ain't No Sin* and eliminate one scene.

Mae's idea of a vacation is a personal appearance tour in theater playing her pictures. After completing *She Done Him Wrong* she appeared before audiences at the Paramount Theater, in New York in conjunction with the picture and did five shows a day. One night she had just concluded her fifth performance around midnight and was informed that late comers were still piling into the theater. She insisted on doing a sixth show. Always a good showman, she didn't want to disappoint anybody who had paid to see her.

She often works until daylight writing dialogue in her apartment. She likes to write late at night. It's so much quieter. But when she actually makes a picture she retires early.

She has more offers from book publishers, play producers, newspaper syndicates, magazines and radio companies to write things—at her own price—than she can satisfy in a lifetime. Devoting all her time to the screen, she politely turns them down. She will not consider "ghost writers." Either she writes a thing herself or not at all.

She takes tap dancing lessons to keep in condition.

She holds a business conference daily, usually at the same time, with Murray Feil, her business manager.

A Gal With Brains

FEIL, who is an executive of the William Morris Theatrical Agency in Hollywood, has handled hundreds of stage and screen stars. He says that

One of Hollywood's coming stars is Steffi Duna, talented Hungarian actress whose most recent appearance is in *Girl of the Islands*

Mae has the keenest mind of any professional he has encountered.

She designs most of the costumes she wears in her pictures. These styles creations usually being the outcome of frequent conferences she holds with Travis Benton and Edith Read of the Paramount wardrobe department.

She will stop work any time to inspect diamonds. They fascinate her. Some of the foremost diamond dealers in the world have sent representatives to Hollywood with their choicest stones for her approval. She says that diamonds give her confidence. They're also a good investment.

She keeps a personal secretary and dictates an average of twelve letters a day. Her fan mail averages several hundred letters a day. She answers all that have a personal quality that appeals to her.

Generous Giver

SHE receives numerous letters requesting loans, gifts and donations. Decisions in such matters are left to a "board of strategy" composed of her business advisers. She is charitable, but not too easily touched. Jim Timoney has a tin box containing $15,000 worth of I-O-U's, reminders of misplaced generosity.

She never answers phone calls until she knows who is calling—and why. Although her phone is not listed, people are always ringing her up to try and interest her in an amazing number of propositions.

She likes good food and prefers dining in quiet places not patronized by the usual Hollywood mob. She usually decides where she will dine after starting out aimlessly in her car. The chauffeur cruises about until she makes up her mind. She hates dining alone and always picks up a few intimate friends enroute. Although she has sponsored many diets, she eats heartily. Her normal weight hasn't varied a pound in years.

She has attended but two Hollywood parties. Both of them were at the home of Emanuel Cohen, Paramount studio chief. She thinks that most Hollywood parties are not entertaining. They make you entertain rather than entertain you.

Notes On An Angel

WHEN her picture, *I'm No Angel,* was premièred at Grauman's Chinese theater in Hollywood there were 2,500 people inside and 20,000 outside, a record turn out. Majority of the important stars from other studios stayed away. Mae said it suited her because she preferred to play to the best people.

One of the letters she treasures is from the eighth grade pupils of a Los Angeles school. They voted her their favorite screen star.

She doesn't care how much criticism is written about her provided her name is spelled correctly and the title of her current picture mentioned.

She attends the weekly boxing bouts at the Hollywood Legion stadium where she sits quietly and watches the sport with practiced eye. She has seen hundreds of fights but never gets worked up to the point of yelling at the combatants. An article in a magazine several months ago described her as screaming hysterically at the fighters from one corner while Lupe Velez shrilled at them from the opposite corner. The article done Mae Wrong. She wasn't at the fights on the night mentioned by the writer.

She has "made" Arthur Brisbane's column, and is very proud of it. He referred to her as "the big girl who went from the big city to Hollywood and showed them how to do things." Will Rogers once wrote that she taught Hollywood how to act.

She has a letter from a manufacturer of a bust developing cream thanking her for making him a fortune.

She has enabled an army of people to earn a living imitating her.

She has sufficient money invested in annuities to handsomely take care of her the rest of her life.

Her present contract with Paramount calls for two more pictures. Her next one, tentatively titled *Now I'm a Lady,* is scheduled for December production.

Her immediate family is now with her in Hollywood. Her father lives on a fine country estate a few miles from the film capital. Her sister is going in business, not the picture business.

When her days as a star are over she hopes to produce pictures.

Hollywood Needs Father Coughlin

[*Continued from page* 21]

the quality of this entertainment at the highest pitch receive acclaim when such acclaim is deserved?

The motion picture business is a great industry, the fourth greatest in the country. Upon it depends the welfare of over a million persons scattered in every community throughout the land. Thus the future of Hollywood does not concern Hollywood alone, but everyone and everyone's children. Is it fair to subject it to abuse that would not be tolerated by any other industry without some one speaking out in its favor?

The industry is doing its best to help the country work out of the depression. Millions have been spent in expansion, in adding new names to the payrolls, in living up to the President's codes.

WHEN the book of Hollywood's deeds and misdeeds is being balanced is it more than right that such gestures should receive equal share of publicity along with the greatly exploited human weaknesses? In spite of these things and many more the unprovoked attacks go on. Hollywood is still pointed out as the "Citadel of Sin," "The Sink of Iniquity."

All refutations from within the industry are cried down as propaganda, whitewash, manufactured lies.

Only a great, unimpeachable disinterested figure in public life can give Hollywood the square deal which it so honestly deserves.

The Fighting Crusader of Red Oak is such a figure.

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The Lessons Hollywood Has Taught Me

[*Continued from page* 18]

and applies them to the conduct of her own life.

Probably that is why she and her husband, Harmon O. Nelson, live principally on *his* income as a piano player in a café. Why she leaves her own car at home and comes to take him home from his work in the small hours, in the "family chariot"—an ancient flivver! And also why she does other things not usually done in Hollywood, because her observation and intelligence have told her the right, perhaps the only way to have a happy domestic life in the film capital wherein feminine fame and earning power have wrecked so many romances.

It was to learn some of these things I went to Bette's dressing room one day shortly after the tennis tourney. A dressing room adorned with things that remind one instantly of the New England traditions of her family. Quaint old prints, fine old samplers, bits of Mid-Victorian furniture she has personally collected from many a dusty antique shop. As she sat there talking to me, clad in some sort of robe and sandals, only two things reminded me that she is a modern girl, part of our age and not that of her Boston forebears. One was the modish arrangement of glossy blond hair; the other the carmined toes visible through her open sandals.

"LIFE in Hollywood is like life almost anywhere in that it demands a compromise from the individual," Bette began. "Things you'd like to do and say and be if you existed in some utterly idealistic, Utopian world, free of any restraint, must be modified to suit realities. But right here Hollywood begins to show differences, I think—in this way: it's so *easy* to compromise *too far* here. To lose *yourself*, and become *Hollywood*. Do you see what I mean?

"Probably this is partly due to the self-discipline any degree of successful association with motion pictures and Hollywood demands of you right at the beginning. One of the first of these is self-disciplinary lessons I've learned, and I'm sure others must learn it too, is to shelve over-sensitiveness. Above all, one must not be sensitive about being 'panned.' Criticism of every sort, kindly and cruel, gentle and harsh, forthright and honest and subtle and underhanded, is heaped upon you.

"In learning to take this, you encounter the first danger of losing your individuality, of going too far in accepting what is handed you, of compromising too much!

"You are also liable to lose frankness, for one of the lessons one must learn in Hollywood is not to express personal opinions too freely.

"You must not expect appreciation for what you've done. This tends to build in you a defense mechanism of making up for lack of outside appreciation by supplying it yourself. In that manner, unless you are careful you get a bad case of self-esteem and seek to impress others by artificial means. By 'front,' you understand.

"You must learn not to spend your entire salary. A savings account is a great buffer. At the same time, with a large salary coming in, you feel like a miser unless you spend as though it were backed by some fortune more permanent and lasting than your grip on public favor, your often-transient ability to please with your art.

"FROM the veriest beginning of one's career in Hollywood, it is best to keep in close touch with the press; to treat its representatives fairly and try always to give them correct information. No one knows better than yourself the possibilities here for building up mutually helpful working relationships. And I don't refer only to the advantages of playing ball with the ladies and gentlemen of the press for the sake of what they may print or not print about you and your work. Their advice and criticism direct to the player, is often more valuable than that which they print.

"A bit of very practical advice I might have mentioned in connection with the need for an outside-the-movies point of view, if I hadn't wanted to emphasize the fact that this is an entirely different thing, is this: try to get away as often as possible to the mountains. Anyone working continuously in an atmosphere of artificiality and make-believe needs to get close to Mother Earth once in a while. I find that nowhere is there more inspiration than in the mountains. Hence, my many treks to the High Sierras. As a final defensive mechanism against Hollywood and the strain of a struggle for career, remember always that you can't please everybody, so please yourself insofar as possible, and try to play up to your own sense of the fitness of things. And last but not least of all, remember that there is an up and a down on the ladder for everyone.

Contest News!

Mrs. Emma Webster of San Antonio, Texas, wins $5.00 for her answer to the Max Baer Limerick, and Virginia Lee Hall, Box 475, Ronceverte, West Virginia, captures another five spot for her clever last line on Lupe Velez. The complete prize-winning limericks appear below:

BAER FACTS

To the movies the ladies all tear
When the billing includes Maxie Baer;
Though his main job is fighting
'Tis plain, at this writing
That he's bidding for fems and fanfare.

LUPE IN THE RING

There was a young lady named Lupe
Who could make Tarzan jump through a hoop
She was "crazee to fight"
And she fought day and night
While hubby was "stooge" of the "troupe."

Next Month: Watch for winners in "My Most Amusing Theater Experience Contest."

The Private Life of Myrna Loy

[*Continued from page 29*]

there, not far from the M-G-M studio, and I enrolled at the Westlake School for Girls in Los Angeles."

The Westlake School was a rather "snooty" school and the little roughneck from Montana felt strangely out of place.

"It wasn't that the girls were unfriendly," says Myrna in speaking of those days, "but I just didn't seem to fit in. The result was that I kept very much to myself. The only time I participated in the activities of the school was when there was a dance festival or a school play. Then I was very much in evidence. You see I had already made up my mind that I was going to be a professional dancer and in my spare hours I was taking work at a ballet school. The heads of the Westlake School didn't know this of course. When they found out about it they were quite horrified.

THE following year Myrna attended the Venice high school. This was because she had developed an urge to study sculptoring and she had heard that H. F. Winebrenner, the head of the art department, was a sculptor of national renown.

It was while Myrna was a student in one of his classes that Mr. Winebrenner planned a sculptored group to grace the High School campus. It was to be an allegory expressing the Spirit of Educatinon. One figure was to be "mental," one "physical" and one "spiritual." He had no difficulty selecting models for the first two figures. An attractive girl with high scholastic standing was chosen for the "mental" figure and a football hero was the model for the "physical" figure. Finding a model for the "spirit" was not so easy. It not only required a girl with a beautiful body but one whose face reflected spirituality, beauty and intelligence. One day, while watching an interpretive dance program at the school, Winebrenner discovered in Myrna Loy, one of his own pupils, the very model he had visualized. After much pleading, he finally persuaded her to pose as the "spirit."

"I shall never forget the day those marble figures were unveiled," says Myrna. "We were all gathered on the campus and the President of the University of California spoke at length concerning the nobility of thought and purpose which these sculptored figures reflected. I was so deeply impressed by what he said that I mentally vowed that I would be worthy of my marble self. I had told no one that I was the model for the 'spirit' figure and I resolved to keep my identity a secret until I had really achieved something worth while in the world."

MYRNA was only sixteen when she came face to face with the fact that the family exchequer had dwindled to practically nothing.

"Since I considered myself the head of the family I knew that it was up to me to get a job. I learned that a little dancing school in Culver City was looking for a teacher. I applied for the job. And got it."

MEANWHILE Myrna continued her work at the ballet school. Eventually she secured a job with Fanchon & Marco, as a dancer. The salary was small and the work was difficult. It meant long hours of rehearsal in addition to several shows a day. It was, in fact, a veritable grind. Often she was tired and discouraged and felt that she wasn't getting anywhere.

"The whole trouble with you," the director told her one day after giving her a severe bawling out for something she had done wrong, "is that you don't belong here. You ought to be on the screen."

Up to that time Myrna hadn't even thought of a picture career. She had always considered herself homely and it had never occurred to her that she might have a chance on the screen.

Shortly after that, however, Henry Waxman, a Hollywood photographer, came to the theater to make some camera studies of the dancing girls. Something about Myrna's face intrigued him and he spent hours photographing her in unusual poses. When the pictures were finished they had a strange Oriental look. Waxman was so proud of them that he exhibited them in his studio.

ONE day Rudolph Valentino and his wife dropped into the Waxman studio. They were immediately attracted to the pictures of Myrna.

"Who is that girl?" Valentino asked.

"Nobody you'd know," replied Waxman. "She's dancing in the chorus at the Egyptian theater."

"I'd like to meet her," said Valentino. "Will you get in touch with her and ask her to come over to my studio?"

Like most girls of her generation, Myrna was an ardent Valentino fan. And her reaction to the news that he wanted to see her was the same as yours—or yours—or yours would have been.

"The thought of actually seeing him in person and talking with him simply sent gooseflesh racing up and down my spine. I realized that the pictures which Mr. Waxman had taken didn't really resemble me very much. Suppose when Valentino saw my red hair and my freckled face he was disappointed. Suppose he said: 'I'm sorry—but I'm afraid you won't do. I thought from your pictures that you'd be different.' By the time I reached the studio I had such a bad case of stagefright that it was all I could do to keep from stuttering when I gave my name to the girl at the desk.

"'Mr. Valentino's expecting you,' she said. 'Will you go right in?'

"She released the catch on the door and a moment later I was being shown into Valentino's office."

THE MYRNA LOY YOU DON'T KNOW

In the next instalment of Myrna Loy's private life story, Grace Mack reveals a host of surprising facts about the star never before told. Don't miss her story in February SCREEN BOOK.

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Picture Tips

Loretta Young with her director, Irving Cummings, on the set of her newest starring triumph, *The White Parade*

NEW PICTURES

GIRL OF MY DREAMS—College life and romance amusingly portrayed. Cast: Arthur Lake, Sterling Holloway, Eddie Nugent, Creighton Chaney, Mary Carlisle, GiGi Parrish.★★—*Monogram.*

ST. LOUIS KID—Comedy, romance and melodrama in the life of a truck driver. Cast: James Cagney, Patricia Ellis, Allen Jenkins.★★★—*Warner.*

KENTUCKY KERNELS—A smash hit for Wheeler and Woolsey, with the comedy pair as out of work magicians in an insane plot. Cast: Robert Woolsey, Bert Wheeler, Mary Carlisle, Spanky MacFarland.★★★★—*Radio.*

A SUCCESSFUL FAILURE—Story of a newspaperman who makes good despite his heckling wife. Cast: William Collier, Sr., Russell Hopton, Lucille Gleason, Gloria Shea.★★—*Monogram.*

ENTER MADAME—Excellent comedy drama woven around the life and loves of an opera singer. Cast: Cary Grant, Elissa Landi.★★★—*Paramount.*

THE FIREBIRD—Entertaining mystery centered around the philandering actor who is murdered. Cast: Ricardo Cortez. Anita Louise, Verree Teasdale. ★★★—*Warner.*

THE LEMON DROP KID—Damon Runyan story with Lee Tracy in the rôle of the light-fingered race track swindler. Cast: Lee Tracy, Helen Mack, Minna Gombell.★★—*Paramount.*

I SELL ANYTHING—Story of a good-bad grafter who helps a glamorous lady grafter dispose of fake treasures and skips with the treasure. Cast: Pat O'Brien, Ann Dvorak, Claire Dodd, Roscoe Karns.★★—*Warner.*

GENTLEMEN ARE BORN—In which holes are punched in the theory that a college education helps one to lick the world. Entertainingly done. Cast: Ann Dvorak, Jean Muir, Franchot Tone, Ross Alexander, Nick Foran.★★★—*Warner.*

WITHOUT CHILDREN—Divorce theme that is mildly interesting. Cast: Dickie Moore, Cora Sue Collins, Evelyn Brent, Reginald Denny.★★—*Liberty.*

TRANSATLANTIC MERRY-GO-ROUND—Mystery, mirth and music pretty well jumbled, telling the story of a murder on an ocean liner. Cast: Gene Raymond, Nancy Carroll.★★—*Reliance.*

RETURN OF CHANDU—Blood-curdling mystery play with Bela Lugosi in the rôle of Chandu. Cast: Bela Lugosi, Maria Alba, Clara Kimball Young, Lucian Prival.★★★—*Principal.*

GREEN EYES—Murder at a costume ball, with clever situations for detective work. Cast: Shirley Grey, Charles Starrett, Claude Gillingwater. ★★—*Chesterfield.*

LIMEHOUSE BLUES—Fog and murder in the alleyways of Limehouse, London. Somewhat trite and unconvincing mystery. Cast: George Raft, Anna Mae Wong, Jean Parker, Kent Taylor.★★—*Paramount.*

PREVIOUSLY REVIEWED

NIGHT LIFE OF THE GODS—What happens when a scientist discovers he can change statues into human beings and vice versa, hilariously told in a splendid picture. Cast: Alan Mowbray, Florine McKinney, Peggy Shannon, Phillips Smalley.★★★★—*Universal.*

365 NIGHTS IN HOLLYWOOD—A picture showing how a picture is made in Hollywood and revealing many interesting facts you never knew about movies. Cast: Alice Faye, James Dunn. ★★★★—*Fox.*

6-DAY BIKE RACER—Story of the goofy home town boy who wins the big race and the girl of his dreams amusingly told. Cast: Joe E. Brown, Frank McHugh, Maxine Doyle.★★★—*Warner.*

HAPPINESS AHEAD—Wealthy girl falls in love with a window washer. Amusing but frothy story. Cast: Dick Powell, Josephine Hutchinson, Frank McHugh, Allen Jenkins.★★★—*Warner.*

LADY BY CHOICE—May Robson repeats the success of *Lady for a Day* in the rôle of an old lady who just can't leave the stuff alone, and Carole Lombard captures second honors as the fan dancer. Cast: May Robson, Carole Lombard, Walter Connolly, Roger Pryor.★★★★—*Columbia.*

MUSIC IN THE AIR—A gay musical comedy that surely will chase away your blues. Cast: Gloria Swanson, John Boles, Douglass Montgomery.★★★★—*Fox.*

ONE EXCITING ADVENTURE—A lady crook spars with a male thief and falls into romance. Cast: Binnie Barnes, Paul Cavanaugh, Neil Hamilton, Eugene Pallette.★★★—*Universal.*

SEQUOIA—A beautiful romance in primitive setting, with remarkable wild animal scenes. Cast: Jean Parker, Russell Hardie.★★★—*Metro.*

READY FOR LOVE—A case of mistaken identity brings love into the life of a newspaperman. Cast: Richard Arlen, Ida Lupino.★★★—*Paramount.*

KID MILLIONS—Eddie Cantor in a riot of mirth plays the rôle of a wharf waif who inherits

SCREEN BOOK'S OFFICIAL RATING

★★★★ Hit Picture . . ★★★ Good Show . . . ★★ Average Movie . . . ★ Mediocre Offering a fortune and goes to Africa to claim it. Beautiful scenes in color. Cast: Eddie Cantor, Ann Sothern, Ethel Merman.★★★★—*United Artists.*

BIOGRAPHY OF A BACHELOR GIRL—Ann Harding in one of her finest rôles as a bachelor girl who writes her biography and finally captures the heart of her publisher. Cast: Ann Harding, Edward Everett Horton, Bob Montgomery.★★★★—*Metro.*

CHU CHIN CHOW—Classic story of Ali Baba and his forty thieves beautifully done. Anna May Wong in the leading rôle. ★★★ — *British-Gaumont.*

SECRET OF CHATEAU—First edition collector commits a murder. Cast: Claire Dodd, Jack LaRue, Alice White.★★—*Universal.*

WEDNESDAY'S CHILD—Study of the effect of divorce and re-marriage on a child. Cast: Edward Arnold, Karen Morley, Frankie Thomas. ★★★—*Radio.*

STUDENT TOUR—Frothy nonsense with Jimmy Durante. Cast: Durante, Charles Butterworth, Phil Regan, Maxine Doyle.★★★—*Metro.*

BY YOUR LEAVE—Necessity to avoid censorship hurt this amusing story of the middle-aged couple who decide to have an out-of-marriage fling at romance. Cast: Genevieve Tobin, Frank Morgan, Neil Hamilton.★★—*Radio.*

DANGEROUS CORNER—The audience turns detective in this story of thievery and suicide. Cast: Bruce Cabot, Conrad Nagel, Ian Keith. ★★★—*Radio.*

THE PAINTED VEIL—Garbo plays the rôle of the neglected wife of a young doctor, taking love from a younger man and finding it isn't satisfactory. Superbly done. Cast: Greta Garbo, Herbert Marshall, George Brent, Jean Hersholt. ★★★★—*Metro.*

CARAVAN—Beautifully staged romance against a gypsy background. Cast: Loretta Young, Charles Boyer, Phillips Holmes.★★★★—*Fox.*

THE RICHEST GIRL IN THE WORLD—The old, old problem—can a rich girl find true love? Cast: Ginger Rogers, Joel McCrea.★★★★—*Radio.*

DEATH ON THE DIAMOND—Tale of a player who knocks a home run but is killed before he can score. Exciting mystery. Cast: Madge Evans, Robert Young, Nat Pendleton.★★★—*Metro.*

THE LAST GENTLEMAN—George Arliss is the whole show in this story of an old gentleman who has a fortune to give away and who also has a large flock of greedy relatives. What he does will surprise you.★★★★—*United Artists.*

WE LIVE AGAIN—One of the season's top-notch offerings, a magnificent screen effort based on Tolstoy's famous *Resurrection.*★★★★—*Twentieth Century.*

ROMANCE IN THE RAIN—Cinderella theme well done. Cast: Roger Pryor, Heather Angel. ★★★—*Universal.*

NELL GWYNN—How a beautiful lady brought headaches and heartaches to King Charles II. Spicy, exciting, well-done. Cast: Anna Neagle, Sir Cedric Hardwicke.★★★★—*United Artists.*

CAT'S PAW—Excellent comedy telling the story of a missionary's son who steps out into the world and becomes a politician. Cast: Harold Lloyd, Una Merkel.★★★★—*Fox.*

BELLE OF THE NINETIES—If you haven't seen this yet, you've really missed something. Mae West is better than ever in her newest and cleverest story of the gal whom men can't resist. Cast: Mae West, Roger Pryor, Johnny Mack Brown.★★★—*Paramount.*

WHAT EVERY WOMAN KNOWS—Sincere and beautiful—one of the year's finest. This story of a woman who sacrifices everything for the love of a man is one of the best woman's pictures ever filmed. Cast: Helen Hayes, Brian Aherne, Madge Evans.★★★—*Metro.*

PURSUIT OF HAPPINESS—The venerable old custom of bundling forms the theme of this Revolutionary War story. Light and amusing. Cast: Francis Lederer, Joan Bennett.★★★—*Paramount.*

To These ★★★★ Pictures!

Now Showing at Neighborhood Theaters

YOU can't go wrong on *Treasure Island,* with Wallace Beery, Jackie Cooper, Lionel Barrymore and others. It's a truly fine screen version of the famous old story . . . Joan Crawford and Clark Gable click off another fine love drama in *Chained* . . . *British Agent,* with Leslie Howard and Kay Francis, tells the story of a strange romance during the Russian revolution . . . *The Gay Divorcee,* with that clever fellow, Fred Astaire, and that raving beauty, Ginger Rogers, is a riot of beauty and mirth—don't pass it up! . . . Others recommended highly if you run across them are Claudette Colbert in *Imitation of Life,* Bob Montgomery in *Hideout,* Jackie Cooper in *Peck's Bad Boy,* Nova Pilbeam in *Little Friend,* and Elissa Landi and Robert Donat in *The Count of Monte Cristo.*

LAST MINUTE REVIEWS

I AM A THIEF—Melodrama concerning jewel thieves with all of the exciting action taking place aboard a train. Cast: Ricardo Cortez, Mary Astor, Dudley Digges, Robert Barrat.★★★—*Warner.*

NIGHT ALARM—Newspaper story with Bruce Cabot as the reporter who battles a ruthless politician. Cast: Bruce Cabot, Judith Allen, H. B. Warner.★★—*Majestic.*

LIGHTNING STRIKES TWICE—Farce-mystery tale of a playboy and his oddly-assorted friends. Cast: Ben Lyon, Thelma Todd, Pert Kelton, Laura Hope Crews, Skeets Gallagher.★★—*Radio.*

ROMANCE IN MANHATTAN—Exciting screen play about a handsome young foreigner who enters the country illegally and almost starves to death before he is given a helping hand by a generous-hearted girl. Human, convincing and featured by excellent acting. Cast: Ginger Rogers and Francis Lederer.★★★—*Radio.*

GIRL OF THE ISLANDS—Interesting travel picture with Steffi Duna scoring a hit as the heroine who is marooned with her skipper father on a cannibal island. Pictorially, very beautiful. Cast: Steffi Duna, Regis Toomey, George Lewis. ★★—*Radio.*

COLLEGE RHYTHM—Frothy but entertaining picture with an All-American football player who applies gridiron methods to the managing of a department store. Many fine tunes help make things interesting. Cast: Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Joe Penner. ★★★—*Paramount.*

FUGITIVE LADY—Plenty of excitement in this picture which deals with the wreck of a train and the escape of penitentiary-bound prisoners. Cast: Florence Rice, Neil Hamilton.★★—*Columbia.*

THE BRIDE AND THE BEST MAN—Satire on racketeers and gold-diggers, in which romance mixes with crime. Filled with fine comedy situations. Cast: Carole Lombard, Nat Pendleton, Chester Morris, Leo Carrillo, Sam Hardy.★★★—*Metro.*

CHEATING CHEATERS—Another jewel thief mystery, with two crooks posing as rich people and attempting to swindle each other. Henry Armetta, feverish Italian comic, walks off with the best scenes. Cast: Fay Wray, Caesar Romero, Hugh O'Connell, Henry Armetta.★★—*Universal.*

Don't Miss These Fine Performances!

Katharine Hepburn in *Little Minister*
Henry Hull in *Great Expectations*
Loretta Young in *The White Parade*
Myrna Loy in *Broadway Bill*
John Gilbert in *The Captain Hates the Sea*
Clark Gable in *Forsaking All Others*
Anne Shirley in *Anne of Green Gables*
Ginger Rogers in *Romance in Manhattan*

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29x4.75-20	2.50	0.95
29x5.00-19	2.85	1.05
30x5.00-20	2.85	1.05
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
33x6.00-21	3.65	1.25
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31x4	2.95	0.85	34x4½	3.45	1.15
32x4	2.95	0.85	30x5	3.65	1.35
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"Winchell Was Wrong!"

[*Continued from page 22*]

broken engagements in the film colony. My belief is that men and women in Hollywood rush too hastily into romantic attractions. They marry or become engaged before they have had a chance to know their true feelings. Then, because the first mad flame of their infatuation burns less fiercely, as it always does, they abandon the effort to keep it glowing . . . and seek another attraction. They seem to feel that a love that is not violent isn't love at all. This is merely a reflection of the intensity characterizing their professional lives. Yet they do not regard it so.

"I don't know why I am setting myself up as an oracle upon marriage in Hollywood. I'm neither married nor do I intend to be until I leave pictures. One career at a time is enough, thank you.

"I realize, however, my simple denial of being married will not halt the rumors that I am—in secret. Lacking an unwedding certificate to prove I am not married, all I can do is to challenge openly anyone and everyone to prove that I am. Yet this doesn't appear to discourage the gossipers at all. Despite everything I can do the reports persist.

Her Long Engagement

"YOU have known Bob Ritchie for seven years. You have been engaged to him for five. Isn't that something of a long-distance record for movie star engagements?"

"It may be. But Bob and I understand each other."

"Why don't you go out with other men? To remain so constant to one points more to marriage than to an engagement."

"That's easily answered. I have yet to see another man who suits me half as well as does Bob. Most of the men in Hollywood are spoken for, anyway. There are so many more women than men. It would be silly for me to enter into competition for some other woman's man when I am completely satisfied with my own."

"Perhaps you regard marriage as a possible detriment to your draw at the box-office."

"Now that *is* absurd. All I have to do to refute that idiotic superstition is to point to the biggest box-office stars on the screen today. The overwhelming majority are married."

"The strongest argument of all, Jeanette, is this one. With your sense of humor, you would delight in playing a prank on Hollywood such as keeping secret your marriage as a joke on the know-it-alls. You would enjoy the situation more for everyone else having tried to expose you and having failed."

"So I should," Jeanette admitted. "It's nearly worth getting married for. Though if I did, the joke might be on me."

"I guess that's enough," I said. "You've convinced me that you're not Mrs. Bob Ritchie, regardless of what they say."

Cross-examination

A PERFECTLY devilish light came into Jeanette's eyes. "Oh, I've convinced you, have I?" she asked.

"Completely."

"Why?" was the astounding question.

"Because of what you have said," I answered, a bit weakly, it must be admitted.

"Yet there is always the possibility that I have not been telling the truth."

"But you couldn't hide the evidence of a marriage when everyone is searching for it." It is a strange feeling to be taking the rebuttal upon contentions you have just a moment before advanced.

"Don't say 'couldn't,'" Jeanette advised. "Anything is possible. What about fictitious names?"

"You'd be recognized."

"I've gone lots of places unrecognized. Besides it could have happened a long time ago before recognition was a factor."

"No man would tolerate being placed in such a false position as being a 'secret husband.'"

"My man would. He has as much of a sense of humor as I have. He would enjoy the joke, too."

"All right, then, how about you? Being married would mean a loss of your freedom, interference with your fun."

Marriage Freedom

"NOW where did you get such a mid-Victorian idea? Jeanette taunted me. "It has long been my observation that married women have more freedom than single ones—and if they are so inclined, more fun."

It was no use. I was completely defeated and forced to admit defeat. I should have known better than to argue with Jeanette in the first place.

"You see," she said, "either way, I am in an extremely precarious position. If I should suddenly say that I had been married all this time, there would still be a percentage of the public who would refuse to believe me, who could cry forgery even though I produced a marriage license and wedding certificate.

"It is much better simply to resign yourself to popular opinion when you are in a position such as mine. Nothing I can say will change matters. People think what they want to think anyhow."

Remember These Title Changes!

Laugh, Little Clown, with Jimmy Savo, is now *Once in a Blue Moon* . . . *A Perfect Weekend* changed to *St. Louis Kid.* . . . Sylvia Sidney's *Red Woman* changed to *Behold My Wife.* . . . *Limehouse Nights,* with George Raft, is now *Limehouse Blues.* . . . *Police Ambulance,* featuring Sally Blane and Johnny Mack Brown, changed to *Against the Law.* . . . *Thunder in the Night* to *A Woman Lies.* . . . *Broken Soil,* starring Anna Sten and Gary Cooper, is now *The Wedding Night.* . . . *Back Porch,* with W. C. Fields, changed to *It's a Gift*

SCREEN BOOK'S LOWDOWN CHART

Questions	Janet Gaynor	Fay Wray	Glenda Farrell
Age?	27	26	29
Birthplace?	Philadelphia, Penna.	Wrayland, Alberta, Canada	Enid, Oklahoma
Real name?	Laura Gainer	Vina Fay Wray	Glenda Farrell
Nickname?	Lolly	None	None
Brothers and sisters?	1 sister	3 brothers, 1 sister	None
Married or single at present?	Divorced	Married	Divorced
Number of marriages?	One	One	One
Husband's name and profession?	Lydell Peck, Attorney (ex)	John Monk Saunders, writer	?
Best friend?	Margaret Lindsay	Dolores Del Rio	Mary Brian, Joan Blondell
Began career?	Extra	Comedies	Stage work
How long in Hollywood?	10 years	8 years	3 years
Studio address?	Fox Studio	20th Century	Free lance
Lives in?	Colonial house	English type home	English cottage
Servants?	Three	Two	1 maid
Cars?	One	One	Ford
Musical instruments played?	Piano, ukelele	Piano	Piano
Favorite sports?	Swimming, golf	Ping-pong, golf, tennis, swimming	Riding, shooting
Hobby?	Arranging "phonograph operas"	Photography, library	My son, George
What do you collect?	Lalique brassware	Perfumes	Semi-precious stones
Favorite food?	Chinese dishes	Fried chicken	Lamb chops and baked potatoes
Favorite color?	Yellow and blue	Red	White
What do you dislike most?	Exhibitionism, display	Conceit, temperament	Noisy people
Color of hair?	Copper-brown	Dark brown	Blonde
Color of eyes?	Brown	Blue (dark)	Blue
Color lipstick worn?	Medium-red	Carmine	Natural
Color nail polish?	Medium-red	Variable	Coral
Size gloves?	5½	6	6
Size shoes?	3½	5½	4
Height?	5 ft. even	5 ft. 3 in.	5 ft. 3 in.
Weight?	100 lbs.	110 lbs.	113 lbs.
Bust measure?	30 in.	33½ in.	34 in.
Waist measure?	24 in.	25 in.	26 in.
Hip measure?	33¼ in.	36 in.	34 in.
What do you sleep in?	Silk nightgowns	Pajamas	Pajamas

Editor's Note: If there is any star from whom you'd particularly like answers to the above questions, write today to The Lowdown Chart Editor, SCREEN BOOK, 52 Vanderbilt Ave., New York City. Your letter may also include any additional questions you may want answered.

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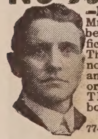

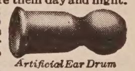

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WILL you please answer the following question for me? What is a stand-in for a movie star, and what is required of a stand-in?—*Mrs. A. L. Keeble, Stroud, Alabama.*

A stand-in for a star is a person of similar size and build to the star, who is hired to pose while cameramen and technicians arrange their apparatus before a scene. It often takes half or three-quarters of an hour of adjustments before the cameras and microphones can be successfully placed. If, before every scene, the star had to stand that long in the wilting glare of the brilliant lights, he or she would be too exhausted to play the scene as it should be played.

Where was Bela Lugosi born, and what is his height? How did he get into pictures? Where can I get a picture of him? Thank you.—*Charles Letzeisen, 477 Harman Street, Brooklyn, New York.*

Bela Lugosi was born in Lugos, Hungary, and he is six feet one inch in height. He came into pictures to portray "Dracula" after successfully creating the character on the stage. You may obtain his photograph by writing in care of Universal Studio, Universal City, California.

FREE PERSONAL REPLIES

Doris Jean will be glad to answer your questions, personally, but please do not send more than three at a time, and please enclose a stamped, self-addressed envelope (U. S. postage only). She cannot, however, answer questions concerning religion, the subject of getting jobs or assist in securing autographed portraits. Address your letter to Doris Jean, SCREEN BOOK Magazine, 6605 Hollywood Blvd., Hollywood, California

Will Claudette Colbert answer fan-mail?—*Betty Jones, 11221 Van Buren Avenue, Los Angeles, California.*

Claudette tries to answer as much of her fan-mail as she can. However, it is obviously impossible for one person to answer the thousands of letters she receives. She manages to personally attend to the most interesting, amusing, and worthwhile letters—so if you write a good letter she'll probably answer you.

I would like information on Jack Oakie. What is his real name? How old is he and where was he born?—*Bernice Guffey, Fresno, California.*

Jack Oakie's real name is Lewis D. Offield. He was born November 12, 1903, in Sedalia, Missouri.

Would you kindly answer the following for me? Is Mickey Rooney the same person as Mickey McGuire?—*G. F. L. K.*

Yes, Mickey Rooney is one and the same person as the famous Mickey McGuire of Mickey McGuire comedies.

I would like to know Ruby Keeler's age, what color are her eyes and hair, and how could I get a photograph of her? What is Dick Powell's real name? Is he married? If so, to whom?—*Lynette Yandle, Metter, Georgia.*

Ruby Keeler was born August 25, 1910, so she is just twenty-four years old. She has brown hair and big brown eyes, and you can get her photograph by writing in care of Warner Brothers-First National Studio, Burbank, California. Dick Powell's real name is Richard E. Powell. He is not married . . . yet.

Would you tell me what "Special Talents or Qualifications" means on a casting office application blank? What does Johnny Weissmuller have for a "special talent?"—*Stanley Costello, Shenandoah Heights, Pennsylvania.*

"Special talents or qualifications" refer to any accomplishments which you may have which would fit you for rôles in pictures which the average layman could not fill. For instance, if you know

how to ride horseback well, fly a plane, or juggle, you have a special qualification. You can do something that few people can do. Johnny Weissmuller's special talent is, of course, swimming. He can swim better than most people, so he has a special qualification for swimming scenes in pictures.

How old is Alice Faye, and was she ever married? Is her hair a natural blond? Where may I reach her? What is the title of her latest picture?—*Margaret Mikanetz, Griffith, Indiana.*

Alice Faye is twenty-three years old. No, she has never been married. Yes, her hair is naturally blond—absolutely. You can write to her in care of Fox Studio, Fox Hills, West Los Angeles, California. Her present picture is *365 Nights in Hollywood.*"

What shade of lipstick does Joan Crawford use? Carole Lombard? Rochelle Hudson?—*Mrs. J. C. Mothershead, Washington, D. C.*

Joan Crawford uses a carmine shade of lipstick. Carole Lombard has a special shade all her own, invented by studio make-up experts, and known simply as Lombard Red. Rochelle uses a vermillion (vivid) shade.

If I am not too inquisitive, I would like to know Ginger Rogers' age, her birthplace, her height and weight, and her favorite sports. Where can a letter reach her? When did she become a star? Has she ever been married?—*Martin Rogers, Emsworth, Pennsylvania.*

Ginger Rogers was born July 16, 1911, in Independence, Missouri. She is five feet, four inches in height and weighs one hundred and twelve pounds. Her favorite sport is ping-pong. (She reached the semi-finals in a tournament played recently in the Los Angeles Biltmore Hotel.) She is also fond of tennis, golf, swimming and riding. You can reach her by writing in care of the Paramount Studio, 5451 Marathon Street, Hollywood, California. Ginger received her first major rôle in *42nd Street.* She has just wed Lew Ayres.

Johnny Weissmuller's picture *Tarzan and His Mate* was grand. Was that really Johnny swinging through the trees? Was it really a rhino he fought with? Where was the picture filmed? Has Johnny a brother named Peter?—*J. Burns Rupert, Oympia, Washington.*

In practically all the scenes of Johnny Weissmuller's *Tarzan and His Mate,* Johnny did the acrobatic feats himself. Yes, that was a genuine live rhino in the picture, and all the other animals were real too. The whole picture was filmed right on the Metro-Goldwyn-Mayer lot in Culver City. Yes, Johnny's brother's name is Peter.

Suppose You Were Helen Hayes!

[*Continued from page* 39]

To the stage—to the screen—to marriage—to motherhood.

"Last summer, when Norma and Irving (the Thalbergs to you!) and Charlie and I sailed for Europe, I thought—at last, my long awaited holiday! Optimistic me! No sooner had the boat docked than I received an S.O.S. to return to Culver City immediately for a picture. The part proved to be so 'important' that if you dropped your program and stooped to pick it up, you probably never knew I was in the picture . . . but it was 'big' enough to ruin my holiday!

"I thought I had worked out an ideal arrangement for myself—dividing my time between the stage and screen," she continued, "but now that I've worn myself into a frazzle trying to do both, I realize how wrong I was!"

THAT was my cue for the inevitable question asked of every star who vacillates between the two mediums, "If you had to choose, which do you prefer?"

Of course, I had heard Helen's diplomatic radio speeches to the effect that "when I'm in Hollywood, I prefer pictures and when I'm in New York, I prefer the stage."

This was the tactful Miss Hayes speaking!

But in her dressing room, the truthful Miss Hayes didn't hedge. "When I'm in New York, I prefer the stage and when I'm in Hollywood, I still prefer the stage" was her straightforward reply.

"The screen is for fascinating, glamorous personalities like Garbo and Colbert and Crawford—not for unspectacular me!" is her contention.

Looking at the reflection of Helen Hayes as she sat in front of her dressing table mirror, there was no disputing the modest description of herself.

Certainly, this was not a "Helen, whose face could launch a thousand ships!" There was no hair of spun gold nor eyes like limpid pools of Mediterranean jade. Her mouth wasn't a ruby in a pearl setting nor her figure the answer to a modern maiden's prayer. And yet, possessing none of these physical attributes, she creates an illusion of such lyrical loveliness that one is held spellbound by the magic . . . a magic as indefinable as sunset over Como.

In her present frame of mind, Helen thinks that if someone would come along to take her off the treadmill of work to which she has bound herself, body and soul, for the past ten years, she would be the most grateful person in the world.

"If only Charlie would suddenly decide to go to Madagascar!" she exclaims in longing weariness.

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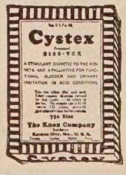
Dr. W. R. George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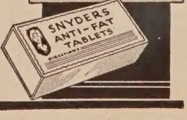

Endorsed by Bing Crosby

[*Continued from page* 19]

budding 'teens, and it was about time she "came out" formally—

SUDDENLY Kitty, who has a mind of her own, unexpectedly capitulated. *Now the secret can be told!* An old and trusted Italian *maestro* steeped in all the arts including especially music and the opera told her he thought a brief adventure in society would be beneficial, rather than harmful, to the campaign she was waging to prepare herself for career.

So the inevitable happened. She made her début in Paris, and with occasional devastating forays into London, Vienna and Italian social circles, made the gay French capital her headquarters. Summers, of course, were usually spent on the Riviera, where her mother owned a villa.

As soon as she began to feel that she had gotten all the education she needed from the social whirl, Kitty decided it was about time to let folk know she had a serious purpose in life. She didn't step out of society, or become a hermit; she simply filled her days so full of various branches of study that social affairs could hardly find a niche on her date book.

There was the matter of languages. She spoke English and French equally well, so she set about mastering German and so improving her Italian that she could think in this language also! At the same time, she went at the study of singing and dramatics hammer and tongs. Her singing teacher was the famous Maestro Cunnelli, her dramatics coach the equally famous Dullin.

IT WAS in the spring of 1931 that Kitty took a step nearer the practical realms of the show profession by going to London to study under Mme. Kaszowska, vocal teacher of many a fine European actress, and with that celebrated English trouper Kate Rork, who with the Royal Academy of Dramatic Art added to Kitty's knowledge of theater. Mme. K. wanted Kitty to go into opera in Europe, while Actress Rork and the Academy wanted her to go on the stage in London.

Imagine their astonishment when she announced that she wanted to go to America to try breaking into musical comedy, vaudeville, the dramatic stage or maybe the movies! Astonishment is too mild a word, but let it go. They hastily ganged on her, plotted this and that. But even when Kitty was honored by what must have been a command performance, to sing before Princess Beatrice at Kensington Palace, she didn't weaken.

Landing in New York, she continued her vocal studies, this time with the noted American teacher Estelle Liebling. After a short time of considering the American theatrical set-up, she was prepared to launch her offensive. And here, in case you've become impatient, is the point of the story. How did she go about to crash into the American show world?

By hiring a press agent and exploiting her educational or social background? By besieging managers? By trying to vamp somebody, or maybe just Broadway in general? No.

KITTY'S theory all along was that if anyone prepares well enough for a job, he or she can't be kept out of it. The first thing she did was to look for a competition of some sort, open to all comers. She found one. It had to do with the casting of a revival of Florenz Ziegfeld's hit, *Rio Rita.*

Unheralded, she entered the contest, and not only won but got the chance to sing a leading part! She scored an outstanding hit when the show opened at the Capitol in New York in 1932, despite the fact that it was her first professional stage appearance! Then came an eight-months road tour; an engagement in the Morosco Theater presentation of *Champagne, Sec,* in 1933, and on the strength of Kitty's personal triumph in that production, a film contract.

Is that going, or is it going? Consider that she landed here in 1932, and was such a hit that the movies got her in November, 1933!

In addition to the Crosby pictures, Kitty played in *Murder at the Vanities.* There you have the story, and every word is true. Take it or leave it. By preparing herself for years our heroine got right into the big time on Broadway, and before she knew her way about town was sleuthed down by the movies and signed hand and foot.

That's what an education will do.

Hollywood's Greatest Picture Thrills

[*Continued from page* 59]

When you see the picture, you'll see what happened. Naturally, since those two pilots are alive today, and weren't even hurt, aside from a little singeing, you'll realize that two different ships were later fired on the ground for the scenes where Baxter and the German escape from their flaming cockpits. A few thousands of dollars and four ships totally destroyed, plus one of the nerviest of air stunts ever pulled, went into the making of that picture.

If you think it's possible to achieve such realistic results through some kind of faking, or even, as some have contended, to secure *more* realistic results, consider news reel shots of various accidents. Race drivers hurtling off the tracks at "death turns," for instance. Could any faking, after all, simulate the realism of these things?

Then again, faking takes long and complicated experimental and process work by experts, and usually many failures before a good-enough result is accomplished. It's cheaper as well as more effective to risk men—although they're paid highly for taking such chances.

Famous "Fish Fight"

SO IT goes, right on down from the sublime to the ridiculous. In the latter category, there was a "fish fight" Director Lowell Sherman staged in a scene of *Night Life of the Gods.* If you've ever been slapped, and slapped hard with a large, cold, slimy fish, you'll get an idea of what stars and extras alike in that picture took for the sake of realism when I say six hundred dollars worth of fish was used!

The actors could take it for the sake of realism, and did. But the fish couldn't. Not even that ton or more of fish. So when it was all over there was no possible salvage for human food. The studio cleaner-upper hauled them away to be ground up for fertilizer!

Hepburn Is Injured

YES, realism is more and more the watchword of the talkies. Your stars and extras alike realize that. When during the filming of Katharine Hepburn's picture, *The Little Minister,* a mob of extras representing strikers and soldiers clashed, they were told to make it real. They did so, with the result that Miss Hepburn was knocked down and injured under the feet of the mob and leading man John Beale was felled by a pike blow that just missed putting his eye out, and did cut his cheek to the bone. Neither player complained. "Doubles" might have been used for them, but that would have necessitated more distant and hence less effective camera angles.

And to date no movie technical expert has found a means of making "pulled" blows, particularly with weapons, look real.

Now let's find an entirely different sort of scene, with an entirely different sort of stunt man functioning: your typical western movie cowboy. Like your air devil, they have a reputation to maintain.

It's a river crossing with wagons and cattle for the Richard Dix picture, *West of the Pecos.* Richard himself is there. So is the film heroine, Martha Sleeper. They're going to take their chance with the rest, riding across as far as they can in that brawling torrent, then swimming their horses. The company horse expert is telling the stars just what to do, paying particular attention to Miss Sleeper as Dix has done the stunt in past Western films.

"Sure you people want to risk it now?" the assistant director asked anxiously. "We are sending some men through to test the water, but when all that herd and crowd's in there, you can't pick footing like they can."

Miss Sleeper and Dix looked at each other, and smiled. "We'll ride through, won't we, Rich?" the girl asked, and Dix said: "You bet we will!"

Some cowboys of the region, having ridden and swam their horses across, reported the river just "tolerable crossable." It was suggested that the waters would be much lower—and slower—in a few hours. But that wouldn't do for movie realism! In a few minutes the big drive was on. Men, horses, cattle and wagons entered the torrent. Dix and Miss Sleeper forged into it saddle-deep, then slipped off and, the husky star keeping an eye on his leading lady, they swam beside their strongly swimming mounts.

So next time someone in the audience near you says a movie thrill is faked, give a deep groan—for Dick Grace and me.

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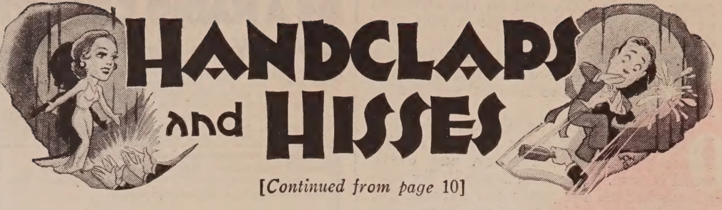

HANDCLAPS and HISSES

[*Continued from page* 10]

$1.00 Letter
A Just Tribute

HONOR where honor is due. And where else indeed if not to Charles MacArthur and Ben Hecht for that mature, adult, realistic picture, *Crime Without Passion*? Truly a picture for persons who demand something above froth. Praise, too, for the great ability of Claude Rains. And more than we know how to express for the gorgeous beauty and artistry of Margo. May we have more of all of these wonder workers?—**Marguerite Varns, 1727 Pearl St., Denver, Colorado.**

The new picture directed by Charles MacArthur and Ben Hecht is *Once in a Blue Moon*, with Jimmy Savo. Whitney Bourne is also in this picture, and Margo has just been signed to a Paramount contract.—*The Editor.*

$1.00 Letter
Ann Harding Clicks!

I HAVE just seen one of the finest pictures to come out of Hollywood—*The Life of Vergie Winters.* Ann Harding, from the first moment of girlish emotion, through to the final scene in which a sad-eyed woman is tremulously released from prison to her rightful place in the world, it is realism, stark and clear.—**Ann Abreu, 4114 Masterson St., Oakland, Calif.**

$1.00 Letter
Hearty Laughs

THE heartiest laugh of the month: Doug Fairbanks' newsreel arrival home, complete with accent. Laugh? This will kill you, Graham! Biggest thrill of the month: Grace Moore's singing in *One Night of Love.* Most enjoyable recent article: "Luck Didn't Make Norma Shearer a Star," in SCREEN BOOK. Actress most sorely missed: Ruth Chatterton. Baby won't you puh-leeze come home!—**T. Swan, 1134 Geneva Ave., San Francisco, Calif.**

WIN A PRIZE!

Each month SCREEN BOOK offers ten cash prizes for letters from readers. Duplicate prizes will be awarded to letters considered of equal merit in case of a tie; the editors will be the sole judges. The right to publish a whole or part of any contribution is reserved. Mail your letter to Handclaps and Hisses, SCREEN BOOK, 52 Vanderbilt Ave., New York City.

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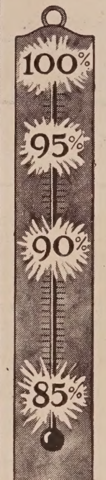
Popularity Barometer



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FRANCES DRAKE

Editor's Note: Look fans, Shirley Temple captures first honors this month! And look where Katharine Hepburn, out of the running last month, stands now, due to efforts and letters of her militant fans. Mae West, Ginger Rogers and Alice Faye have climbed too. The barometer is based on all the letters received by SCREEN BOOK. Don't forget to mention your favorite!

$1.00 Letter
Modern Joan D'Arc

IN THE olden times of romance and chivalry, Joan D'Arc was the symbol, the torch of ideals and inspirations. But the youths of today are talented, eager, seeking one yet greater than the immortal D'Arc, and they've found her—in another Joan! In her, their dreams are materialized, their hopes regained. In her, they have found a glorification of their own ambitions and of their own expressions. And Joan Crawford has carried the emblem well. She has shown that she possesses the spirit of the modern generation by her sincere earnestness to work, her self-control, and her unsurpassed ability in her recent production, *Sadie McKee.* As long as Miss Crawford is on the screen, there will be a mutual understanding between the actress and her fans.—**Merrydale Lee, 734 North Brannfels, San Antonio, Texas.**

$1.00 Letter
That Last Interview

"LESLIE HOWARD'S Last Interview" in the November issue of SCREEN BOOK is interesting and convincing, and I agree with everything he said. The disclosure of private lives of some actors to the public means helpful publicity, and it doesn't interfere with their success. On the other hand, to unfold the private lives of others will sometimes mean irreparable injury to their careers. Let those who wish to make the private affairs of their lives known to the public do so; but it isn't fair to an actor to pry into his private affairs if he doesn't wish it.—**Lynn Hubbard, Box 253, Little Rock, Ark.**

About Joan Crawford, whose newest picture is *Forsaking All Others*, a Texas fan says: "As long as she is on the screen, there will be a mutual undertanding between the actress and her fans"

$1.00 Letter
Full of Gratitude

SOME time ago I wrote to you from a critical viewpoint. Today I am writing to you with a heart full of gratitude for one of the finest of all pictures, *The Barretts of Wimpole Street.* The characters are all so beautiful—Norma Shearer, just the type for her part; Fredric March, wonderful in every respect; and Charles Laughton was more than wonderful. I sat like one in a trance, feeling that the whole theater was sacred, when Charles Laughton prayed so perfectly. Give us more of this kind of picture.—**Mrs. P. S. Cottier, 2045 Elbur Ave., Lakewood, Ohio.**

Ever Notice This?

JUST watch: In half the movies you see, a lady faints—and always backwards, to facilitate a neat catch by our hero. But if some director should witness a real faint, he'd find that people always faint *forward!*—**Grace H. Herron, 14917 Petoskey, Detroit, Mich.**

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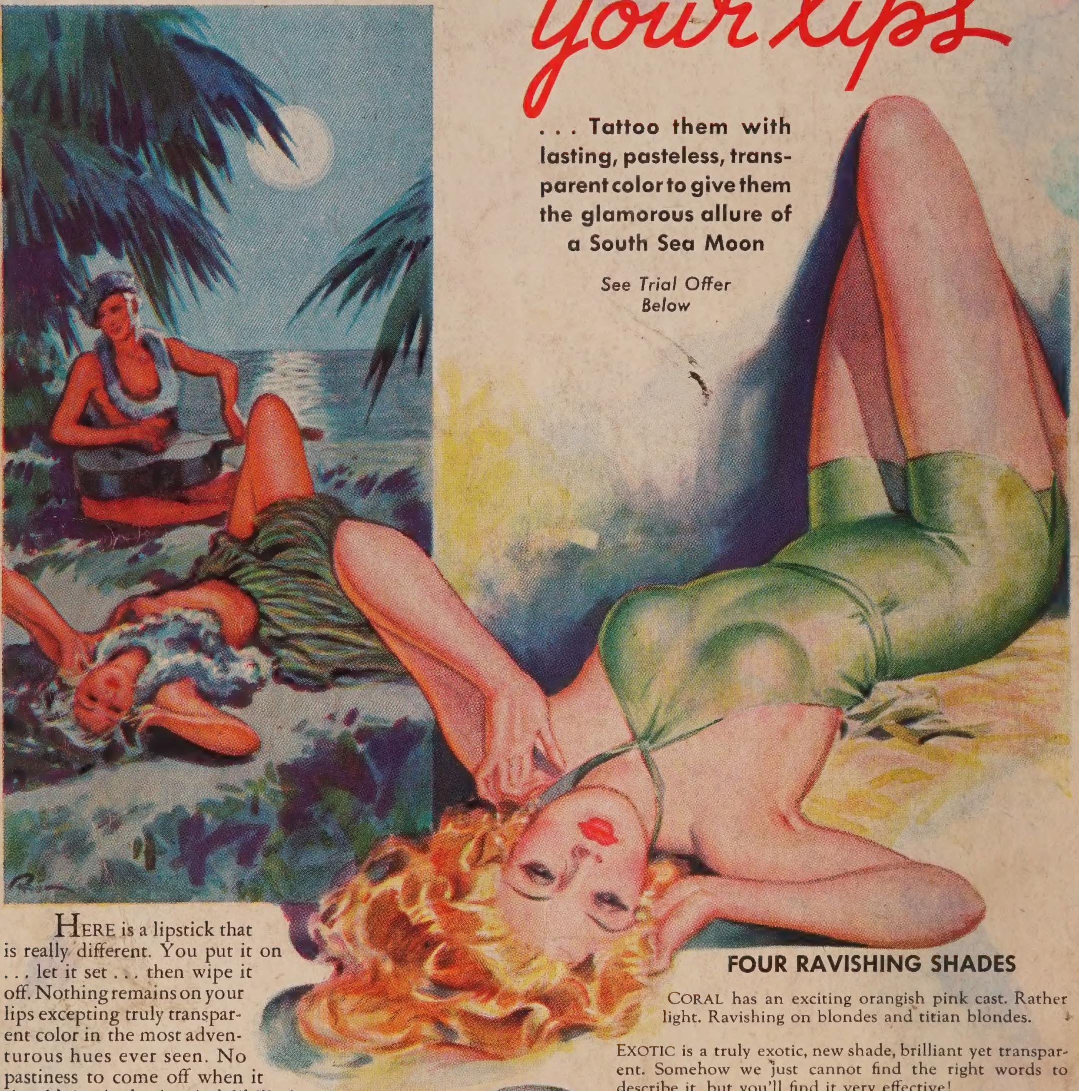

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A miniature size of TATTOO (Lipstick) . . . a full two weeks' supply . . . contained in a clever black and silver case will be sent upon receipt of the coupon below together with 10c to cover partly the cost of postage and packing. TATTOO your lips!

FOUR RAVISHING SHADES

CORAL has an exciting orangish pink cast. Rather light. Ravishing on blondes and titian blondes.

EXOTIC is a truly exotic, new shade, brilliant yet transparent. Somehow we just cannot find the right words to describe it, but you'll find it very effective!

NATURAL is a medium shade. A true, rich blood color that will be an asset to any brunette.

PASTEL is of the type that changes color when applied to the lips. It gives an unusually transparent richness and a depth of warm color that is truly amazing.

TATTOO CHICAGO

TATTOO, Dept. 11—11 East Austin Avenue, Chicago
10c enclosed. Send me Trial Size TATTOO (Lipstick) postpaid.
☐ CORAL ☐ EXOTIC ☐ NATURAL ☐ PASTEL

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*Town*____________________ *State*__________

Hollywood Sets the Standard for Love

SCREEN BOOK
MAGAZINE

February

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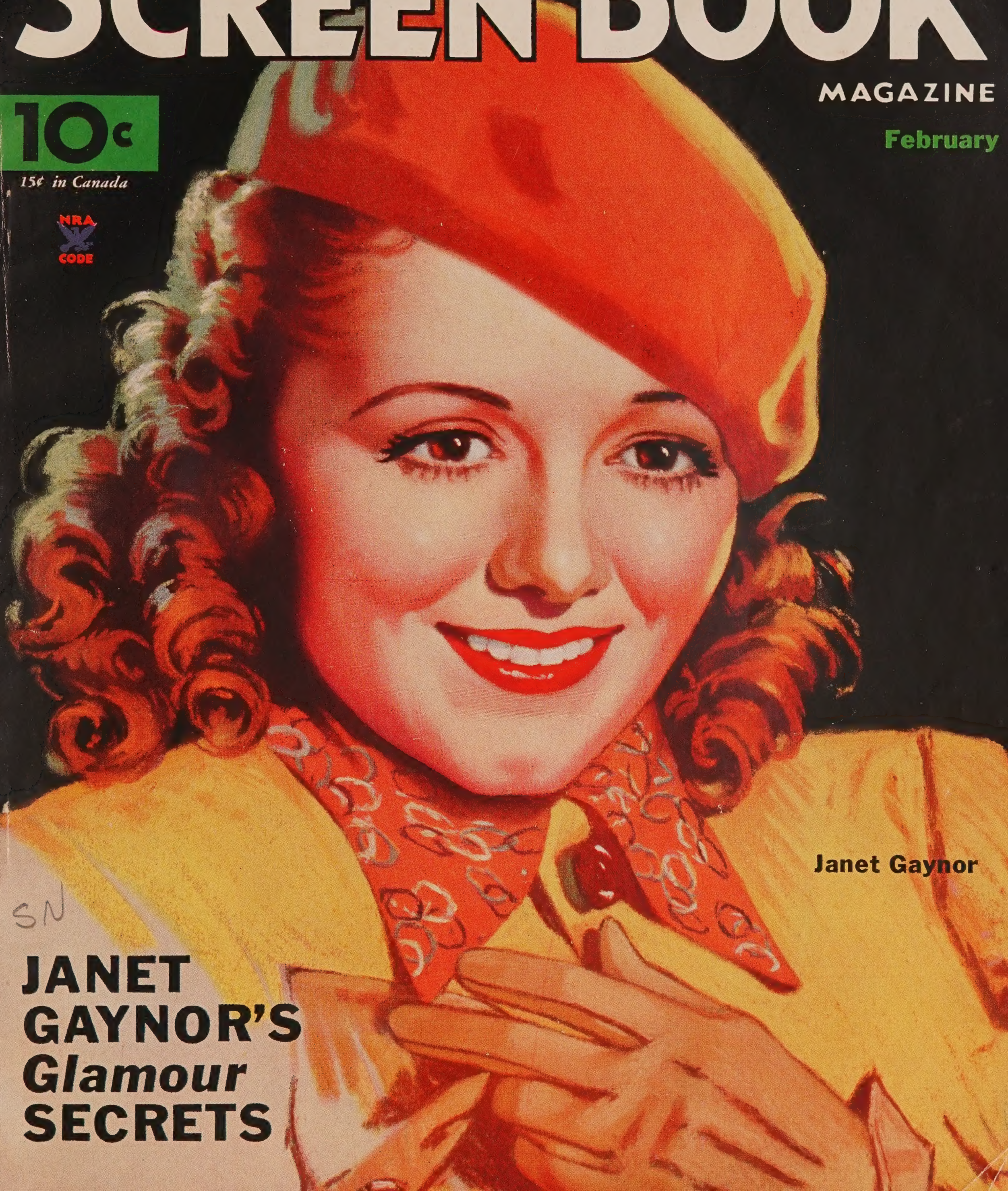

Janet Gaynor

SN

JANET GAYNOR'S *Glamour* SECRETS

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
20
LUCKY STRIKE
Luckies
They Taste Bette

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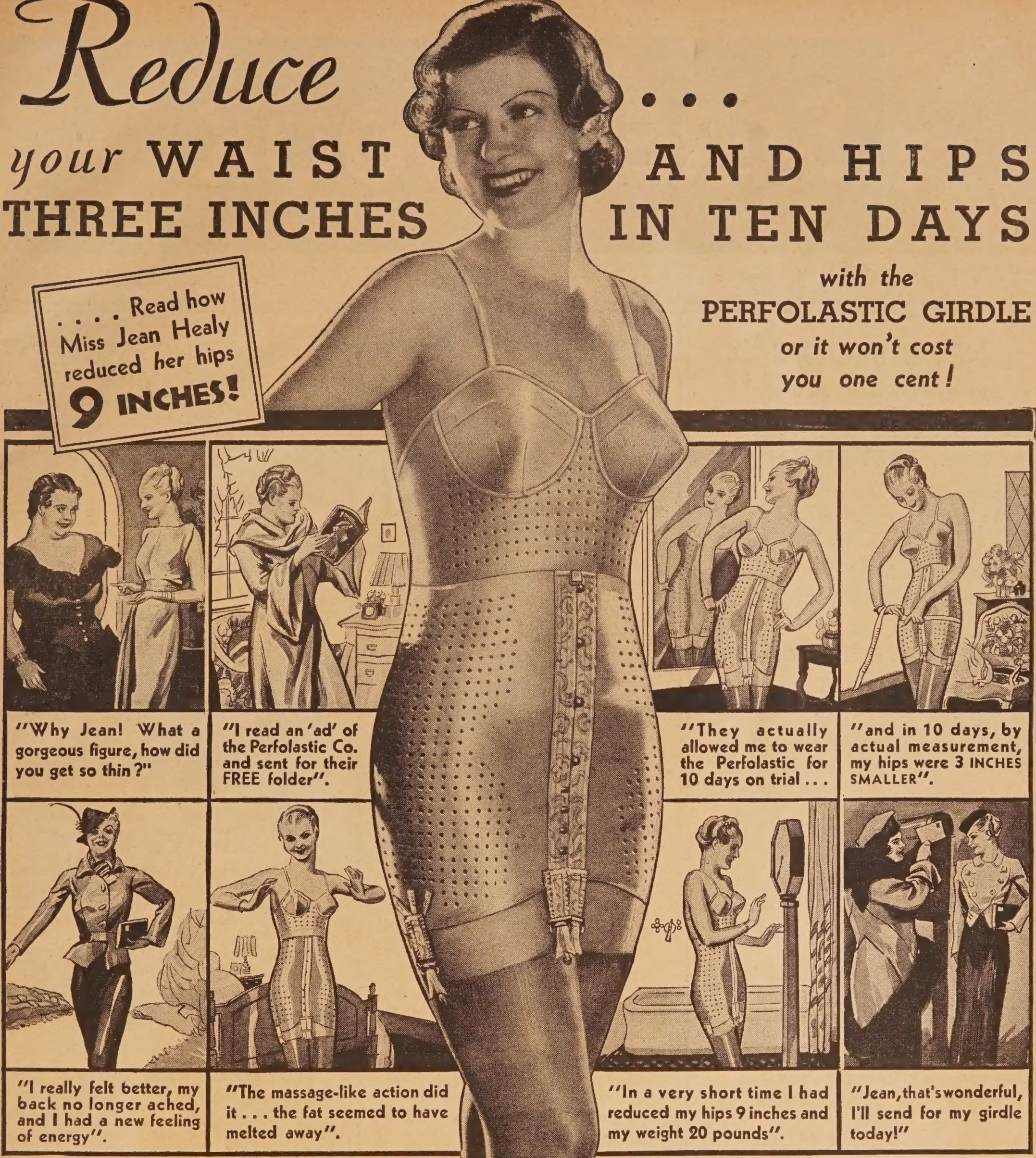
Reduce . . . *your* WAIST AND HIPS THREE INCHES IN TEN DAYS

with the
PERFOLASTIC GIRDLE
or it won't cost you one cent!

. . . . Read how Miss Jean Healy reduced her hips **9 INCHES!**


"Why Jean! What a gorgeous figure, how did you get so thin?"
"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder".
"They actually allowed me to wear the Perfolastic for 10 days on trial . . .
"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".
"I really felt better, my back no longer ached, and I had a new feeling of energy".
"The massage-like action did it . . . the fat seemed to have melted away".
"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".
"Jean, that's wonderful, I'll send for my girdle today!"

You can TEST the Perfolastic Girdle and Brassiere for 10 days
. . . at our expense!

DOES excess fat rob you of the grace and charm that should be yours?

■ Has unwanted flesh accumulated at waist, thighs and diaphragm in spite of all your efforts to retain that girlish slimness? Then you will rejoice over the marvelous Perfolastic Girdle and Uplift Brassiere that reduce hips and waistline *inches* without effort . . . simply by their beneficial massage-like action.

Safe! No Diet, No Drugs, No Exercises!

■ The wonderful part of the quick Perfolastic method is its *absolute safety* and *comfort.* You take no drugs . . . no exercise . . . you eat normal meals . . . and yet we guarantee you will reduce at least 3 inches in 10 days or it will cost you nothing! We can dare to make this startling guarantee, because we have tested the Perfolastic Girdle for many years.

Reduce ONLY Where You Are Overweight!

■ The Perfolastic Girdle kneads away the fat at only those places where you want to reduce. Beware of reducing methods which take the weight off the entire body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

You Need Not Risk One Penny!

■ You can *prove to yourself* that these marvelous reducing garments will take off at least 3 inches of fat from *your* waist, hips and diaphragm or no cost!

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Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER!

Name ________________
Address ________________
City ________ *State* ________

Use Coupon or Send Name and Address on Penny Post Card

The Newsmagazine of the Movies

SCREEN BOOK

FEBRUARY, 1935 VOL. XIV No. 1

ROSCOE FAWCETT, Editor

CARL A. SCHROEDER, Executive Editor

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Missing Chapters in the Life of JEAN HARLOW

● Just a few brief years ago Jean Harlow was an ambitious, movie-struck extra girl. Today she is one of the most fascinating and popular actresses of all time, and the story of her marriages, the tragedies in her life, are well-known to every movie fan. Yet, there are exciting episodes in Jean Harlow's life story that have never been revealed. A veteran Hollywood writer tells these for the first time in March

SCREEN BOOK

Watch for the first installment of this dramatic story!

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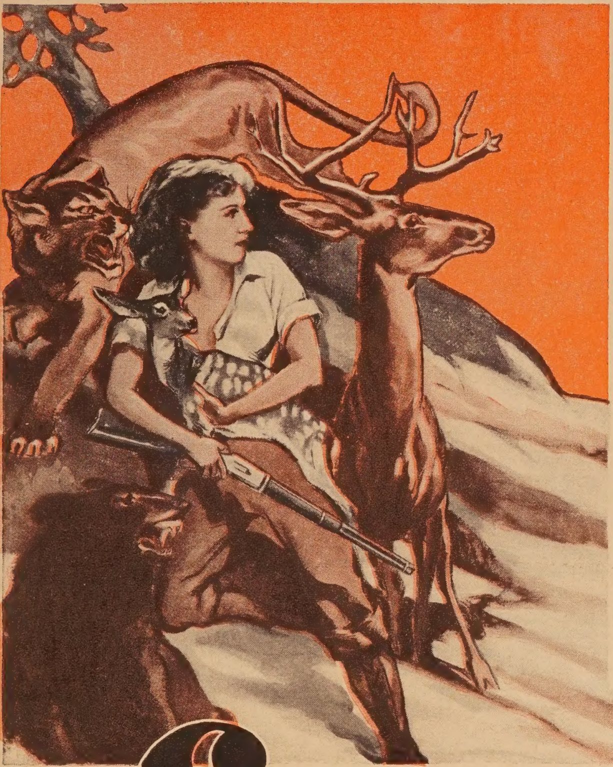


Two years ago it was the dream of its producers, Metro-Goldwyn-Mayer! The theme was so daring, so exciting that nothing since "Trader Horn" could equal its brilliant novelty. Now it is a stirring reality on the screen. Out of the High Sierras, out of the wilderness that is America's last frontier... roars this amazing drama of the animal revolt against man. A Girl Goddess of Nature! A ferocious mountain lion and a deer with human instincts! Leaders of the wild forest hordes! A production of startling dramatic thrills that defies description on the printed page... that becomes on the screen YOUR GREATEST EXPERIENCE IN A MOTION PICTURE THEATRE!

Pronounced
"SEE-
QUO-
YAH"

SEQUOIA

A GIRL GODDESS OF NATURE LEADS THE ANIMAL REVOLT AGAINST MAN

with

JEAN PARKER

Produced by JOHN W. CONSIDINE, JR.
Directed by CHESTER M. FRANKLIN

Based on the novel "Malibu" by Vance Joseph Hoyt

A METRO-GOLDWYN-MAYER PICTURE

The Hollywood LOWDOWN

Will Rogers doesn't smoke in private life, which may account for the strange expression as he lights up this stogie in *The County Chairman*

By *the* Star Reporter

Gaynor To Wed?

LITTLE Janet Gaynor hasn't said anything about engagements or wedding bells, but Hollywood friends who have met her present heart interest, Dr. I. G. Devlen, a New York dentist, think she has excellent taste. They insist that Janet will be wearing orange blossoms soon.

Cortez In Hiding

ON HIS recent trip to New York Ricardo Cortez did such a neat disappearing act that even his own studio didn't know where to find him.

Garbo In Love?

ONE thing or the other is true about the Garbo-George Brent rumored romance. Either Garbo is genuinely fond of George or she is not at all interested and appearing here and there with him merely as a publicity stunt. She was accused of doing this with her director, Rouben Mamoulian. But somehow, Greta doesn't strike us as much of a press agent!

Blushingest Bride

ACTUAL ringside observation at the Ginger Rogers-Lew Ayres wedding and reception proved one thing. Ginger was the *blushingest* bride seen in Hollywood for many years. We never saw anyone so charmingly fussed.

Mysterious von Sternberg

HERE'S a mystery. Since Joseph von Sternberg's professional separation from Marlene Dietrich, the director's hitherto glum temperament has undergone an amazing change. He's become positively gay—perhaps to show that he doesn't care. Marlene is looking bright too, so perhaps it's a good thing all around.

Mae Versus Alice

NOW Alice Faye has moved out of the apartment which she and Mae West and George Raft were making so famous—all because somebody objected to her pet dog, a Doberman trained as a body guard. Alice is a bit peeved because nobody worries about Mae's pet monkey which resides in the same apartment house.

More Fun

GAYEST trio observed in the Paramount café—Myrna Loy, Marlene Dietrich and Cary Grant. To see Cary clown, you'd never believe he got so low as they say he did over his marital troubles. And despite the divorce business, both he and Virginia Cherrill still have people guessing regarding that reconciliation.

Star Doubles For Double

THE young lady who doubles for Alice White in dangerous scenes was supposed to do an icy swim for Alice's latest picture, but, she acquired a bad cold and had to beg off. So Alice doubled for the double and caught influenza!

This IS news! For the first time Helen Hayes allows the cameraman to snap a picture of her daughter, Mary, on the grounds of her beautiful home in Hollywood

Happy Though Married

GRACE MOORE says right out in public that Hollywood won't break up her marriage to Valentin Parera. At the first danger sign Grace says she'll promptly scrap her career and save the marriage. And she really means it!

Repairs Needed

CLARK GABLE isn't the only one who can boast that fans tore all the buttons from his clothes. But George Raft, the latest victim, isn't boasting. He's a bit peeved because the suit some lady visitors to the studio ruined was the one in his wardrobe he liked best.

Generous Minna Gombell

MINNA GOMBELL was plenty irked at the motorist who nearly ran her down at a Hollywood intersection. But when he got a ticket for double parking because he stopped to run back and apologize, Minna offered to pay the fine. He had restored her faith in motoring humanity.

When Champions Meet

TWO undefeated champions in the gentle art of scene stealing meet in *The Little Colonel.* Neither Lionel Barrymore nor Shirley Temple has ever lost a scene to a rival, and each has stolen plenty from other actors. Wagers are being laid on both, but it isn't a grudge fight. Barrymore is practically Shirley's best beau.

Keeping Baby Safe

THE safest baby in the world today is Norman Scott Barnes, Joan Blondell's new baby. The Barnes' hilltop mansion is earthquake proof, guarded by human and mechanical burglar specialists, and the nursery is on the third story of that wing of the house which hangs over a cliff.

Not Snooty

"IF I WERE a waitress instead of an actress in Hollywood, I would be no less frank or more tactful than I am today." Thus does Barbara Stanwyck answer those who insist that she is super-snooty and exclusive. Barbara has a faculty that puzzles many—the art of minding her own business.

[*Continued on page* 8]

Mrs. Sam Dowty of San Angelo, Texas, sold B. Max Mehl one-half dollar for $400.00.

She Got $400.00 for a Half Dollar

I will pay CASH for OLD COINS, BILLS and STAMPS

Amazing Profits FOR THOSE WHO KNOW OLD MONEY!

There are single pennies that sell for $100.00. There are nickels worth many dollars—dimes, quarters, half dollars and dollars on which big cash premiums are paid. Each year a fortune is offered by collectors for rare coins and stamps for their collections. The prices paid are amazing.

It Pays to Post Yourself on the Big Values of Old Coins and Stamps

Knowing about coins pays. Andrew Henry, of Idaho, was paid $900.00 for a half-dollar, received in change. A valuable old coin may come into your possession or you may have one now and not know it. Post yourself.

Huge Premiums for Old Stamps

Some old stamps bring big premiums. An old 10c stamp, found in an old basket, was recently sold for $10,000.00. There may be valuable stamps on some of your old letters. It will pay you to know how to recognize them.

Let Me Send You My Big Illustrated Coin Folder! It Will Open Your Eyes! Use the Coupon Below!

Send the coupon below and 4 cents for my Large Illustrated Coin and Stamp Folder and further particulars. Write today for this eye-opening, valuable wealth of information on the profits that have been made from old money. No obligation on your part. You have nothing to lose—everything to gain. It may mean much profit to you.

Up to $80 for certain copper cents
Up to $50 for this Nickel
Will pay up to $50
Up to $225 for this one

I PAID $200.00

to J. D. Martin, of Virginia, for Just One Copper Cent

"Please accept my thanks for your check for $200.00 in payment for the copper cent I sent you. I appreciate the interest you have given this transaction. It's a pleasure to do business with a firm that handles matters as you do. I wish to assure you it will be a pleasure to me to tell all my friends of your wonderful offer for old coins." Julian D. Martin, Va.

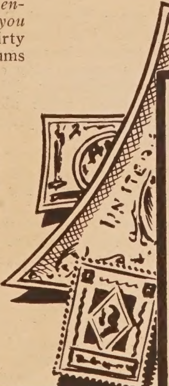
This is but one of the many similar letters we are constantly receiving. Post yourself! It pays! We paid Mr. Manning, New York, $2,500.00 for a single silver dollar. Mrs. G. F. Adams, Ohio, received $740.00 for some old coins. We paid W. F. Wilharm, of Pennsylvania, $13,500.00 for his rare coins. I paid J. T. Neville, of North Dakota, $200.00 for a $10 bill he picked up in circulation. Mr. Mehl paid $1,000.00 to Mr. Brownlee, of Georgia, for one old coin. Mr. Brownlee, in his letter to Mr. Mehl, says: *"Your letter received with the check for $1,000.00 enclosed. I like to deal with such men as you and hope you continue buying coins for a long time."* In the last thirty years we have paid hundreds of others handsome premiums for old bills and coins.

All Kinds of Old Coins, Medals, Bills and Stamps Wanted

$1.00 to $1,000 paid for certain old cents, nickels, dimes, quarters, etc. Right now we will pay $50.00 for 1913 Liberty Head nickels (not buffalo), $100.00 for 1894 dimes ("S" Mint), $8.00 for 1853 quarters (no arrows), $10.00 for 1866 quarters (no motto), $200.00 each for 1884 and 1885 Silver Trade Dollars, etc., etc.

Big Cash Premiums for Hundreds of Coins Now Circulating

There are literally thousands of old coins and bills that we want at once and for which we will pay big cash premiums. Many of these coins are now passing from hand to hand in circulation. Today or tomorrow a valuable coin may come into your possession. Watch your change. Know what to look for.



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Dear Mr. Mehl: Please send me your Large Illustrated Coin and Stamp Folder and further particulars, for which I enclose 4 cents.

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City ....State ....

B. MAX MEHL *Director Numismatic Co. of Texas.*
157 Mehl Building · FORT WORTH, TEXAS.

The Hollywood LOWDOWN

Read
It First In
SCREEN
BOOK

[*Continued from page 6*]

Deadly Souvenir

AT THIS writing a California state relief workman is near death as a tragic reminder that movie battle scenes really are dangerous. The famous old Lasky-Warner ranch, scene of *What Price Glory, All Quiet on the Western Front* and other war pictures, was to have a new road. One of the workmen struck a dynamite bomb evidently left unfired during the making of a film. He was fatally injured in the explosion.

Mae Clarke Improves

NOT even rather intimate friends of Mae Clarke knew how ill she has been for a long time. Mae bravely kept her troubles to herself, but could see no one, and therefore was able to send out encouraging messages. It will be spring before she is fully recovered from the effects of her nervous breakdown.

Rudy Vallee's Ambition

RUDY VALLEE has made it known that his ambition is to be as great a dancer as Fred Astaire. Likewise, he would like to play he-man rôles on the Jimmy Cagney order. No encouragement so far from any producer.

Stars Help Charity

PRACTICALLY all of the money that goes to the Motion Picture Relief Fund in Hollywood is donated by the stars who agree that one-half of one per cent of their salaries be deducted weekly for this benefit. Although almost all of the stars contribute, you would be surprised if you knew the names of five of our most prominent favorites who refuse to use this method of helping fellow workers.

—*Wide World*

Joan Blondell has joined the parade of Hollywood mothers, too, with a handsome, nonchalant young man who answers to the name of Norman Scott Barnes

Personal Appearance

SHIRLEY TEMPLE made an unconscious personal appearance recently when she did a tap dance in a parking station while waiting for her mother to bring the car. A large crowd gathered for the free show.

And here's something you don't know about Shirley. She is much smaller than pictures make her appear.

Hollywood Hermit

GEORGE RAFT is getting a reputation as "The Hermit of Hollywood." He is rarely seen at a night club or at the fights these days. It seems that since he rented a penthouse apartment he spends all his time playing bridge. Perhaps it's too far down.

That Guy Maxie

AT THE Hollywood Legion stadium the other night, Max Baer was introduced to the crowd. And what did the world's greatest fighter do but blow kisses to his dear public. Shades of John L. Sullivan, what next?

Kiss And Make Up

BY THE time this paragraph is in print there will be a reconciliation between Spencer Tracy and his wife. Spencer's temporary flare for Loretta Young is over and he apparently has decided that his home is the safe haven after all.

Odd Story

FOR many years Samuel S. Hinds, white-haired and handsome, was one of the most successful lawyers in Pasadena. His hobby was to play character rôles at the Community Playhouse. Then the depression came along and Hinds lost his home, his practice—almost everything.

Hollywood called him later and he has been quite successful in pictures. Only recently he was cast for the rôle of a millionaire and the city of Pasadena was selected for the location. Now you've guessed it. The place selected was the former home of Samuel S. Hinds!

No Romance!

BABY JANE, three-year-old rival of Shirley Temple, sports a sapphire ring given to her by her director. But it isn't serious. Kurt Neumann bought it for her because she was so easy to direct in *Straight from the Heart.*

NEWS BULLETIN

Andy Devine, proud father of a son, christened Timothy Andrew Devine . . . John Wayne also a dad, proud father of an eight-pound baby boy . . . Mae West's father better after severe heart attack . . . Will Rogers celebrates his twenty-sixth wedding anniversary . . . Noah Beery must pay $1,432 for fish eggs he is alleged to have purchased from a fellow who specializes in those things—that's a lot for caviar! . . . Mrs. Winifred Dix, ex of Richard Dix, wed to Dr. Harvey J. Gunderson of Los Angeles . . . Mexican divorce decrees held illegal by one California judge and people like Jack Holt, Richard Dix, Sally Eilers and Harry Langdon who got their marital ties cut below the border are wondering.

Connie's Husband Ill

HANDSOME Henri de La Falaise, husband of Connie Bennett, is improving slowly but steadily in health out on the desert near Palm Springs. Connie spends much time at the Marquis' bedside. He contracted a tropical fever which resulted in serious complications, while filming pictures in the Orient.

Birthday Notes

CHARLES BICKFORD, William Haines and Pola Negri were all born on January first. Ruth Chatterton was born the day before Christmas, which kept her from getting too many presents when she was a wee kiddie. But Ketti Gallian and Helen Twelvetrees had worse luck—they both were born on Christmas day.

You Won't Believe It

STILL, this story is true. Paramount scouts discovered a sixteen-year-old youngster in Havana who does the meanest rhumba ever rhumbaed. They signed him up for the forthcoming picture, *Rhumba*, and his resting moments are dedicated to Mae West, whom he is teaching some of those extra hip-hip touches.

[*Continued on next page*]

—*Wide World*

Sally Eilers introduces Harry Joe Brown, Jr., her young son who is now two months old. Junior's dad is a motion picture executive

SCREEN BOOK

Boris Karloff isn't always the terrifying man of mystery. This picture shows him occupied the same as you—reading a copy of SCREEN BOOK. You'll see Karloff next in Poe's *The Raven*

That Wedding!

IT'S impossible to stop talking about Ginger Rogers' wedding, for it's the most talked of event here in recent months. It seems that one of the telegrams of congratulation came from her former husband, Jack Pepper—which moves a gag man to say that Ginger and Pepper weren't such a hot combination.

Just Friendship

SINCE the death of Lilyan Tashman, Edmund Lowe has been seen rarely in public. Recently he has been seen here and there with Virginia Bruce. But it is to be remembered that Virginia and Lilyan were very fond of each other, as Virginia is of Eddie. It's purely a case of strong friendship with no romance involved.

Business Man Farrell

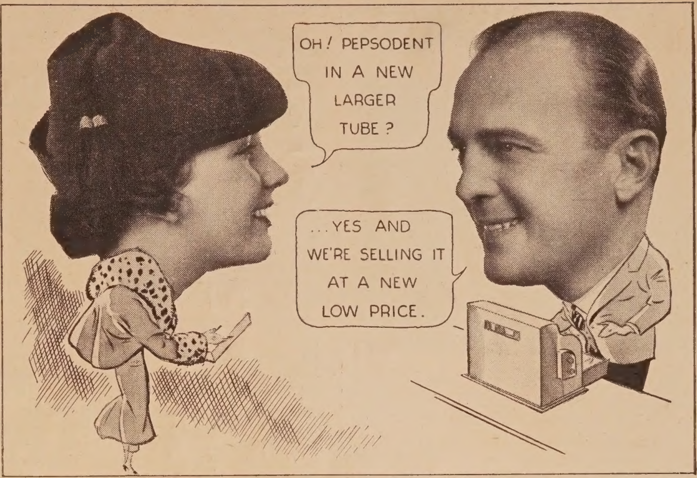
CHARLIE FARRELL is doing all right by himself as a business man. He owns the largest subdivision in Palm Springs, just a hundred miles from Hollywood, and in this popular resort town he has sold several fine building sites at a handsome profit.

Divorcers Rejoice!

HOLLYWOOD was particularly concerned with the suit of the former Mrs. Richard Dix against the star for a property settlement and a court decision on the validity of the couple's Mexican divorce. Settlement was reached out of court but the judicial opinion that the Mexican decree was legal helped some. Jurists can't seem to agree on whether or not below the border divorces are genuine.

[*Continued on page* 10]

OVERHEARD IN A DRUG STORE
ABOUT THE NEW PEPSODENT TUBE


OH! PEPSODENT IN A NEW LARGER TUBE?
...YES AND WE'RE SELLING IT AT A NEW LOW PRICE.

NO BETTER TIME TO TRY THIS

Special Film-Removing Tooth Paste

WITH this announcement, The Pepsodent Co. invites you to try Pepsodent Tooth Paste . . . in a new and larger tube at a lower price.

Today, Pepsodent stands as an example of the finest scientific tooth paste modern science can produce. Pepsodent is famous for removing dingy film—that sticky, germ-laden coating that stains teeth and encourages decay.

In 67 different countries Pepsodent is known as the "special film-removing tooth paste." Only recently, in scientific tests, Pepsodent was proved the least abrasive . . . and therefore *safest* . . . of 15 leading tooth pastes and 6 tooth powders. Until new scientific discoveries are made in the field of dentistry, our laboratories know no way to improve Pepsodent . . . or the remarkable polishing agent, exclusive with Pepsodent.

But we have found a way to give you Pepsodent at a greater saving. The identical, time-proved Pepsodent is ready for you — with the tube alone changed and the quantity increased. Druggists are selling the new tube at a new low price.

REG.U.S.PAT.OFF.
Pepsodent
SPECIAL FILM-REMO

WHY this greater saving is possible

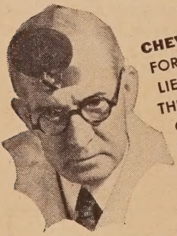
Over a hundred million tubes of Pepsodent have been sold. Year after year, people have gladly bought Pepsodent . . . rather than endanger teeth by buying harsh, gritty "bargain" tooth pastes. Now, new processes have cut costs . . . and we're passing this saving on to you. Today, dealers are selling Pepsodent in a new larger tube . . . at a new low price.

I WAS SLUGGISH AND A MARTYR TO BILIOUSNESS

● My skin was pasty and even after 8 hours sleep I'd get up tired. I looked every day of my 35 years and then some. For 6 years I'd been a continuous sufferer from biliousness, sour stomach caused by constipation. I think I spent hundreds of dollars on medicines. Then the wife of our druggist told me about FEEN-A-MINT. It is the only laxative I have used for 2 years and it has worked marvels. My husband says I'm like a different person. FEEN-A-MINT has done wonders for my little girl, too—now she eats like a child should because it keeps her regular as a clock.

Pleasing taste makes FEEN-A-MINT easy to take

Another experience typical of the hundreds of people who write us gratefully about the relief FEEN-A-MINT has given them. FEEN-A-MINT is not only positive in its purpose but a pleasing and delicious chewing gum. That is why it's so easy to take—children love it. And because you *chew* it the laxative works more evenly through the system and gives more *thorough relief* without griping or binding. Next time you need a laxative get FEEN-A-MINT. 15 and 25¢ at your druggist's. Used by over 15,000,000 people.



CHEW YOUR LAXATIVE FOR MORE EFFECTIVE RELIEF. THE CHEWING MIXES THE LAXATIVE WITH DIGESTIVE JUICES AND SPREADS IT NATURALLY THROUGH THE SYSTEM ...THAT'S WHY FEEN-A-MINT IS SO THOROUGH.

FOR EFFECTIVE RELIEF CHEW YOUR LAXATIVE

FEEN-A-MINT

THE CHEWING-GUM LAXATIVE

The Hollywood Lowdown

[*Continued from page 9*]

Jack Holt Razzed

DESPITE kidding suggestions that he take his bows and arrows, join a nudist colony and pose as Cupid, Jack sticks to his archery. He hopes soon to visit Alaska and try his skill on Kodiak grizzles.

Nancy Goes To School

ON HER recent trip to New York, following the completion of the picture, *Jealousy*, Nancy Carroll actually went to school to brush up on her tap dancing. She took a bit of instruction from Jack Blue, the same veteran instructor whose teachings started Ruby Keeler on the road to fame.

Hard To Believe

IT WAS raining too hard to be sure, but your reporter would have sworn that the girl he saw with Ronald Colman the other night was Loretta Young. It reminded him of the fog scene in *Bulldog Drummond Strikes Back*. Surprising, isn't it, how many Hollywood romances start with a before-the-camera kiss?

New Kind Of Murder

THERE'S been murder on the gridiron, murder in bed, on the baseball diamond, and everywhere you can imagine. But Paramount has a new kind of screen killing now with the purchase of the mystery thriller, *Crimson Ice*, the story of a murder which takes place during a hockey game.

The "Horsey" Crowd

MOVIE stars received a lot of publicity about the horses they were to run at the opening of the smart new Santa Anita race track near Hollywood. But when the time for the event came only two horses sponsored by screen folk ran. Maybe you can guess—they were Beverly Hills, owned by Clark Gable, and Mae West's Pleasure Man.

What A Boner!

RECENTLY a famed Hollywood commentator surprised many radio listeners with a prize mistake. During her gab fest on the air she mentioned Dolores Del Rio as the husband of John Barrymore—which must have been a considerable surprise to Dolores Costello if she were listening in.

Shirley Is Stumped

WHEN Shirley Temple began to practice her songs for *Little Colonel* she just couldn't say the word, "Morn."

"What's the matter?" her mother asked, "surely you can say 'Morn.'"

"I don't know what it means," replied Shirley. And when told that the word meant morning, little Miss Temple was still puzzled. "If it means morning," she asked, "why don't they call it morning?"

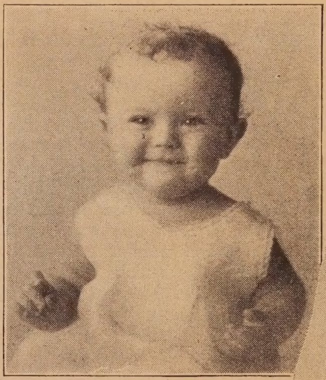
There's Nothing To It

JUDITH ALLEN is seen here and there with Maxie Baer, but insists there's no romance. Maxie is frequently seen in company with Mae West, too, the two being very clubby.

A Cynical Beauty

"I SEE," said the lovely blonde waitress at a little eatery on Hollywood Boulevard, "that another studio is sponsoring a 'search for beauty' contest.

EXTRA! FIRST BABY PICTURES of SHIRLEY TEMPLE



—*Edwin Williams*

The first published photo of Shirley Temple at the age of one year. Right: Shirley attired in the cute frock which helped win her a movie job

Another pose of Shirley taken before she became a movie starlet. Read all the latest facts about the little wonder of the Temple family in her story on page 36

Wallace Westmore, studio makeup specialist, gave Kathleen Burke a halo coronet coiffure for her rôle in *Lives of a Bengal Lancer*, and then decided her lips should match the hairdress. He is shown here making an entirely different person out of Kathleen by arching her lips

That just means more competition for us hash-slingers. I came to town as a beauty winner and look where I am now." And the lovely one hauled out photographs to prove it!

Harold Lloyd's Party

HAROLD LLOYD gave a nifty party for his children, with Shirley Temple as the guest of honor. About a month later, he received a fan letter which read: "The reason I wish I was a big star like you is that then I could have Shirley Temple come to my parties."

Predictions

GENE DENNIS, who is making a reputation for herself by accurate information she passes on to stars from the spook world, offers a few new prophesies: The next big feminine star to excite the world will be a brunette actress now working at Warner Brothers. Several shocking deaths in Movieland to come. Big victory this year for the movies against censorship. Increased prosperity. We'll take a little of the last, thank you!

A Merger?

NOW that Claudette Colbert is building a huge house, Hollywood is speculating as to whether or not she and Norman Foster will put an end to their famous separate-living-establishment marriage. And that may be the reason for Claudette's interest in real estate.

[*Continued on page* 81]

DOES YOUR SKIN LOOK LIKE SILK OR CANVAS?

It's that Hard-to-Get-at "Second Layer" of Dirt that Makes Your Skin Coarse and Gray

By Lady Esther

A black slip under a white dress will make the white dress look dark—grayish!

The same holds true for dirt buried in your skin. It will make your skin look dark—give it a grayish cast. It will also clog your pores and make your skin large-pored and coarse.

It's safe to say that 7 out of 10 women do not have as clearly white and radiant and fine a skin as they might, simply on account of that unsuspected, hidden "second layer" of dirt.

There is only one way to remove that underneath dirt and that is to use a cream that penetrates the pores to the bottom.

A PENETRATING Face Cream

Lady Esther Four-Purpose Face Cream is a *penetrating* face cream. It does not merely lie on the surface of your skin. Almost the instant it is applied, it begins working its way into the pores. It goes all the way down to the bottom of the pores—doesn't stop half way.

Going to work on the waxy dirt, it breaks it up—*dissolves* it—and floats it to the surface where it is easily wiped off. When you cleanse your skin with Lady Esther Face Cream you get dirt out that you never suspected was there. It will probably shock you when you see how really soiled your skin was.

Two or three cleansings with Lady Esther Face Cream will actually make your skin appear whiter—shades whiter. You would think almost that you had bleached it, but that's the effect of *thoroughly* cleansing the skin. When your skin has been thoroughly cleansed it blooms anew, like a wilting flower that has been suddenly watered. It becomes clear and radiant. It becomes fine and soft.

Supplies Dry Skin with What It Needs

As Lady Esther Four-Purpose Face Cream cleanses your skin, it also does other things. It lubricates the skin—resupplies it with a fine oil that overcomes dryness and makes the skin velvety soft and smooth.

Cleansing the pores as thoroughly as it does, it allows them to function freely again—to open and close—as Nature intended. This automatically permits the pores to reduce themselves to their normal, invisible size.

Also, Lady Esther Face Cream makes so smooth a base for powder that powder stays on twice as long and stays fresh. You don't have to use a powder base that will ooze out and make a pasty mixture on your skin.

No Other Quite Like It

There is no face cream quite like Lady Esther Face Cream. There is no face cream that will do so much definitely for your skin. But don't take my word for this! Prove it at my expense.

Let me have your name and address and I'll send you a 7-days' supply. Just mail a penny postcard or the coupon below and by return mail you'll get the 7-days' supply of Lady Esther Four-Purpose Face Cream. Let your own skin tell you how different this face cream is from any you have ever tried.

Copyright by Lady Esther, 1935

(*You can paste this on a penny postcard*) (9) FREE
Lady Esther, 2030 Ridge Ave., Evanston, Ill.
Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream.
*Name*__________
*Address*__________
*City*__________ *State*__________
(*If you live in Canada, write Lady Esther, Toronto, Ont.*)

Annoying Little Blemishes!
So easily corrected
. . . when you know
this simple way

WHO *escapes them—those occasional pimples that seem always to come when you particularly want to look your very best?*

Don't let them annoy you, however, for nature can clear them up quickly with a little external aid which Resinol Ointment provides.

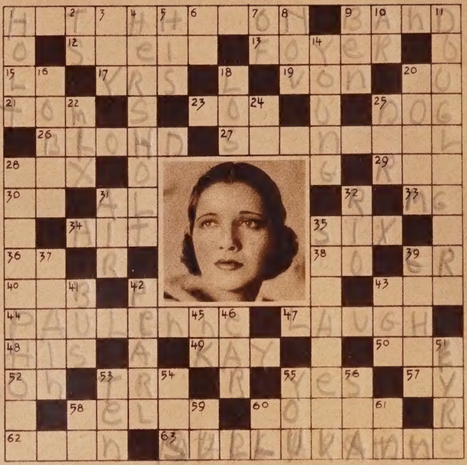
This safe, dependable ointment contains medicaments specially selected to soothe and promote healing of skin irritations. That is why it is so effective and so widely used. When applied after washing with a warm lather of pure Resinol Soap, the results are even more satisfying. Get Resinol Ointment and Soap from the druggist today.

For free sample write Resinol, Dept. 8-A, Baltimore, Md.

Use Resinol also for quick relief from
Itching Burns
Chafing Blisters
Chapping Rashes

Resinol
Ointment and Soap

CROSSWORD PUZZLE PRIZE CONTEST!



$25.00 in Cash Prizes for Alert Puzzle Fans

THE PRIZES

First	$10.00
Second	5.00
Third	3.00
Fourth to tenth prizes, each	1.00

ACROSS

1. Powell's sweetheart in *Happiness Ahead.*
9. Jimmy Savo's hat has a very narrow one.
12. Writers such as BROWNING in *The Barretts of Wimpole Street.*
13. Theater lobby.
15. Initials of famous actor married to Irene Fenwick.
17. Lewis Stone's age is given as 55 (abbr.).
19. Josef ——— Sternberg directed *Caprice Espagnole.*
20. Initials of Weldon Heyburn's ex-wife.
21. One of the Moore Brothers who was Alice Joyce's first husband.
23. Late Mr. Tellegen.
25. William Powell's is a dachshund.
26. Descriptive of Mary Carlisle's hair.
27. Titled British actor.
28. Lupe's birthplace (abbr.).
29. First name of Ruth Chatterton's ex-husband (abbr.).
30. Bing Crosby's latest is *Here ——— My Heart.*
31. Singing star married to Ruby Keeler.
33. Initials of film actress who recently wed Sam Katz, movie executive.
34. Picture such as that given four stars by SCREEN BOOK critics.
35. Joe E. Brown was a ——— *Day Bike Rider.*
36. Dizzy Dean, new Vitaphone star, throws and bats thus (abbr.).
38. *Down ——— Their Last Yacht.*
39. Initials of Lew Ayres' bride (using her familiar nickname).
40. Globe.
43. Wallace Beery likes to do this in his own plane.
44. Chaplin's girl friend.
47. What Baby Le Roy's cute antics make one do.
48. Richard Dix starred in ——— *Greatest Gamble.*
49. Former Mrs. Kenneth MacKenna.
50. September date of Richard Arlen's birth.
52. Buddy Rogers celebrates his birthday ——— August 13th.
53. Short for Mr. Jarrett who married Eleanor Holm.
55. Is Grace Moore married?
57. State in which Sylvia Sidney was born (abbr.).
58. Cagney's leading lady in *St. Louis Kid.*
60. First name of Miss Rosing.
62. Mr. Carroll of *Vanities* fame.
63. George O'Brien's wife.

DOWN

1. Shirley Temple's masculine rival.
2. Township (abbr.).
3. Descriptive of the ingenue.
4. Danish character actor.
5. Possessive pronoun.
6. David Manners was born in this Canadian province (abbr.).
7. Lowell Sherman directed *Night Life ——— the Gods.*
8. Month in which Nancy Carroll was born (abbr.).
9. Band leader of *Shoot the Works.*
10. Initials of former serial star now Mrs. Ben Bard.
11. He was once known as Kent Douglass.
14. She had lead in *The White Parade.*
16. Singing star of Fox films.
18. Frances Dee was born in ——— Angeles.
20. Whose wife is Joan Bennett?
22. Hero of many western films.
24. Loretta Young was born in this state (abbr.).
25. Silly Symphony porker.
28. It makes the movies audible.
31. Gloria Swanson's latest is *Music in the ———.*
32. Dolores Del ——— is married to Cedric Gibbons.
35. What frightened cattle do in westerns.
37. Line of cars such as *Twentieth Century.*
39. First name of Mr. Tryon.
41. Passenger vehicle of *It Happened One Night.*
42. First name of Miss White of the silent serials.
43. Nickname of Ziegfeld, Billie Burke's late husband.
45. Initials of western star once known as George Duryea.
46. George Raft no longer has a cauliflower ———
51. Character lately portrayed by Virginia Bruce.
53. How many of chorus cuties in *Kid Millions* are beautiful?
54. Mr. McCoy.
55. Number one down made his debut in ——— *Belong to Me.*
56. Title given to twenty-seven across.
58. Initials of *The Little Giant.*
59. Mona Maris was born in Argentina on this continent (abbr.).
60. Betty Grable (initials).
61. Brooklyn, Clara Bow's birthplace, is here in N. Y. (abbr.).

THE RULES

Contestants are to send in their completed versions of the above puzzle, clipped or reproduced in pencil, together with an original, twenty-five word description of Kay Francis, whose picture appears in the center of the puzzle. Judges will award the prizes on the basis of the most nearly correct puzzles and the most unusual descriptions received. Contestants are urged NOT to submit elaborately decorated entries. The contest closes on midnight of February 1st, 1935. It is not necessary to purchase a copy of SCREEN BOOK to compete, and the judges' decision will be final. All readers of SCREEN BOOK may compete with the exception of employees of Fawcett Publications, Inc., or their relatives. Address your entry to The Crossword Puzzle Editor, SCREEN BOOK, Paramount Bldg., 1501 Broadway, New York City.

HANDCLAPS and HISSES

All letters should be addressed to The Editor, SCREEN BOOK, 1501 Broadway, New York City

"I should worry if he's short on looks when he's long on love!"

$15.00 Letter

What Star Shall I Marry?

A MOVIE star for a husband! Sit still my bumping heart! It's not Clark Gable I'm after. You'd never guess. It's that lovable old, pie-faced son-of-a-gun, Wallace Beery. Why would I select that homely map from the list of dashing Romeos? Because, after you'd divorced five of yours, I'd still have my Wally, and I'm an old-fashioned, one-man woman at heart.

Imagine the peace that would be mine with no slinking sirens always on his trail! The delectable foods I could eat as I grew stout along with Wally, while you were starving on lettuce leaves and buttermilk to hold your Gary Coopers and Cary Grants!

I should worry if he's short on looks when he's long on love and companionship. My wise old grandmother always said: "You can't judge a book by its cover." A pleasant, kind and lovable man, strong, yet tender; intelligent yet human—that's my ideal mate—Wallace Beery. Please, Mr. Editor, rush him to me wrapped in cellophane. — **Mildred Miller, 620 North Graham St., Charlotte, N. C.**

"She would be a wonderful mate for me—or any other man"

$10.00 Letter

He'd Marry Myrna

I REALIZE that for me Myrna Loy is remote and unattainable as a star in the firmament. And she *is* heavenly, with a beauty almost ethereal. Her sophistication is quite natural, as is every other quality of the marvelous Myrna. In fact, it is this very naturalness that has placed her at the forefront of today's screen actresses. (As witness how she literally floated and romped through *The Thin Man*, with William Powell!)

While the naturalness of her acting is a tribute to her histrionic ability, it also is an index to her true nature. She is the type to move regally and quite serenely through life, while nonchalantly enjoying it to the utmost.

And that, coupled with her beauty of face and figure, plus her irresistible voice, makes Myrna so charmingly desirable that I am positive she would be a wonderful mate for me—or any other man.—**W. N. Mackey, 4383 Oakwood Avenue, Deer Park, Ohio.**

$5.00 Letter

A New Star Rises

MAY I suggest hearty handclaps for that brilliant screen personality, Robert Donat, who gave to the *Count of Monte Cristo* and the movie public one of the outstanding performances of all time? Surely, surely, here is an actor. I am still breathless because of the "height, depth and breadth" of Donat's ability. If England has any more stars of his calibre tucked up her cinematic sleeve, I for one shall be joyfully awaiting their arrival. In my twenty-odd years I have appreciated the greatness of the Valentino, the Gable and the Barrymores, but it took a Donat to move me to my first fan letter!—**Mrs. H. D. McIntosh, 1619 LaBranch Street, Houston, Texas.**

"It took a Donat to move me to my first movie fan letter"

WIN A PRIZE!

Each month SCREEN BOOK offers ten cash prizes for letters from readers. Duplicate prizes will be awarded to letters considered of equal merit in case of a tie; the editors will be the sole judges. The right to publish a whole or part of any contribution is reserved. Mail your letter to Handclaps and Hisses, SCREEN BOOK Magazine, 1501 Broadway, New York City.

"All right on the radio or behind the screen where he can't be seen"

$1.00 Letter

Brickbat for Bing

HOW Bing Crosby ever gets a contract for pictures is beyond me. He can sing, but he certainly can't act. He is all right on the radio or behind the screen where he can't be seen, but as an actor he is a perfect flop. He ruins every picture he appears in, for when he sings he looks like a dying calf, and if you think the public will continue to see pictures like *She Loves Me Not*, you're badly mistaken. The whole picture was a disgrace to the cast and the producers. My, what a time they had climaxing the story! It was positively so poor it was funny.—**Mrs. Gilbert Willis, 401 Fullerton Parkway, Chicago, Ill.**

SCREEN BOOK never hesitates to publish the opinions of its readers, but in fairness to Bing it may be said that his employers are more than happy over his continued success and really consider him quite an actor, as does the reader who writes the following letter.—Ed.

$1.00 Letter

Actor-crooner Crosby

JUST one more letter of admiration for Bing Crosby. So many radio favorites have tried the movies and failed. Bing tried and won. Why? Because of his personality, charm, good looks, and genuine acting ability. So far he has had plenty of good pictures, good co-stars and splendid direction. So keep up the good work!—**Ernestine V. Scott, 1016 S. 60th St., Philadelphia, Penna.**

$1.00 Letter

"Like Babies Need Mothers"

LIKE doughnuts need shortening and like babies need mothers—so we needed a new comedienne of wholesome type, and one with high degree of intelligence. Comedy gains new high notes with the entrance of Pauline Lord. Here is an actress who needs no trite jargon or slapstick to create comedy. We will laugh at Pauline Lord, but

[*Continued on page* 82]

With the Editor in Hollywood

An interesting backstage view of *Romance in Manhattan*, the new Ginger Rogers picture

NEWSPAPERS did not tell the whole story about the death of "Apple Annie," whom we all remember as the inspiration for *Lady for a Day*, the picture which made May Robson a great screen favorite. As a publicity stunt, Columbia Pictures really made "Apple Annie" a lady for a day, whisking her to a fine hotel and the city's gayest entertainment palaces for a brief, fantastic hour in which she enjoyed all those things her heart most desired.

But the day passed, and with it the picture. "Apple Annie" returned to her old life and promptly was forgotten. Then not long ago a reporter was advised by a police sergeant friend of Annie's death, and that for a week she had rested on a morgue slab with Potter's field her final destination.

Promptly, the reporter called Columbia Pictures, where certain individuals who had been kind to Annie remembered that she, in her own way, had been kind to them. Then, through the generosity of the studio, the kind old soul again became "lady for a day" as in a fitting ceremony she was carried gently by old friends to her place of eternal rest.

● ***Marie Dressler's first lucky break came when she obtained an eight-dollar-a-week job with a stock company. She never received the money, but it was a stepping stone to greater things. Similarly, Anna Sten once earned a weekly salary which consisted of a half dozen loaves of hard bread and three dried fish. And still some of us would begrudge the stars their bountiful rewards for years of privation and labor!***

ZEPPO MARX, formerly of the Four Marx Brothers, is now an agent in Hollywood and the Marx Brothers are but three. Zeppo called at Metro studios recently to sell Irving Thalberg a player for an important rôle. Thalberg was busy and sent word that he couldn't see Zeppo.

Zeppo hung around for awhile and then sent in his ultimatum: "Tell Thalberg that if he doesn't see me within the next ten minutes I'll go back and join the Marx Brothers again!"

Thalberg told him to come right in.

● ***As Gary Cooper and Franchot Tone were fighting in a scene for* Lives of a Bengal Lancer*, the latter lost his balance and fell from a twelve-foot platform, being knocked out cold as his head struck the cement floor. In case anyone should ask you, there still is realism in pictures!***

MAXIE BAER, world's heavyweight champ who makes his second picture bow in *Kids on the Cuff*, recently went out of his way to tell reporters that he was off women, cigarettes and, in fact, just about everything. It may be so, but we saw him on the Paramount lot recently displaying no little interest in every pretty lassie who tripped by. Max Baer may announce his intention of becoming a very model young man, but that doesn't mean he will. Personally, we hope he doesn't reform—if you could call it that—for Maxie is one of the few colorful people left in this drab world.

● ***"What do they pay for witnesses out here?" asked Al Klein, the German comic, as he witnessed an accident on Hollywood Boulevard. "Two bucks," replied the officer. "Huh," Al quipped as he walked away, "I didn't see a thing!"***

THE Shirley Temple influence still accounts for a lot of crazy happenings in Hollywood. Recently, just outside Paramount studios, a woman had a little girl not over six years old turning handsprings and cartwheels every time an executive or director came by. Eventually a well-known star stopped to watch the youngster struggling through her pitiable performance. Said star, highly indignant, stepped over to the woman and gave her a sound tongue lashing. Baby stardom is a wonderful thing, but NOT when it makes trained robots of our children!

● ***Hollywood suddenly awakens to the fact that Joe Morrison, appearing in* One Hour Late*, is almost as great a find as Bing Crosby. Last January,* SCREEN BOOK *pointed out this fact in a story about the lad, and all these months he's been hanging around Hollywood, waiting to be "discovered!"***

A FRIEND of Jimmy Cagney tells us this one. It seems that Jimmy was compiling the huge list of Christmas presents he gave this year. As usual, it consisted of clever but inexpensive remembrances to close friends and really substantial gifts to the poor and unfortunate. "I hope," Jimmy is alleged to have muttered, "that nobody will make me out a communist *this* year because I believe in Santa Claus!"

● ***You never saw a line about it in the newspapers, but just recently Chester Morris and his wife celebrated their eighth wedding anniversary. Like many other Hollywood couples, their marriage goes on and on. But that's not news for the gossip columnists.***

THERE is no actor in Hollywood who has more friends than Clark Gable. From the prop men to the top men, he is sincerely loved. And there is a reason. In all his career, Clark has never been known to do an unkind thing. The number of fellow actors and actresses he has helped are countless. Perhaps it is because the early years schooled his character rigidly. It doubtless will be embarrassing for Clark to read this, but we, as well as his legion of fans, believe that there should be a Pulitzer prize for the man who proves himself an all-around good fellow.

SCREEN BOOK
FEBRUARY, 1935

Dolores Del Rio Talks on Successful Marriage

"IT'S quite a responsibility you place upon me!" Dolores Del Rio said smilingly. "I always feel humble when I attempt to give other people advice."

Despite this protest, I kept right on insisting. For it is the intelligence and calm, steady courage of Dolores and her splendidly successful marriage to Cedric Gibbons which so thoroughly qualify her to talk on the subject of love and marriage. In success and in failure Dolores has been thoughtful. There are many women in Hollywood who have had many marriages, and many love affairs. They breeze lightly from one romance and wedlock to another, thoughtless gay-and-sad adventures, and learn little or nothing.

Dolores, as she sat there before me in the perfect home she and Cedric Gibbons had created *as much of ideas as of materials,* momentarily awed me, although I had known her for quite a few years. She seemed too beautiful, too youthful, too much the cultured aristocrat to be bothered with questions such as mine. Yet I reminded myself of little marvels of advice and inspiration she had given various Hollywood couples with *their* problems, how much she had helped some of them I knew intimately, by her words and example.

Yes, Dolores, being probably better qualified than any other woman in Hollywood, should give advice on problems of love and marriage for all who cared to read it!

"Of course, there are some problems encountered by an actress or any other woman in an exacting, public career which do not apply to women in general," she remarked.

"Yes—and those have been told over and over again. But you, Dolores, have given advice in private that could be of help to anyone, regardless of occupation or position in life. Rich or poor, opera star or housewife. Let's have those."

"Then help me to say only those things!" she said with that charming, flashing smile of eyes and mouth to which, like her beauty, the screen has never done full justice. "Things, I suppose, such as my little theory of always having a *double* plan. That should be helpful, yes?

"BRIEFLY, it is this. Whatever you plan, important or trivial, take into consideration the possibility of failure and have *another* plan ready to take care of you, to hearten and encourage you, in case the first one fails! For instance, to cite a trivial thing, suppose you plan to go out for dinner and a show one evening. Your friend or husband arrives, obviously tired and wanting to stay

[*Continued on page* 69]

DOLORES DEL RIO'S RULES FOR A HAPPY MARRIAGE

1. **Arts used to win a husband can be used to hold him.**
2. **It is not necessary for courtship to cease after marriage.**
3. **Cultivate many bonds of attachment between yourself and THE man.**
4. **Consider home-making a worthy job and take pride in it.**
5. **Live within your income!**
6. **Accept motherhood as a trust that involves great responsibilities.**
7. **Plan for the failure as well as the success of all your projects.**

Dolores Del Rio's marriage to Cedric Gibbons is one of Hollywood's most successful. In this exclusive interview she reveals the reason and offers the benefit of her experience to others

By Jay Brien Chapman

Hollywood Sets the

From the passionate Valentino to the swaggering Gable, the brutal Cagney and the genteel Bob Montgomery, Hollywood dictates styles in love for women the world over. This outspoken article tells why!

HOLLYWOOD sets the love standard; it creates a love pattern and women the world over cut their love interest to its measure. It proclaims the love hero of the moment—and he becomes the man of the hour.

Women love men who most nearly fulfill their ideal as presented by the screen heroes. A Gable, a Chevalier, a Cagney, a Weissmuller, a Robert Montgomery and a Leslie Howard, change and modify the popular feminine fancy. They send every woman seeking for qualities in husband, or potential lover, which most nearly approximate those vividly and dramatically unfolded to them on the screen.

That doesn't mean that women wait in painful spinsterhood for a duplicate of their screen divinity to come dashing within their particular sphere. But secretly every woman looks at her man in comparison with the one star who has agitated or intrigued her dreams, or fulfilled her idea of what the ideal man should be.

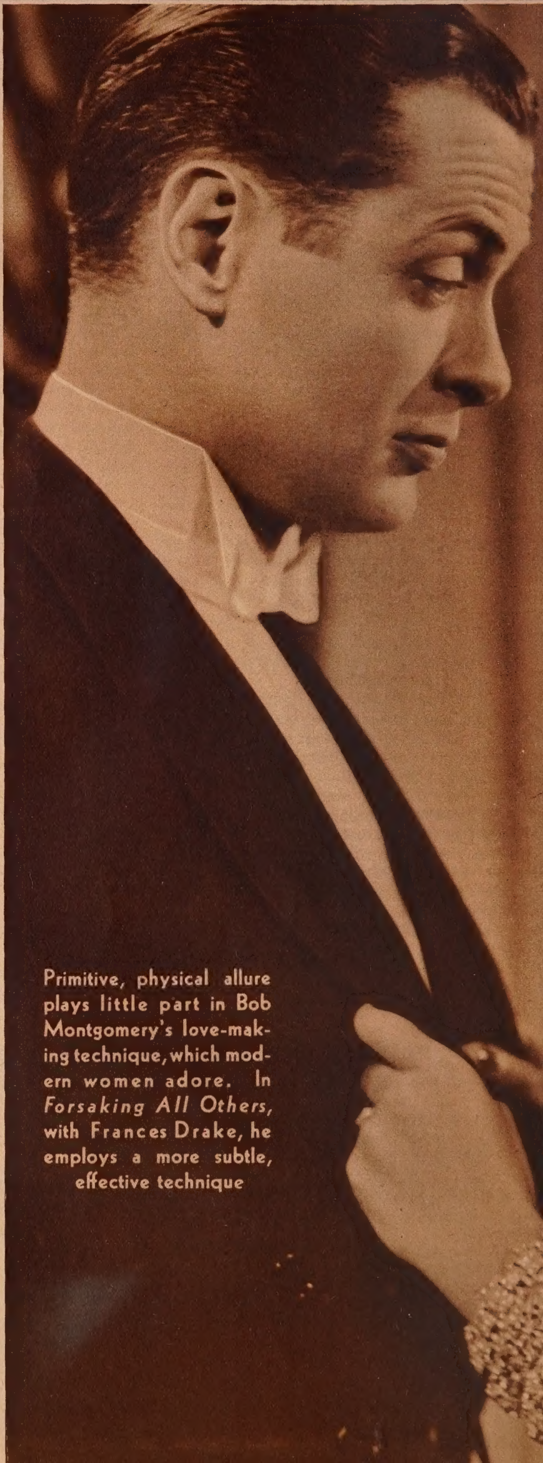
As we have had cycles of screen lovers—from Francis X. Bushman through Valentino down to Gable and now the "mental" lovers, Leslie Howard, Bob Montgomery, Everett Marshal and Fred Astaire—so also have we experienced changes in national thought and reactions. As our values have changed, so have our tastes in heroes. For the motion picture hero is not only an anticipation of the national feminine mood, but a crystallization of her subconscious thought as well.

THE love standard changes with the Times—with economic conditions. Francis X. Bushman and his emotional heavings marks one period. The intense, restrained, rather matter-of-fact heroes as represented by the "mental" lovers mark another. These latter are a development, a step forward if you will, in national thought and are landmarks on the road to a New Era, or even a new appraisal of the fundamental values.

The thought of the moment is crystallized in the people and things admired. And emotions—as far as women are concerned—are defined by the living Gods from Hollywood!

Francis X. Bushman was the secret passion of many a woman's life during his supremacy. He was a posing lover —unreal—something out of a Laura Jean Libbey novel. Although he was slightly ridiculous and romantically impossible in actual life, he set a standard for ditch-diggers and industrial giants; for doctors, and lawyers and teachers. The whole fraternity of men found themselves weighed in the scales of his romantic love. But twenty years ago children were still told fantastic lies about birth and fairies and Santa Claus. Women weren't reporting to business offices on the stroke of nine in the vast hordes of today. Women still had time for sighing, and for hand-kissing, and for charming, meaningless amenities.

SIMULTANEOUSLY with broadening interests and with a certain new freedom, came the Valentino craze. He was the clandestine lover—the man who impelled women towards



Primitive, physical allure plays little part in Bob Montgomery's love-making technique, which modern women adore. In *Forsaking All Others*, with Frances Drake, he employs a more subtle, effective technique

Standard for Love

By Sonia Lee

adventure, but not towards marriage. He was the lover who frightened women by his daring impetuousness—the man who made them feel slightly mad, slightly guilty, and not quite good. There weren't many Valentinos at Sunday School picnics or Rotary Conventions. But that small item was no deterrent to women who insisted on their impossible hopes, or to those who persisted in their difficult search. Most of them contented themselves with finding approximate virtues in the men they had chosen—or seeking, had finally found.

Chevalier, in reality the first of the modern screen lovers, has done his bit towards moulding woman's conception of what love is, or should be. His is the first victory of talent over a handsome profile. He will sacrifice a beautiful pose to a clever pose. He owes nothing to the tailor for his success. But depends on spontaneous charm, an electrical intensity which agitates while it entertains. Humor was added to love-making for the first time. Haughtiness became piquant and spicy and natural. Those were possibilities for the average man. And he bridged a certain distance between love on the screen and love as it can be found on the home grounds.

WITH the advent of Jimmy Cagney, women began to yearn for the rough-and-tumble lover. That passed! And Johnny Weissmuller came on the scene. He represented the paradoxical love-maker—the child women wanted to mother; the man they desired to master *them*. For he is the embodiment of the pure lover—primitive, child-like but strong. He is not the lover who engages in mental or spiritual conflict over a woman. But he is a man with whom any woman might feel herself safe from physical danger. He is a modern version of the Knight of Old. He has a definite physical allure—the allure of cleanliness and forth-rightness. He has the charm of reality. And as women are swayed by his love-pattern, so is their field enlarged. Almost any young athlete—of whom there are thousands everywhere—can well compete with Johnny as a candidate for a woman with the Tarzan complex.

Being free has its virtues—loving a man who is likely to toss one around might be delightfully unsure—but after all, women suddenly decided (if we are to judge from their changing love pattern), love isn't a hand-kissing contest, nor a wrestling match. Now here, women cried, urged by Hollywood, is the ideal man!

But when Times got tougher, and women became more practical, Hollywood gave them a new god to worship—GABLE. Here was the kind of a man whom women wanted to know, and very probably knew. Here was every woman's husband glorified. Valentino was the sort of lover women dream about but never know. The Sheik was the impractical lover. But Gable had no romantic bosh in his system. And as such he appealed to women who worked for their daily bread. His force earned their respect. He realized the Victorian ideal just then sneaking back into the minds of women—the ideal that man's relation to woman is in the rôle of protector.

GABLE is rude, daring, passionate yet tender. He indicates his contempt of women as a breed and women love him for it. He is strong and virile—the sort of man who tells the little woman nothing about his business worries. The sort of man who expects a woman to rush to greet him with a speck of flour on her domestic nose. He is the perfect complement to the legion of women who today sigh for the ease of pre-freedom days.

To a certain extent the Gable lover is a Babbit; he is successful. He is a Rotarian with glamour; a tired business man in makeup.

[*Continued on page* 80]

Amazing and amusing, the real truth about Hollywood's newest elopement is told for the first time here

The Inside Story of Margaret Sullavan's Surprise Elopement

By Clark Warren

MARGARET SULLAVAN'S sudden and astonishing elopement with William Wyler, her director, didn't work out at all as it was planned.

It was to be a deep secret, to be announced only after their new picture, *The Good Fairy,* was finished and they were off on a honeymoon. And so it would have been, except for one little slip. When the secret was out, Hollywood could hardly believe it. Those who were sitting around the radio on that Sunday evening heard the news from Walter Winchell, just a few staccato words:

"Margaret Sullavan was married to her director, William Wyler, this morning at 11 o'clock in Yuma!"

If the newlyweds heard him, they must have been as astonished as the rest of the colony, for they were sure everything was still a secret. Only two other people besides the bride and groom knew of the plans. One was Wyler's attorney, Marc Cohen, who made all the arrangements. The other was Margaret Donovan, the star's hair dresser and her close friend.

They were to slip quietly away after the Saturday night filming, and be ready for work as usual Monday morning, with no one the wiser. At four-thirty Sunday morning, the night scenes on the schedule were shot, and at six Margaret, Wyler, and Marc Cohen were in a big fifteen passenger plane chartered for the elopement, headed for Yuma.

They had the ship all to themselves, and Margaret said afterwards:

"It was the most thrilling trip I've ever made, and the most beautiful, for the dawn was coming up over the mountains and the sky was gorgeous. And the pilot let me take the wheel! I listened in on the radio, and talked to other ships."

EVERYTHING went well in Yuma, too. Justice of the Peace, E. A. Freeman, read the service. They slipped away and hurried back to the airport. As Margaret was getting into the plane, a girl who had come to wait the arrival of a ship recognized the star. She mentioned it to an airport official—and the secret was out. While the wedding party sailed blithely away, wires were already buzzing with the big news.

Peg was practically engaged to another man when this sudden romance swept her off her feet

The romance had progressed so swiftly and so quietly that no one could have suspected the truth.

It all started with both of them cordially disliking the other!

Margaret admired Wyler's genius as a director, but in the year and more she had known him, she would certainly have considered him the last man on earth she would have married.

They fought over this, they quarreled over that. Margaret has an independent spirit, and pronounced ideas about her own art. She definitely did not like the idea of working at night. She was no hoot owl, even if Wyler was. And such a slow poke! Why, he'd never finish the picture!

Meanwhile, she was going out rather frequently with John McCormick, former husband of Colleen Moore. When I went out to see her, early in the making of *The Good Fairy,* she had hardly two words to say to her director. She was more inclined to chum with her old pals, the prop men, juicers, and sound crew, all of whom adore the ground she steps on.

THEN she began to desert a stool at the counter out at Universal's cafe, for a table with Wyler in the Indian Room, where the stars dine. His brilliant mind began to win her. They would spend an hour talking earnestly, and mostly Margaret would be sitting, chin propped on her hands, listening.

Still no one suspected—and least of all Margaret—what was happening. But a change came over her. She even commented on it herself. No longer did the night schedule bring forth objections; she was so cheerful and obliging about working from dusk to dawn that she could hardly believe it

[*Continued on page* 54]

SCREEN BOOK SCOOP

It was on the set of *The Good Fairy* that Peg met Director William Wyler, and strangely, this photo showing the star in her wedding costume for the picture was taken on the set just a day before the two decided to elope

Ginger Rogers and Fred Astaire in action

The Man with the MILLION DOLLAR FEET

By
Grace Mack

Fred Astaire insures his valuable feet for a cool million—yet he doesn't care much about dancing. Read this sparkling story of a dancer who became a Prince of the World

IF YOU are one of those—and who isn't?—who became positively lyrical over Fred Astaire's performance in *The Gay Divorcée* then I don't need to go into my mind-reading act to guess that you are wanting to know something about this amazing young man with the winged feet. In fact, remembering the blare of trumpets that has heralded the screen début of many lesser lights, you've probably wondered why you weren't given some sort of an advance tip on Mr. Astaire. And because it gives you a very good slant on the sort of person he is, I am going to tell you why.

When Astaire arrived in Hollywood to make his first picture, *Flying Down to Rio,* the publicity typewriters at the RKO studio were all geared to release a barrage of adjectives telling the movie world how good he was; that he had been the dancing idol of New York and London, had starred in numerous musical comedy hits, etc., etc. Astaire, however, insisted that he didn't want any advance publicity.

In a town where horn blowing is a popular sport, such an unprecedented attitude was enough to throw the press boys into a swoon.

"But the movie public doesn't know you," they argued.

"Then I'd rather start from scratch," said Astaire, "and try to win their approval on my work rather than to try to live up to an artificially aroused interest."

AND so, for once, publicity more or less took a holiday, and because there was so little advance ballyhoo about him many people have the idea that it was the magic of Hollywood which skyrocketed him to overnight success.

Nothing could be further from the truth. Fred Astaire has been at the top for years. His name has twinkled in electric lights on Broadway and in London. He has starred in one musical comedy hit after another. In fact, if anybody is entitled to wear a high hat he is. There is, however, absolutely nothing of the "I'm a big guy" about him. He is quiet, unassuming, and to my way of thinking one of the most modest young men I have ever met.

He will probably go down in Hollywood history as the only star who ever had to be told to face [*Continued on page* 60]

His new picture is *Roberta*

CAROLE LOMBARD Gives You the Lowdown

HOLLYWOOD has never fooled Carole Lombard. You can't say that of many of the stars in this giddy town. Few have the gift of merciless appraisal and honest analysis that is hers. And so, if you want the lowdown on filmania, spend an hour with Carole.

It will be, I guarantee, both educational and amusing to see for once a town that fools the world, through the eyes of a star who refuses to be taken in. But how does she do it?

"An old habit of mine, I guess," she will explain. "The habit of standing off now and then to take a good look at everybody and everything, including myself. That little knack of self-detachment is good for the soul. Pretend you're a bug under a microscope—you'll have many a laugh at the wiggles and antics you see. Sometimes I feel sorry for the girl I see, when she appears to be gay. Sometimes I wonder at the act she is putting on at the moment.

"But if you go on fooling yourself, then Hollywood has got you!"

Carole Gives the Lowdown

AND now let us give you the real truth about such Hollywood phantasmagora as the caste system, parties, feuds, public functions, censorship, personalities and other items in this sideshow of ours, as seen through the eyes of one of our favorite stars.

"Nothing is more amusing—or more heartbreaking—than the Hollywood caste system which draws painfully exact lines between each class," said Carole, to begin with. "To paraphrase that old Boston saying about the Cabots and the Lowells, 'the extras speak only to extras, and the stars speak only to God.'

"A boy I have known for years acknowledged my greeting a little self-consciously when he met me on the *Rhumba* set the other day. When I had drawn him out of his stiff reserve he said: 'You certainly weren't very cordial when I spoke to you three months ago at such and such a place. But of course you're a star, and I—'

"Well, nothing makes me more exasperated than snobbishness, and this snooty caste system of ours that spoils friendships and makes even your old pals suspicious, gives me a pain. 'Did it ever occur to you that a girl might be feeling ill, or depressed?' I demanded.

A Tragic Case

"THIS attitude robs Hollywood friendships of its most precious quality—the sense of ease and good fellowship. Only to real friends can you be casual, but Hollywood thinks you must bubble and gush—or you're being snobbish.

"Nothing is more pathetic than an ex-director I know—and the town is full of them. Reduced to a third assistant director, he is plunged into the caste which he once used to order about. He can't be friendly with the extras, and he can't mingle with the stars. The bit players, in their own rigid caste, draw themselves aside—he is no longer a person of influence.

"The bigger you are, the harder you fall. I keep that in mind. That's why I believe in tipping your hat to those you meet on the way up; you may meet them again on the way down. Hollywood's cruelty and heartlessness is exposed in its caste system."

Carole knows all the turns and twists in this involved system. Although she was never an extra, having begun at Sennett as a featured player, she knows all the rigid gradations from extra girl to stardom.

All of which leads to another bit of lowdown on Hollywood, which amuses Carole but is a matter of life and death in its importance to most stars. That is the entrance trick, to which stars, by virtue of their high degree, are entitled.

"I've known stars to drive around and around the block waiting for the right moment to make an entrance," she smiled. "The timing of the entrance is an art more elaborately designed for wringing the last bit of pomp and glory than that practiced in the court of the Kings of France.

A Hollywood Entrance

"THE other night at the prize fights, one boxer put on such a typical entrance act that even the most entrance-conscious stars had to laugh. And the way he dawdled around, scraping his feet and shaking hands with himself after the knockout, to get the most out of a triumphant exit, was a howl. It was a perfectly unwitting parody on our dearest custom.

"This is carried to such length that, with everyone striving to be the last one there so that a full audience may witness the entrance, it is a wonder any function ever gets underway. I went to a dinner recently and waited so long for entrances to be made that I thought we never would be seated before breakfast. The soup came on at ten.

"Of course you can't wait too long for an entrance or the party will have reached the stage where nobody gives a hoot. I have come to avoid parties for that reason. Oh, I've made a few entrances myself, and my other self has stood off and enjoyed it hugely, fairly crowing with amusement, but it is an art which I willingly leave to others. I don't believe in public appearances, but there are ways of doing it which I avoid.

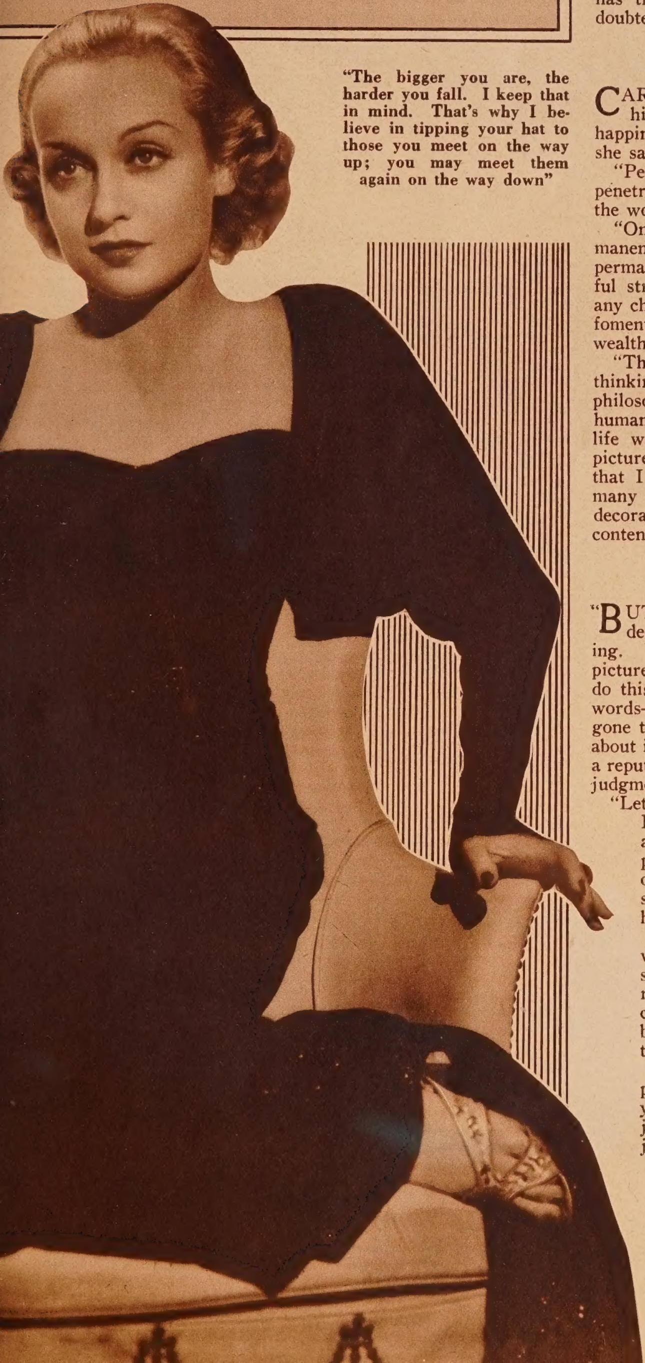
"Stars who carefully plan their entrances and then complain of being mobbed, pushed, and hauled about by autograph hunters and ardent fans, are hypocrites.

"But it's in your life off the screen that the fans are interested in most, and to live up to their expectations is the one thing that colors Hollywood life. Frankly, this concentration on the one focal point of being an actress both off

The screen's most outspoken star makes a piercing analysis of the movie colony in this, her most recent interview

SCREEN BOOK SCOOP

By Jack Smalley



"The bigger you are, the harder you fall. I keep that in mind. That's why I believe in tipping your hat to those you meet on the way up; you may meet them again on the way down"

the screen and on it, is appalling. It produces mental stagnation. Instead of shifting into your own character off the screen, you are expected to continue with the self-same act.

"In other words, the obvious is expected of you. Garbo has that aloofly mysterious quality on the screen and undoubtedly she would hurt it by being different off the screen."

Carole Protects Herself

CAROLE paused and thoughtfully weighed her words. A hint of the tragedy which came so shockingly into her happiness with the death of Russ Columbo appeared in what she said next.

"People criticised me for being gay. They haven't the penetration to see that is the greatest defense mechanism in the world. I'm glad I was able to fool them.

"One of Hollywood's self delusions is the desire for permanence, when in reality nothing, least of all happiness, is permanent. No star will admit to growing old. It is a fearful struggle to remain static, and everyone has a horror of any change. These salaries, so fantastic as to be unbelievable, foment such a fear. That's easy to understand, of course—wealth can evaporate before your eyes.

"That is why I refuse to be fooled, along with others, into thinking that all this can be permanent. I have adjusted my philosophy so that I can endure any change. In reality, human nature is adaptable to almost any condition; otherwise life would be insupportable. Should I lose my position in pictures, I am sure, as sure as I am sitting here this minute, that I could be happy doing something else. There are so many interesting things to do! I would be an interior decorator, having a flair for that, and would be wonderfully content.

Temperament Explained

"BUT we are talking of film phobias, and not interior decorating. Let's prick this temperament bubble in passing. I've been called temperamental for walking out of a picture, and being downright hard-boiled about refusing to do this or that. I can give you the inside on that in a few words—you don't walk out on good stories. Even so I've gone through with some poor assignments to be a good sport about it. But that is just bad business, in the long run. Many a reputation for temperament is based on what is really shrewd judgment.

"Let me take you into this sideshow and let you see where Hollywood can fool you if you don't watch out. An attractive offer was made me by another studio to appear in a picture with two of their stars. On the face of it, this was a good opportunity for me. I read the script carefully and studied the situation, for this town has taught me a few things through experience.

"This is what I decided: the two home studio stars would naturally expect to receive, and get, the lion's share of the picture. Furthermore, a study of the script revealed that, if necessary to reduce footage, my rôle could be reduced to a bit part. That might not happen, but it could—the rôle was not sufficiently integral to the plot.

"That's the lowdown on the business end of doing pictures, and calls for being constantly on the alert if you would survive. Yet I may be accused of being jealous of these two stars, or temperamental, when I'm just showing judgment, in refusing the part."

The Censorship Complex

AT THIS moment a call from the set arrived, and we walked over to the stage. Here we stepped into the atmosphere of [*Continued on page* 68]

You've been waiting to see her in a picture like this

SHIRLEY TEMPLE

in *Bright Eyes*

with

JAMES DUNN

Produced by
SOL M. WURTZEL
Directed by
DAVID BUTLER

Petite Peggy Fears

Say hello to smart and sophisticated Peggy Fears, a Broadway celebrity who has deserted the Big Town for a career in Hollywood. The jewels on this costume are genuine diamonds and emeralds from Peggy's own store of sparklers, and she wears them to advantage in *Lottery Lover*, with Lew Ayres

Fox Favorites of 1935

A parade of stars from Fox studios in Hollywood, where the screen's new popularity champions are looking forward to a bright new year

Two Hearts that Beat as One

Kent Taylor and Evelyn Venable—for picture purposes only—are sweethearts now. Their quaint attire is in keeping with the period of *The County Chairman*, Will Rogers' new picture

Lovely Alice Faye

No actress in Hollywood has leaped more quickly to stardom than Alice Faye, who less than a year ago was unknown. A series of sparkling picture successes has made her one of the screen's most loved stars, and at the dawn of 1935 she appears headed for greater glory with a new film, *Redheads on Parade*

Pat Paterson Glorifies the Chorus Girl

If all chorus girls were as lovely as Pat Paterson, the little English star who is winning her first laurels in Hollywood, the world would beat a path to every Broadway stage door. Pat's most recent picture appearance is with Lew Ayres in *Lottery Lover*—and to you romantically inclined bachelors we have another message; she is happily wed to Charles Boyer, the handsome French actor

The Month's Most Alluring Personalities

Ginger Rogers

There's nothing in the world quite so enchanting as the beauty of a new bride. But Ginger's happiness these days is partly because of her success in *Romance in Manhattan* and the anticipation of her newest picture, *Roberta*. See Ginger Rogers' honeymoon story—page 42

Kathleen Burke

That certain subtle something that makes strong men weak lies in the eyes of Kathleen Burke. You'll know what your editor means when you see her as she appears with Gary Cooper in *Lives of a Bengal Lancer*

Gary Cooper, Fighting Man of all Nations!

by James A. Daniels

He has worn the uniforms of a half-dozen nations and twice that many branches of the various services. He has carried every known form of war weapon from a six-gun to a cavalry lance. He has soldiered in the Sahara, the trenches of France, the mountains of Italy and on the battlefields of our own Civil War. He has fought hand-to-hand, in the air and astride a horse.

That's the unique record of filmdom's best-beloved portrayer of warlike roles —Gary Cooper. Too young to see actual service in the World War, the tall Montana lad nevertheless has earned the screen title of "The Fighting Man of All Nations."

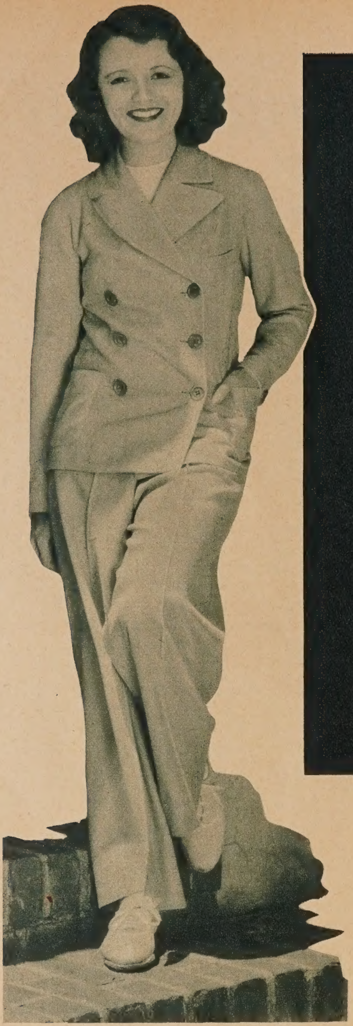
He "enlisted" first as an aviator in that never-to-be-forgotten picture, "Wings." Then came brief periods of service in the French Foreign Legion in "Beau Sabreur" and again in "Morocco." Who can forget him as the American ambulance driver on the Italian front in "A Farewell to Arms"? Then there were the roles of the British Tommy in "Seven Days Leave," the U. S. Marine in "If I Had a Million" and the American doughboy in "The Shopworn Angel." More recently he turned time back to don the uniform of an officer of the Confederacy in the Civil War.

Nor is Gary through with uniforms. He has just finished the stellar role in Paramount's "The Lives of a Bengal Lancer" and both Gary and the studio believe it is the most colorful characterization of them all. As the heroic young captain in this picked British regiment stationed on the northern boundary of India, Gary alternates between the English Army service uniforms and the picturesque Indian dress uniforms worn in honor of the native allies of the British.

But more important than the uniforms he wears is the part he plays. It's the tensely dramatic role of a British officer who goes gayly into danger in order that the honor of the regiment, the Bengal Lancers, may remain unsullied and that a soldier-father may never know that his son betrayed the regiment. Critics who have seen the picture agree that it marks a new high for Cooper and that the picture promises to be to talking pictures what "Beau Geste" was to the silent screen.

Surrounding Cooper in this colorful setting are such excellent actors as Sir Guy Standing, himself an officer in the British Navy in the World War; Richard Cromwell, Franchot Tone, C. Aubrey Smith, Monte Blue and Kathleen Burke. Henry Hathaway directed "The Lives of a Bengal Lancer," a picture which has taken three years to make, and which was partially filmed in India.

(Advertisement)



JANET GAYNOR'S Glamour Secrets

By Joan Shipton

NEXT to sex appeal, the most popular word in the Hollywood language is glamour. Any girl in pictures would rather have it said of her that she is glamorous than that she is beautiful. There is no reason however why glamour should be regarded as a strictly professional quality, an aura which belongs exclusively to Hollywood. If it's desirable, it ought to be in every girl's life. And it could be.

But the trouble with a lot of you girls is that you have a mistaken idea about what constitutes glamour. When you think of glamour you think of Jean Harlow or Joan Crawford or Marlene Dietrich. But I'll wager that you *don't* think of Janet Gaynor. So let's take time out and see what this thing called glamour really is.

Mr. Webster, the dictionary man, defines it as *fascination, witchery.*

Now I grant you that Janet hasn't the voluptuous figure of *la* Harlow. She's tiny you know. Just five feet. And her curves are little girl curves. She hasn't Joan's flair for clothes. She couldn't get away with those swish things which Adrian whips up for Joan. And what's more, she wouldn't try it. She has none of Marlene's exotic appeal and none of her showmanship.

BUT—

When it comes to being able to bewitch and fascinate the opposite sex, Janet is there one hundred per cent.

And the secret of Janet Gaynor's glamour is one which any of you girls in your teens and early twenties can make your own.

IT IS: SIMPLICITY and NATURALNESS.

If you would follow Janet's rules, first find out what your type is. And then stick to it.

Janet has never tried to make herself over into an imitation of somebody else. Nature gave her hair the shade of burnished copper. She hasn't tried to improve upon it by making it platinum or brunette. Neither does she go in for a change of hairdress with every new moon. Early in her career Janet discovered that a long bob with a natural wave suited her best and she has clung to that style of hairdress, regardless of what the hair fad of the moment happened to be.

She washes her hair every week with pure castile soap and rinses it with clear, cold water into which the juice of a couple of lemons has been squeezed. And when it is dry she brushes it until it shines like a bright new coin.

Janet has freckles, lots of them. But she doesn't try to hide them with makeup. She's wise enough to know that a heavy makeup would defeat the very naturalness which is her charm.

For day time she wears a light *rachel* powder and no rouge. She uses a light, sort of orange red lipstick; one of those indelible kind which cost about $1.50.

For evening makeup she uses a liquid powder base and tops it with a rachel finishing powder and a light orange red rouge to match her lipstick.

Janet never washes her face with soap and water but uses a cleansing cream instead. At night, just before she is ready to retire, she pats a nourishing skin food into her face.

Janet's eyebrows you'll notice have never been plucked to a hairbreadth economy. Instead, they've stayed in character and follow their natural line. Of course, she uses a pair of tweezers to nip out the stragglers that occasionally creep in.

Her eyes are a soft brown and she accentuates them by using an eyeshadow on her lids to make them look soft and glistening. She puts mascara on her lashes. But the mascara is used sparingly; never to the extent that her lashes look heavily beaded.

You've probably heard more than one man express his dislike of the blood-red

Revealing how the screen's greatest box office star has learned the magic truth about feminine charm. Make her secrets your own!

Janet Gaynor follows no rigid diet to preserve her willowy feminine figure. Rest, plenty of sun, and not too strenuous regular exercise keeps her perfect in health and trim as a robin

fingernails which so many of you young girls effect but most of you go right on wearing them. Not Janet. She wears a polish that is only slightly tinted. Vivid nail polish should be worn by mature, sophisticated type girls.

WHEN it comes to clothes Janet carries out the same keynote of simplicity. She has sense enough to know that sensational, slinky clothes are not for her. And so she sticks to simple, girlish things.

She adores slacks and she has them in almost every shade except black. With these slacks she wears a simple white shirt and a double-breasted coat.

For evening she likes chiffons or crêpe Elizabeth and her favorite colors are peach, lemon yellow or a pastel blue. Her evening frocks are never sophisticated or daring. She doesn't go in for jingly bracelets or anything of that sort. Sometimes she wears a string of pearls but never anything spectacular in the way of jewelry. And she never wears rings.

She wears hose which harmonize with the frock she wears. She pays $1.95 for them and buys them a dozen pair at a time. She usually buys three or four pair of the same shade so that she can match them up if one develops a run. With her slacks of course she wears low-heeled shoes and half-sox.

Now of course this whole effect of girlish simplicity could be spoiled by a heavy, exotic perfume. But Janet is much too clever to make that error. She wears the light floral odors which harmonize with her personality. She has no perfume secrets. She merely sprays perfume on her hair and throat with her atomizer, and lets it go at that.

And there, so far as externals are concerned, you have Janet Gaynor. No tricks, no mirrors, no showmanship.

Where then does the glamour come in?

Did it ever occur to you that glamour might be a *mental* quality; that it could be a thing of the spirit as well as of the flesh? Listen to what Janet has to say about this:

"I believe that any girl can be what she *thinks* she can be," she told me. "I always remember Diane in *Seventh Heaven* and what a pathetic, downtrodden little creature she was and how she was transformed, once she learned to be self-confident.

"I BELIEVE that it is just as important for a girl to be careful of her thoughts," says Janet, "as it is for her to be careful of her makeup. The cleverest makeup in the world cannot hide the effect of negative, destructive thoughts. And if a girl takes the attitude: 'Oh, there's no use in my trying to be attractive. My hair isn't pretty, I'm not at all beautiful and I don't know how to wear clothes,' those thoughts are reflected in her appearance; because she *feels* drab and unattractive, she gives the world the impression that she *is* drab and unattractive. I believe that if a girl will hold in her mind a mental picture of the sort of personality she wants to be that she can eventually become that personality.

"Personally, I think many girls make a mistake in trying to look and act like someone else. After all, variety is the spice of personalities and instead of spending a lot of time trying to copy someone else, why not make the most of yourself? Once you gain confidence in yourself and your own attractiveness, your battle is half won."

And certainly Janet is her own best talking point.

Do You Know These Facts About Janet?

SHE never tries to hide her freckles with makeup . . . she wears light rachel powder and uses a light, orange red lipstick . . . she never washes with soap and water, but uses cleansing cream instead . . . her nail polish is only slightly tinted . . . she dislikes slinky clothes . . . prefers most to wear slacks in the privacy of her home . . . she pays only $1.95 for her hose . . . she insists that the most clever makeup in the world cannot hide the effect of negative, destructive thoughts . . . she is exactly five feet tall and weighs just 100 pounds.

Why Hollywood Turned Down Myrna Loy!

Try as she would, Myrna Loy couldn't break into pictures until — but read for yourself the remarkable concluding instalment of this famous star's life story!

Myrna Loy is wealthy now, a star earning a salary of $1,800 a week. Still she clings to this simple little dressing room, to which comes letters from all over the world in praise of her hard-earned success

By Grace Mack

Synopsis of Previous Instalment

BORN Myrna Williams, Myrna Loy spent her childhood in Montana, a shy, homely little youngster who seemed destined for a drab life in the unromantic middle west. But the death of her father, coming unexpectedly, shouldered her with early responsibilities. With her mother, she moved to California and after leaving school modeled and danced for a living. When just sixteen, Rudolph Valentino noticed her dancing in a Fanchon and Marco show. He was determined to have her in one of his pictures. Now go on with her remarkable life story·

LAST month we left Myrna Loy in a state of jitters just outside Valentino's door. And so as the curtain goes up this month we find little Myrna crossing the threshold. Up to this point, she had been completely in the dark as to what this command appearance was all about. All she knew was that Valentino had seen a picture of her in a photographer's studio and wanted to meet her.

Imagine then her astonishment when he told her that he had been looking for a girl to play opposite him in *Cobra* and that both he and Mrs. Valentino felt that she was very much the type they had in mind.

"Of course we'd want to make a test first, to see how you screen," he said.

Before Myrna could say *Fu Manchu* they had her decked out in a gorgeous gown, supplied by Natacha (Mrs. Valentino) and the Sheik himself was supervising her make-up.

"You look lovely," Valentino told her when she was ready to step before the camera.

But alack and alas, the camera failed to record that loveliness. And when Myrna saw the test in a projection room a few days later her hopes which had soared so high suddenly went *phffft*.

"I looked simply awful," says Myrna in telling about that first screen test. "My cheeks seemed sunken and my eyes were just a couple of dark blots. My teeth stood out like crooked sentinels and I moved so fast across the screen that I was a veritable tintype.

"I didn't wait for the lights to come on for I couldn't bear the thought of facing the Valentinos. After the interest they had shown in me and the trouble and pains they had taken with me, I had failed them. I ran out of the projection room, my eyes blinded with tears."

Myrna Wouldn't Quit

WHEN the test turned out to be such a flop, the logical thing would have been for Myrna to go back to her dancing. But you will remember what I told you last month about Myrna's Scotch grandmother. The "logical" thing for *her*, after the death of her husband, would have been to return to her home in Scotland. But she was not the "turning back" type. She boarded a covered wagon and started west. Myrna, I suspect, inherited a great deal from that Scotch grandmother. At any rate, she was unwilling to admit failure without putting up a fight. And so instead of going back to her dancing job, she went to the casting office of the M-G-M studio and applied for extra work.

She was permitted to register but nobody went so far as to put the welcome sign on the mat. Myrna blithely ignored this oversight, however, and each morning when the casting office swung open it's doors, there was Myrna on the doorstep asking: "Anything for me today?"

Even when they told her "Nothing today," she refused to go home. Instead, she took a seat on the mourner's bench and waited, in case something might turn up. This went on for weeks and weeks. And one afternoon, when she had just about reached the fag end of hope, she heard someone at the casting window say:

"Hey, you—come here. How'd you like to work a couple of hours for a change? It's just a costume test," he hastened to add, "so you won't need to put on any makeup."

Often we wonder why certain people "arrive" while others

Myrna in one of the Oriental rôles which she seemed doomed to play all through her career. It was only by lucky chance that studio bosses discovered her greatest success was still to come in a modern type of rôle

As she appears today in private life. Still shy, but friendly and not at all conscious of her high position on the screen. At the left: Myrna as she appears in her newest picture, *Wings in the Dark*

always seem to be waiting for the break that never comes. Did it ever occur to you that a great deal depends upon being able to recognize a break when you meet it? Many girls would have considered being a dummy for a costume too unimportant to bother about. Not Myrna Loy. She was through the gate like a flash. And what's more she took time to put on a makeup.

"I knew that I'd look better in makeup," says Myrna, "and you never know who will see a test."

Another Disappointment

AS A MATTER of fact, Christy Cabanne, the director, saw the test and decided that Myrna was just the girl to play the Madonna in *Ben Hur.* She was given the job—only to have it taken away from her a few hours later! The powers that be suddenly decided that it would be better to have a girl with a name so Myrna was dismissed and the rôle was given to Betty Bronson.

"Naturally, I was terribly disappointed," says Myrna, "but the fact that I had looked well enough on the screen to attract a director's attention cheered me up considerably."

In other words, Myrna was down but she wasn't out. A short time after this she had an SOS from Mrs. Valentino.

"Where have you been?" she asked. "I've been expecting to hear from you."

How Myrna Became A Vamp

NOT a word about the screen test. She merely said that she still felt confident that Myrna could be developed into an unusual screen type and she wanted her for a leading rôle in her picture, *What Price Beauty.*

"She showed me what sort of makeup I should use," says Myrna. "She taught me to slant my eyebrows and to give my mouth a sensual curve. She dressed me in bizarre costumes and designed startling headdresses for me. Naturally, her interest and belief in me gave me confidence in myself."

You know the rest. Myrna Loy became Hollywood's favorite vamp. Whenever a slant-eyed sorceress was needed for a picture, no matter whether she was supposed to be Chinese or Polynesian, they sent for la Loy.

This went on for years. Occasionally a director would get reckless and let her play a white woman. "But he would always have one of the characters speak a line to the effect that my mother was Hindustan or Egyptian or something," laughs Myrna."

A "Mystery" Woman

BECAUSE Myrna, without the brown greasepaint, bore practically no resemblance to the strange and exotic characters she portrayed so effectively, she was seldom recognized off screen.

Just to give you an example: A couple of years ago a young chap who had been with a film company in the east was transferred to a Hollywood studio. One day he went into the studio commissary for lunch. He took a seat opposite an attractive red-haired girl and, being a newcomer, he began asking her questions about Hollywood and the stars.

"Well, there's just one girl in Hollywood that I'm dying to meet," he confided, "and that is Myrna Loy."

"Really?" The girl opposite him expressed amused surprise. "And why should you want to meet her?"

"Because I think she is the

[*Continued on page 72*]

HOLLYWOOD

Katharine Hepburn plays Cupid's rôle . . . Heather Angel protests at removing her wedding ring . . . Eddie Cantor wants picture-stealers . . . Rudy Vallée's disguise . . . and other exciting news of the film colony

Lesson in Democracy

A CERTAIN new screen star was riding in a studio location car with Richard Dix. The two stars decided to get a cup of coffee by the wayside. Dix's companion started to tell the studio driver to get gas while they were getting coffee, to save time. Dix interrupted. "Listen," he said, "You wanted me to keep you tipped off on Hollywood etiquette. Here's a point. Never stop in for refreshments without inviting the driver to go in with you!"

Katie Helps Cupid

IT WAS Katharine Hepburn who gave out the official announcement to all concerned of the engagement of her hairdresser to a studio electrician. So sponsored, the pair are certain of plenty of fine wedding presents!

Sacrifice or Art

UNIVERSAL finally won the bout with Heather Angel, who consented to remove the wedding ring husband Ralph Forbes had placed on her finger in order to play the unmarried, eighteen-year-old girl she plays in *The Mystery of Edwin Drood.* Heather shares the superstitition that removing a wedding band for any reason whatsoever is unlucky.

Cop's Weakness

THEY say Lee Tracy got pinched for speeding between Mack Sennett studios where he is working, to Universal, where Isabel Jewell is working. "What was you going so fast for?" asked the cop when he learned Lee's identity. "To see my best girl before I have to get back to work," Lee explained. "Run along then," said the cop. "I gotta girl myself."

Not Romance

THE Chevalier, Maurice, was last seen with Lilian Harvey, who is about to get another big break in American pictures, and this time, go places. Lilian and Chevalier were talking very earnestly. Was it about her career? Or her projected trip abroad, and film conditions there? Probably, rather than romance, for there's Lilian's Willy Fritsch, of course!

1925—Garbo willingly posed with the late Lew Cody for this "gag" picture. That was before she was advised to become the "mystery woman." How she has changed!

1935—Greta dashes madly away from the camera when cornered. Some say this is not a real picture of Garbo—but you can't tell the cameraman that!

Most Popular Americans!

WHEN Regis Toomey returned from one of the most comprehensive personal appearance tours ever taken by a movie star, folks wanted to know what celebrities fans throughout the United States asked the greatest number of questions about. "Upton Sinclair and Mae West, by a landslide!" Toomey reported.

Thieves in Demand

WANTED: Actors and actresses who can steal scenes from Eddie Cantor! Believe it or not, Eddie really wants 'em, and really wants 'em to steal all the scenes they can from him. He says that's the secret of successful pictures. But where can he find anybody who can distract an audience's fascinated stare from those banjo eyes of his?

Elissa's Party

RECIPE for a party given by Elissa Landi, according to one bewildered star who didn't belong to the gang that usually congregates at the Landi manse: Recordings of symphonies. Discussions of classical literature. Violin solo by famous virtuoso. Debate on modern art. Informal argument about Gertrude Stein. Ditto on modern social and economic problems. More symphonies!

Indignant Model

SAYING she's the "perfect duplicate of Venus di Milo" didn't please Marda Deering, noted young artists' model who played in *Night Life of the Gods.* Actually, Marda has the Venus face, but no one who has sketched her slim body would ever confuse her with buxom Venus, whose measurements follow: Bust, forty inches; waist, thirty-eight inches; hips, fifty-one inches! No wonder Marda was peeved!

Joan's Friend Jean

A BEAUTIFUL, talented stage actress is one of Joan Crawford's best friends. You'd think that combination a guarantee of immediate recognition on the screen, now wouldn't you? Not so! Joan has done her best for Jean Dixon of Broadway stage fame, but with little avail. Now, however, the star has high hopes for her friend once more, for Jean has been attracting producer attention by a Hollywood stage play success.

FLASHES

By the Studio Spy

Rochelle's "Mood"

IT SEEMS that Rochelle Hudson was just in a "mood" when she told one interviewer she was "off" Hollywood men, who were forward, discourteous, spoiled, uninteresting, and so on. Now Rochelle's happy again, starry-eyed when out with her many escorts, and quite the romantic center of any group of the younger filmites.

Mouth-and-Nose Duel

RINGSIDERS finally decided to call the comedy bout between Joe E. Brown and "Schnozzle" Durante at the Hollywood Legion a draw, despite the fall Joe secured with a nose-lock. Joe won't fight a return bout unless the rules are amended to allow biting.

Astaire's Secret

THE real reason why Fred Astaire is cutting out almost all Hollywood parties is an odd one. He hates to dance "non-professionally," and lately they've been working him to death with solo dance exhibits wherever he goes, except perhaps, weddings and funerals!

Rudy's Disguise

RUDY VALLEE'S idea of escaping the notice of the Hollywood gossip hounds is to wear dark glasses and dine at the Brown Derby with Alice Faye! Someone suggested a better way would be to wear a beard and play the saxophone on a street corner!

Autograph Hound

IF YOU see a gentlemanly Scottish terrier sitting like a sentinel outside any Hollywood shop, it's a safe bet that Grace Moore is inside. Her Scotty accompanies her shopping, but always stops at the door and waits for her return. And *inside* is the only safe place to get her autograph. The dog doesn't allow it outside. Grace maintains she didn't *teach* him to scare autograph hunters; he just picked up the knack himself!

Goodbye to Ann Harding?

IT'S HARD to guess just how true are rumors that Ann Harding is leaving the screen for good, because she has enough money and wishes to look after her health. But our inside tip is that she is *not* leaving permanently, and that one of the factors behind the current rumor is Ann's dissatisfaction with her stories. Seems every one Ann wanted, they gave to Katharine Hepburn or some other. *Particularly, to Katie!*

Who Wired Maxie?

THE wire Maxie Baer got when he was laid up with infections in his arms, caused by mosquito bites, wasn't signed, but it bore a Hollywood date. And Max doesn't know whom to suspect. Said the wire, "Darling: Anyhow I never got Kayoed by a mosquito stop what a man stop."

Why, Greta!!!

CAN it be true that Greta Garbo is going to adopt a child, or rather, *two* children? Hot rumors are going around. Three orphanages and one adoption agency report either Greta or one of her doubles making inquiries for "a blond boy baby and a brunette girl baby." So far as we know, the doubles aren't in position to adopt even one child.

Knew Him When

GEORGE RAFT probably has the largest correspondence from friends who "knew him when" than any other star. The studio fan mail department knows this because

NEW HEART AFFAIRS

Betty Furness is being rushed heavily by William Henry . . . Glenda Farrell doing the night clubs with Bernard Newman, the style expert . . . Miriam Hopkins has dozens of swains, but her ex-husband, Austin Parker, is still handling her business affairs and isn't a bit jealous . . . Ronald Colman seems a bit interested in Loretta Young . . . Garbo and George Brent are still seeing each other at this writing . . . Claudette Colbert and her husband, Norman Foster, are more chummy than ever as they make plans for that new home.

—Portrait by Lippman

One of the newest and loveliest of all Hollywood's young actresses on the way to stardom is Sheila Mannors, who is seen currently in *Call to Arms*

News and gossip from every corner of Hollywood

Happy over her successful comeback in *Jealousy*, Nancy Carroll takes a short rest at Palm Springs

More Notes For Your Movie Scrap Book

JOT these facts down in your memory—June Knight is now Mrs. Paul Ames. . . . Barbara Bennett Downey, wife of the famous crooner, has a new baby girl . . . by the time you read this Patsy Ruth Miller may be the bride of Johnny Mahin. . . . Lila Lee and Jack Pine wed at Harrison, New York. Jack is the brother of Virginia—George Raft's heart. . . . While Katharine Hepburn is in New York she is, of all things, taking dancing lessons! . . . Garbo's new picture, to be filmed early in the spring, is *Anna Karenina*, and Fredric March will be her leading man. . . . Robert Donat, who was such a sensational success in the *Count of Monte Cristo*, it to have the leading rôle in *Peter Ibbetson* for his next picture. . . . Wallace Beery appears to have changed his mind about not wanting to appear with Jackie Cooper in another picture, for the two are scheduled to team in a new flicker tentatively called *O'Shaughnessy's Boy*.

those who used to know Georgie in his more obscure, New York days usually address him "George Ranft," despite the fact George recently made his stage name, omitting the "n," legal.

Alice's Sister-in-Law

ALICE FAYE was away from Hollywood during her brother Charles' whirlwind romance and marriage to Bonnie Bannon, M-G-M contract actress, and she had never met her new sister-in-law until the happy couple greeted her at the railroad station. They kissed—and Alice seemed to approve heartily of her new "relation."

Our Frances Engaged?

IT'S pretty certain that SCREEN BOOK'S own Frances Drake is engaged to Richard Blumenthal, Paramount executive, if strong rumor around the studio is to be trusted. Probably the announcement will be made by the time this reaches you—but right now they're neither confirming nor denying.

British Bemused

MARY GARGAN, wife of star Bill Gargan, says the English folk simply can't understand Hollywood's penchant for circulating false separation and engagement rumors about folks. Mrs. Gargan, friend of Leslie Howard and his wife, recently returned from England and is denying for the Howards here that there's any truth in tales of a Howard family rift or, of course, Leslie's alleged interest in leading lady Merle Oberon.

Banker Movie Host

OFFICIAL host to Mrs. Al Smith, Jr., visiting Hollywood, was Filmland's most popular banker, Chet Vanderlip, who introduced the famous "Al's" daughter-in-law to the big stars and show places.

Best Dressed Star?

SINCE Lilyan Tashman died the title of "best-dressed woman star" has been in dispute. After Irene Castle picked Genevieve Tobin as her candidate last month, half-a-dozen other authorities nominated the following: Claudette Colbert, Norma Shearer, Gloria Swanson, Constance Bennett, Kay Francis, and Loretta Young!

Maxie's Vanity

MAX BAER, so they say, got a wallop to his vanity from a famous star the other day, and didn't mind it; in fact, rather liked it! "You haven't the sex appeal of your brother, Buddy!" she is reported as saying, and Maxie cracked back, "So long as it's in the family, I don't mind!"

Kay's Romances

A LADY'S happier mixing cinema careers with gentlemen friends rather than a gentleman friend, according to Kay Francis, who continues to deny sentimental attachments to Maurice Chevalier, a wealthy sportsman, and other swains with whom her name has been linked in gossip.

Ghost Story

WHETHER or not there's any truth in the story that a ghost was sighted in Carl Brisson's Beverly Hills house on various occasions, the Beverly Real Estate Club doesn't like the rumor. Seems when a movie house gets the rep of being haunted—and several have, including of course Valentino's Falcon Lair—they can't sell or rent it to other stars! Celebs, by and large, aren't taking chances with spooks.

Mady Can't Go Home

MADY CHRISTIANS had planned to spend part of her time in Europe, regardless of the success of her American film venture, but now that's all off. Her hit in *Wicked Woman* not only resulted in a breath-taking new contract, but so much story activity on the part of M-G-M that she will be bound out to Hollywood for several years to come.

Hungry Dog, Lawyers!

HELEN MACK'S wire-haired terrier bit Kitty Kelly's nose. When the "famished hordes of unemployed

LEWIS STONE
MADGE EVANS
EDNA MAY OLIVER
ROLAND YOUNG

as gathered by SCREEN BOOK'S veteran reporters

lawyers" heard of this playful nip and the fact it caused Kitty to lose a film rôle, they literally besieged the actress with proposals that she sue Helen. "It's a cinch for damages, and we need dough!" was the burden of their plaint.

Lucky Fan Club!

IT SEEMS that members of Ginger Rogers' extensive fan club got the first break amongst the thousands of fans who wrote for samples of the lace from Ginger's wedding dress—and some twenty-three yards of extra material bought at the same time to secure an exclusive lace design! Other fans, however, got the bits of lace as long as they lasted.

Evelyn Cooks!

OF ALL people to demonstrate cooking skill! Evelyn Laye, famous English actress, likes skillet work so much that she gave quite a party to other M-G-M celebs the other day, fourteen in all, cooking the entire meal herself!

Synchronize Your Scent!

EVEN during the excitement of getting married to Lew Ayres, a honeymoon and so on, Ginger Rogers makes new and clever discoveries. F'rinstance, she finds perfumed cosmetics often "fight," producing not-so-good conglomerations of scents. So she used her favorite perfume to scent her powder, creams, eyeshadow and so on. This harmonizes her nose-appeal!

May Won't Retire

THAT grand old trouper of stage and screen, May Robson, asked whether or not she intended to retire before the final "curtain," declared only death or some grave disability can take her away from her profession.

Profitable Shock

IT WAS reported that Mary Miner, who sued William Wellman for $100,000 damages to her nervous system as a result of a shock sustained in a "wired-chair" prank, got a healthy settlement out of court. Douglas Fairbanks, Sr., is credited with originating the gag of wiring chairs so they would cause unsuspecting folk who sat in them to rise quickly, but Doug never had to pay for his fun.

Mady Disillusioned

SITTING in front of Mady Christians at the preview of her first starring picture was a young lady who, not knowing the star was near, asked audibly when Miss Christians appeared on the screen: "Who in the world is *that?*" Out in the lobby of the theater afterwards she rushed up to Mady for an autograph, exclaiming: "Oh, Miss Christians, I've been a fan of yours for years!"

Latest Harlow

THEY whisper around Hollywood that Jean Harlow's new picture, in which she plays a rather dizzy young heiress to oil millions, is a composite portrait of some interesting real-life heroines. Including a certain mad-cap, adventuring millionairess! But no likeness will be so traceable that she'll be sued for caricaturing a real-life person. *Spoiled* is the tentative title.

Will Rogerism

FOR the first time a wrestling event dragged out Mr. and Mrs. Will Rogers! Maybe because the star grappler, Man Mountain Dean, was from the Ozarks, next door to Will's home state Oklahoma. But according to Rogers himself, "I went to see Dean's beard. It's a long time since I've seen a good show with a full-bearded villain."

Snoopers Meet

WILLIAM POWELL, brushing up on Oriental atmosphere for a future screen rôle, was informed by his special Chinatown guide that another famous actor was also to be escorted and informed about certain dark mysteries of the slant-eyed folk. Curious, Bill insisted on finding out the identity of the other actor. You guessed it! 'Twas Warner Oland!

[*Continued on page* 57]

—*Wide World*

Joan Crawford Helps Prove That Movie Stars Have Hearts

When lovely Mary Blackford suffered a severe injury in an automobile accident recently, a delicate spine operation costing a huge sum was necessary. Through the efforts of her friends, a benefit supper dance was given for Mary and the receipts totalled more than $5,000, with many great stars, including Will Rogers, offering their services free. Now Joan Crawford is in charge of seeing that Mary Blackford makes a speedy journey back to health and happiness. All of which proves that our movie stars are as generous and fine a collection of humans as there are in the world.

NOX
WLE
FRANK
LAWTON
W. C. FIELDS
JEAN
CADELL

HERE COMES A PARADE! Count 'em—nine famous actors and actresses parade across the M-G-M lot between scenes for *David Copperfield,* one of the greatest all-star pictures ever filmed

What Next *for* SHIRLEY TEMPLE?

By Whitney Williams

—*Kornman*

Every day she becomes more charming and her tiny baby character remains untouched by the glittering world in which she labors as a star second to none. Shirley Temple is one Hollywood idol who hasn't feet of clay!

THERE are only three feminine stars in Hollywood who are more important than Shirley Temple. A poll of all theater-owners in the country shows that only Janet Gaynor, Mae West and Joan Crawford are greater money-makers at the box office. So what next for Shirley?

Will she like other stars hit the peak of popularity and then fade away within a brief year or two? Veteran critics within the studio say no—they say that Shirley Temple has that certain priceless sparkle that will one day make her as famous and as fine an actress as Janet Gaynor. That Shirley will be able to grow up on the screen through the years is now virtually certain, and already her studio is beginning to plan for that not far distant day when she will be ready for rôles more mature than those which she now plays.

But to understand the phenomenon that is Shirley Temple one must be familiar with the unusual past and present life of Hollywood's tiniest star. You see her now as a leading lady in *Bright Eyes,* but she has been a starlet in her own right for more than two years.

Shirley's entry into studioland came when she had reached the ripe old age of three-and-one-half years. She played leading lady, from the very start, in Educational's *Baby Burlesk* series of kid comedies, and at once was described by those "in the know" as a "natural." Charles La Mont, the comedy director, discovered her and induced her parents to permit him to use her in his two-reelers.

PARAMOUNT had purchased Damon Runyon's *Little Miss Marker,* but had made no particular effort to put it into production. A talented little girl was needed to enact the title rôle, and no one in pictures could be found to fit the part.

With the initial release of *Stand Up and Cheer!* Paramount executives, hearing of the new wonder-child, looked at the picture . . . and immediately entered into negotiations with Fox for the loan of Shirley Temple. Shirley might have stepped from the pages of the story, so exactly did she fill the requirements.

Those of the public who hadn't seen her first feature appearance immediately rushed to the theaters and applauded themselves sore of hand when *Little Miss Marker* came to town. Waves of riotous approval elevated her to stardom, and Fox made haste to meet this new public demand by starring Shirley in *Baby Take a Bow* . . . naming the picture after the title of the song that had brought her to nation-wide attention.

Now and Forever co-starred her with Gary Cooper and Carole Lombard and in *Bright Eyes,* which she recently completed, she plays a part that will endear her even to those souls in torment who have forgotten all sentiment and the bright side of life these many years. When you read this piece, she will be well into the characterization of Annie Fellows Johnston's immortal heroine *The Little Colonel.*

ASIDE from being a few inches taller, a few pounds heavier, and unmistakably prettier, there is no appreciable difference between the Shirley Temple of today and the petite young miss whose name became nationally-known ten or eleven months ago.

She is still the same sweet lovely child whose smile radiates joy and happiness . . . whose charm is quite without equal either on the stage or screen.

She likes the same people and delights in doing the same childish things she always has enjoyed . . . and there is absolutely no evidence of stardom and attention "going to her head." She is just as natural and unaffected as though she had never heard of fame, of popularity . . . she might be any little girl who had never been farther than the confines of her own backyard.

On the Fox lot, set off by themselves, rise four bungalows, as picturesque as they are novel and attractive. One houses Janet Gaynor, another Will Rogers, still another some favorite who will temporarily occupy the dressing room quarters . . . and the fourth, replica of a Bavarian peasant cottage, belongs to Shirley!

This three-room bungalow, complete in its appointments and as comfortable as any millionaire's lodge, was given to the dainty starlet in token of her work . . . a haven where she might rest between scenes or while waiting to be called on the set. It is decorated to delight any childish fancy, and in one corner of the dressing room is a white school desk, with a portable blackboard alongside.

Here the tiny actress learns her simple lessons, and although still under six can already write several words and knows the alphabet. She can read from a primer and devours picture books with the eye of a true artist.

She will pose for "still" pictures or act before the camera without a murmur of complaint. To Shirley, this business of acting is all a game, and as such she will play it as it should be played. She isn't temperamental or cross and never seems to tire or grow weary of what is expected of her in the studio.

When she and her mother leave the studio, no mention is ever made of her work. She becomes Little Miss Average Girl, and plays with the neighborhood kiddies the same as they frolic with her. She is made to feel [*Continued on page 67*]

The Most Popular Man in Hollywood

Clark Gable won't like the title, but all of us in the film colony know that it's a fact. He's the electricians' pal, the idol of studio stenographers and waitresses, the firm friend of almost every star. He's a great guy and a fine actor—as you will agree when you see him in *Forsaking All Others*

Behind the Scenes with the Great SCREEN LOVERS

For the first time! A true and accurate account of movie love-making—how it is done and why romances of the screen are genuine

By Betty Woodworth

JUST what do those long, passionate kisses and the complicated embraces of the modern movie do to the stars who play in them? Is it really "all in a day's work"—or is that oft-reiterated statement for the benefit of censors and jealous wives and husbands?

Most of us, sitting in dark movie theaters holding hands with *our* sweethearts, get a decided "wallop" from the sort of love scenes they put into today's more romantic talkies. Do we supply this ourselves, by mere stimulation from watching a cold histrionic mechanical representation of it on the screen? Or do the players actually put something into their scenes that, faithfully recorded by movie cameras, is subsequently transmitted to us?

Don't let them fool you! There have been plenty of articles debunking movie love making. Most are false. Insofar as a movie love scene is at all effective, it *is very real to those making it.* Take that from someone who has watched hundreds of such scenes filmed. Often as not the couple "breaks" when the director says, "Cut!" and begins kidding, or quarreling, or the lady resumes a cross-word puzzle while the gentleman continues an argument with his business manager.

But—skillful as most good screen players are at simulating false emotions and hiding real ones, which is part of their histrionic art—for a moment at least after the scene they are under the spell of a very real passion they have simulated. For the moment, their love is real. If by any chance it hadn't been real, the director would have demanded a re-take. And more retakes, until finally the screen lovers had responded sufficiently to the emotional provocation of each other, to meet the requirements of the scene to be made.

Of all forms of scenes played chiefly by principals and not by large groups of extras, the hotter variety of movie love scenes usually require the greatest number of retakes!

If one or other of the screen pair fails either in being sufficiently provocative to the other, or in responding when the other is adequate, that player is replaced by someone else who *can* provoke the desired pitch of emotion, or *can* respond with convincing abandon, throbbing of pulses and quickening of breath. You often hear of rather unexplained, mysterious replacements of this sort early in the making of certain pictures. More often than not, it is because one or other of the screen lovers cannot "warm up to" the one playing opposite, or both are left cold.

JUST for example, that is what some folk in Hollywood believe explains the mysterious withdrawal of Joel McCrea from the cast of Marlene Dietrich's new picture. Various reasons have been given, various rumors tossed about, all concerning other causes. But there may very well be truth in the theory that Joel and Marlene were cinematically mismated.

If that *is* a fact, it is definitely one of a wrong *combination.* Both Joel and Marlene are extremely effective screen lovers, each

Myrna Loy and William Powell can make their screen love affairs real because as sincere friends they are genuinely fond of each other in private life

Facts You Never Knew About Movie Love-Making

Before a particularly important love scene the actor and actress make it a point to be particularly tender toward each other in order to catch the proper mood.

In silent pictures stars who cordially detested each other could play love scenes while they called each other names and hurled sarcastic remarks, but the microphone has made it necessary to really live the emotions of the moment.

If an actor or an actress is "cold" directors often attempt to stir up their emotions, or insist that new players be substituted.

Newlyweds frequently cannot play love scenes with realism unless they are cast opposite each other.

Hollywood wives sometimes stay on the set while their husbands are making screen love, not through jealousy, but simply because the mood of the moment often can sweep romance into private life if the spell is not broken.

having amply demonstrated with various other persons opposite. Some little restraint, some awkwardness, some dislike may have come between. It may have been on one side, on the other, or mutual. Who knows? And no one is likely to find out definitely. For in any of these cases, *players and their director do not tell.*

That is, without extreme provocation. I do remember watching one love scene between a certain famous star and her leading man, which was taken and re-taken, again and again. At last the director called the leading man aside and gave him a secret, but earnest lecture, just out of earshot of the troupe. Of course, most of us guessed what was wrong, but we would not have known definitely if the actor, driven frantic at last, had not shouted out for all to hear (including the fair star!): "I can't, I tell you, I can't! She's cold as an iceberg toward me!"

The director shouted back in his excitement: "Rot! She's steamed up plenty of other leading men. Yes, and in pictures I've directed."

"I know," cried the actor, "and you've got to admit I can usually deliver, opposite most women. But we two just don't click together."

That actor was replaced, of course. In fairness to the star, she did not get angry at what she had overheard, but said to the leading man, "I'm sorry, dear. I did my best. But as you say, we two just don't seem to feel that way about each other."

There was no difficulty at all about her love scenes with the man who was selected to substitute—an actor no more capable nor emotional in most of his films than the one first tried!

CERTAIN women who have become notable stars seem to fail to elicit a marked emotional response from *most* leading men, hence their screen lovers have to be chosen with extreme care, and the screen test of a new one for their pictures usually includes a love scene with them. Obviously, it would not be fair to mention their names.

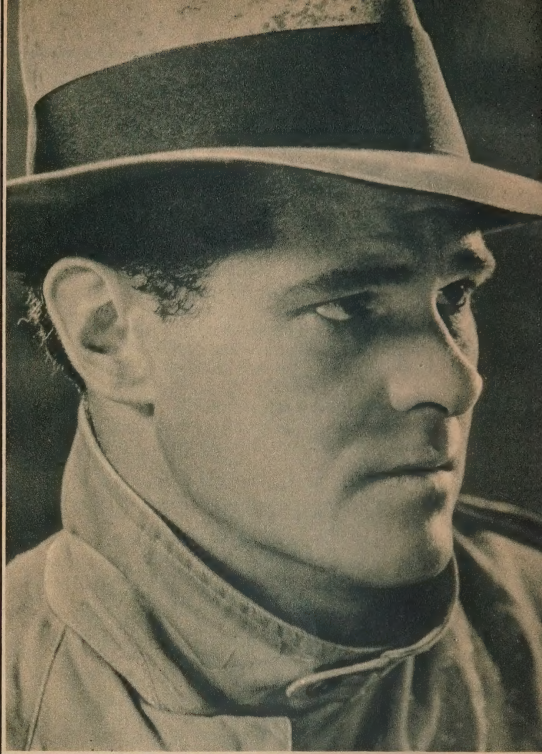
Oddly enough, so far as I know there are no masculine matinee idols about whom that may be said. They have what it takes to provoke high-tension emotional response from their leading ladies, except in those rather rare cases when, unexpectedly, some barrier of coldness is encountered.

The basis for most of the articles debunking the realness of movie love scenes is to be found back in the silent picture days. Then, it was often true of the less famous, less effective "teams" that their scenes of tender passion were mechanical. When the hero was supposed to be whispering love secrets into the ear of the beautiful leading lady, he might very well be saying

[*Continued on page 74*]

When you see Chester Morris and Carole Lombard in *The Gay Bride*, remember that they were genuinely in love while they were before the camera

SCREEN BOOK'S Critics *Look at* *The New Pictures*



Paul Kelly and Arthur Byron i

The President Vanishes

A PICTURE THAT HAS THE WHOLE WORLD TALKING

LASHING out boldly at powerful interests which attempt to undermine the President of the United States, this picture is by far one of the finest ever offered to the public. Arthur Byron plays the rôle of the President who, almost overwhelmed by the force of his enemies who control newspapers, radio and public speakers, suddenly vanishes from sight. The Vice-president refuses to take the reins, the country goes under martial law, and chaos nearly results. Suddenly the President re-appears and with dramatic speed, vanquishes his enemies and gives the country back to the people. Arthur Byron plays the leading rôle with great dignity and effectiveness. Paul Kelly stands out as the secret service operative, with Andy Devine offering sparkling touches of comedy as the blundering White House messenger. Other members of the cast: Peggy Conklin, Edward Arnold, Janet Beecher, Charles Grapewin and Robert McWade.

So powerful and outspoken was this picture that the studio offered it for a governmental okay before releasing it. *The President Vanishes* should head the list of your film entertainment for the month. Rating—★★★★—*Paramount.*

Wicked Woman

A FLASHY NEW STAR MAKES HER AMERICAN DEBUT

MADY CHRISTIANS is so much better than the story given her that we can hope for great things from her. The tale is of a woman with four children and a worthless husband. Killing the husband when he abuses her, she raises her children to a better environment. But when she falls in love with Charles Bickford and confesses her crime, she is saved by the testimony of her children. The large cast includes Jean Parker, Betty Furness, Jackie Searle, De Witt Jennings and Sterling Holloway, the vague-voiced clown.

Jean Parker, who took several lessons in acting from Mady Christians on the set during the picture's making, vows that Mady is one of the greatest stars of all time, and in this opinion many critics are inclined to agree. Rating—★★★—*Metro.*

Here Is My Heart

CHEER UP! HERE COMES BING CROSBY AGAIN!

THIS is the best of them all for Bing. He plays the rôle of the crooner who makes a million and then spends it trying to realize all of his silly boyhood ambitions. He wants to go

Lew Ayres and Pat Paterson are leading characters in *Lottery Lover*, a new film soon to be released. That Lew can make such effective love to his leading lady when he is just married is proof that he is quite an actor

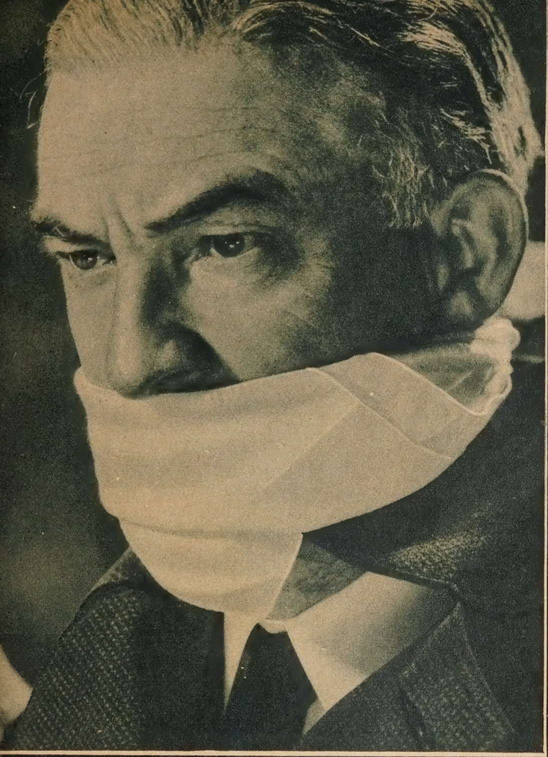
Other Ne

HOME ON THE RANGE—Typical Zane Grey story of racketeers set in Alaska and Arizona. High spot of picture is the return of Evelyn Brent who is fascinating as a card-shark moll. Jackie Coogan and Randolph Scott also in the cast. Rating—★★—*Paramount.*

ONE HOUR LATE—Joe Morrison sparkles in the rôle of the poor clerk who wants to be a radio singer. Excellent comedy with a grand cast including Conrad Nagel, Arline Judge, Toby Wing and Ray Walker. Rating—★★★—*Paramount.*

THE SILVER STREAK—Burlington Railway's sensational new Zephyr train speeds to Boulder Dam to help victims of an infantile paralysis epidemic. Thrilling in spots. Cast: Charles Starret, Sally Blane, Edgar Kennedy. Rating—★★—*Radio.*

WEST OF THE PECOS—Richard Dix in a bang-up western, with plenty of villainy on



reat film—***The President Vanishes***

Offerings

the part of Fred Kohler. Cast: Martha Sleeper, George Cooper and Irving Bacon. Rating—★★★—*Radio.*

MAYBE IT'S LOVE—Story of family problems that is made interesting by excellent performances and clever lines. Cast: Gloria Stuart, Joseph Cawthorn, Ross Alexander, and Frank McHugh. Rating—★★—*Warner.*

FLIRTING WITH DANGER—Plot full of hokum, but also full of plenty of thrills and laughs. The action takes place in a dynamite factory, leaving not an inactive moment in the film. Cast: Bob Armstrong, Bill Cagney, Maria Alba and Marion Burns. Rating—★★—*Monogram.*

SEQUOIA—Previously reviewed but only just released, this is a truly beautiful effort, with animal actors being more important than humans in the story. Jean Parker and Russell Hardie co-featured. Rating—★★★—*Metro.*

Movie fans have been begging that Gary Cooper be taken out of the drawing room and put back in the saddle. They've done it in *Lives of a Bengal Lancer*, and he gives a fine performance

Follow the Official Rating System to Better Entertainment

SCREEN BOOK'S veteran critics preview every picture reviewed on these pages, in addition to watching them in the making. Depend on this reliable guide to point out the best pictures each month. For the purposes of a simple label as to the relative value of each film the following official rating system is employed: ★★★★ Hit Picture. ★★★ Good Show. ★★Average Movie. ★ Mediocre Offering.

fishing, to own the pistol that belonged to Paul Jones, to rescue a damsel in distress, to marry a princess. He does them all in one long round of hilarity. Kitty Carlisle hits the eye again as a singularly beautiful lady and the comedy is touched off into laughing dynamite by Alison Skipworth, Roland Young and Reginald Owen.

Listen for *Love is Just Around the Corner, June in January* and *I Think of You With Every Breath.* These are Bing's latest songs, soon to be hummed and warbled the world over. Rating—★★★★—*Paramount.*

Bright Eyes

SHIRLEY TEMPLE ROMPS TO ANOTHER FILM SUCCESS

IN this simple play Shirley Temple is the orphan of an air pilot who met death in a crack-up. Charles Sellon, an irascible invalid in a wheel chair, and James Dunn compete hilariously to adopt Shirley. An auto accident kills Shirley's mother, Lois Wilson, and there's a tiny villainess, little Jane Withers, who abuses Shirley. In the supporting cast Judith Allen, Theodore Von Eltz and Dorothy Christy contribute fine work.

High-spotting the picture is Shirley's newest and cutest song, *On the Good Ship Lollypop.* Shirley is every bit as sweet as in her first picture—and that's something! Rating—★★★—*Fox.*

Grand Old Girl

YOU CAN'T HELP LOVING MAY ROBSON IN THIS

AT LAST the school teacher is glorified, and May Robson is just the actress to do it. For the sake of her children, this grand old teacher fights tooth and nail with the moneyed interests of the town. As she is about licked by graft and politics a wire to the President saves her job and makes her a heroine. Supporting cast includes Mary Carlisle, Alan Hale, Gavin Gordon and Ben Alexander.

The President's speech is one dramatic highlight of the picture, with May walking off with every scene in which she appears. Sobby but glorious entertainment. Rating—★★★—*Radio.*

Babes In Toyland

LAUREL AND HARDY IN SMASH HIT MUSICAL SHOW

WITH Stan Laurel and Oliver Hardy topping the cast, and Charlotte Henry as Little Bo Peep, this story marches delightfully into the best picture class to the tune of Victor Herbert's finest songs. You will see the Piper's Son, the Old Woman in the Shoe, Red Riding Hood and Old King Cole, as well as many other immortal Mother Goose characters.

Catchy enough comedy for adults and recommended highly for children. Rating—★★★★—*Hal Roach-Metro.*

Evensong

BRITISH-MADE MUSICAL THAT IS WORTH YOUR TIME

TRAGEDY, romance and fascinating songs are a part of the recipe which makes *Evensong* a delightful picture even though it has the tendency to drag a bit. Evelyn Laye's voice is the equal of Grace Moore's [*Continued on page* 52]

READ **FREE** OFFER BELOW

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How to have them

—eyes no man can forget

CHARMING eyes in 40 seconds! A magic touch of the lashes with Winx, the super-mascara, and your eyes are given new glamour.

Remember, your eyes are your *most important* feature. So don't neglect them.

Winx gives you long, lovely lashes—soft, alluring. It is refined to the last degree—so it's safe, smudge-proof, non-smarting, tear-proof—scientifically perfect.

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Millions of women prefer Winx to ordinary mascaras—so will *you.* So try Winx today—learn how easy it is to have lustrous Winx lashes. Get Winx at any toilet counter, darken your lashes, see the instant improvement.

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To introduce Winx to new friends, note my *two* offers below. My booklet—"Lovely Eyes — How To Have Them" — is complete —how to care for the lashes and brows, how to use eye shadow, how to treat "crow's-feet," etc.

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If you also want a generous trial package of Winx Mascara, enclose 10c, checking whether you wish ☐ Black or ☐ Brown.

GINGER ROGERS' *Strange Honeymoon*

By Alyce Curtis

LEW AYRES, an astrologer as well as an astronomer, consulted the stars and set his wedding date with Ginger Rogers for a favorable time. Then, being wise to Hollywood and its honeymoon difficulties, he went to Al Rockett, producer of his latest Fox picture, *Lottery Lover.*

"Al, when do I get a break for that honeymoon?" he asked. "Can we possibly finish the picture so I can shove off on the date I've picked for my wedding?"

Rockett got out his schedule and between them they planned so that, by almost literally working day and night, Ayres might be through in time and some two days margin allowed for possible re-takes. So the film officially finished two days before the wedding. The need for re-takes didn't develop. There was that charming little wedding at five o'clock at the famous Little Church of the Flowers at Glendale, California. Time now to shove off for the honeymoon. Lew grabbed Producer Rockett's elbow. "Any news on re-takes, Al?" he demanded anxiously.

Whatever news there may have been, it was withheld, possibly so Lew wouldn't have his wedding night and one or two days of honeymoon spoiled. His plans seemed to be working. Determined to fool pranksters and snoopers, the couple donned mountaineering outfits and got off to the usual rice-shower start. Everyone supposed they were going to a cabin in the mountains near Monterey, but instead they went to a discreet little hide-out near Palm Springs, where they hoped to remain hidden for the week allowed them before Ginger had to be back to Radio Studios to begin tests and costume fitting for *Roberta.*

Lew Ayres was elated when Ginger visited him on the set of *Lottery Lover* the last day of shooting, but their plans for an uninterrupted honeymoon went wrong!

The bride and her bridesmaids—Janet Gaynor, once married and now a bachelor girl, Ginger Rogers, Mary Brian, who may soon wed Dick Powell, and Ginger's cousin, Phyllis Fraser. Lois Wilson caught the bride's bouquet

Immediately after the wedding reception, Ginger and Lew donned rough clothes, pretended to go to the mountains, and then sneaked away to Palm Springs

Left: Spoiled honeymoon or not, Ginger is the happiest girl in Hollywood. Here she is in her new home, surrounded by hundreds of gifts from friends among the stars and her fans

Alas for that plan! Lew had to keep in touch with the studio! They were seen and recognized, but it didn't make any difference to the honeymooners. They had to leave anyway—to go back to Los Angeles for re-takes of love scenes for *Lottery Lover!* So they slipped away just in time to evade a small horde of cameramen.

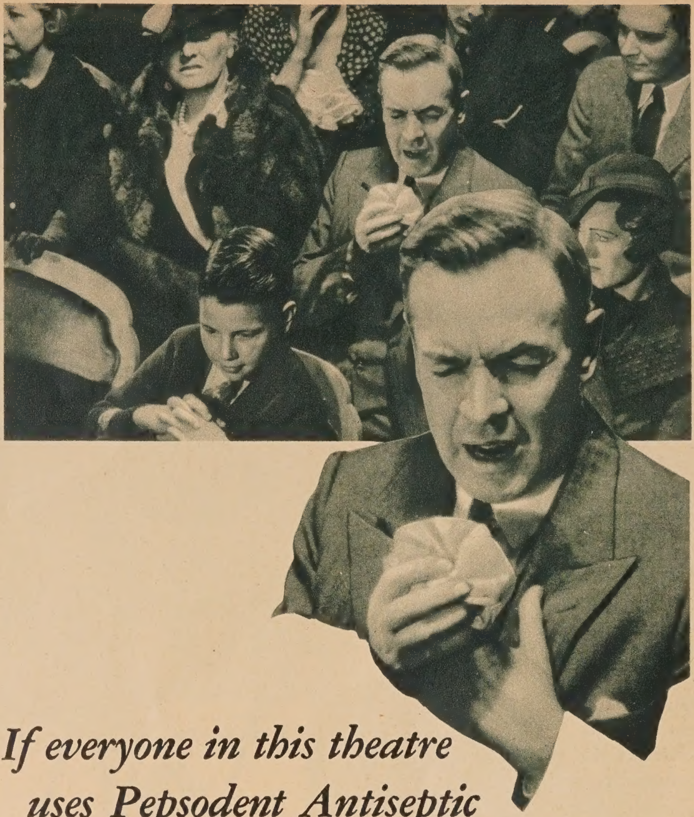
Determined not to be cheated of privacy entirely, they continued to play hide-and-seek with the snoopers while Lew, slipping almost unobserved into the studio, did exactly three hours work in his love scenes opposite Peggy Fears.

Then, for a day, the couple resumed the game of dodging. And at a little distance, supervised men moving possessions from Ginger's place, and Lew's, into their new home. The next day Ginger had to report at Radio for work in *Roberta.*

"We'll have a real one as soon as picture work permits!" promised Lew, trying to see the bright side of things.

"But when will that be?" Ginger wanted to know.

And that, even an astrologer couldn't answer.



If everyone in this theatre uses Pepsodent Antiseptic

(as used in recent tests)

there should be 50% fewer colds!

Experiment on 500 people shows new way in "cold prevention." What happened when Pepsodent Antiseptic was used.

If what happened in a recent scientific "cold" study happens in this movie theatre, there should be 50% fewer people catching this man's cold if they use Pepsodent Antiseptic regularly.

We use this means of illustrating in a dramatic way how Pepsodent can help you prevent colds this winter.

The test we refer to included 500 people, over a period of five months. These 500 people were divided into several groups. Some gargled with plain salt and water—others with leading mouth antiseptics—one group used Pepsodent Antiseptic exclusively. Here is what happened as shown by official scientific records. . . . The group who used Pepsodent Antiseptic had 50% fewer colds than those who used other leading mouth antiseptics or those who used plain salt and water.

The group who used Pepsodent Antiseptic, and did catch cold, were able to rid themselves of their colds in half the time of those who used other methods.

And so while we cannot scientifically predict how many people would catch cold in this crowded movie theatre, nor just how many would have a cold if they didn't use Pepsodent Antiseptic, we do say that what happened in this scientific test on 500 people can be applied to some extent to any other group.

Pepsodent can be diluted

Remember, Pepsodent Antiseptic is three times as powerful in killing germs as other leading mouth antiseptics. You can mix Pepsodent Antiseptic with 2 parts of water and it still kills germs in less than 10 seconds. Therefore, Pepsodent gives you three times as much for your money. It goes three times as far and it still gives you the protection of a safe, efficient antiseptic.

Get Pepsodent Antiseptic and see for yourself just how effective it is in helping you prevent colds this winter.

PEPSODENT ANTISEPTIC

NATURAL LIPS WIN WITH Dick Powell IN LIPSTICK TEST

HERE ARE THE LIPS DICK POWELL SAW

UNTOUCHED PAINTED TANGEE

Popular young star tells why he chose the Tangee Lips

● "I like a fresh, youthful face," said Dick Powell. "And painted lips always make girls look old and hard."

• Dick Powell actually making the lipstick test between scenes of "Flirtation Walk", a Warner Brothers picture.

They do, indeed, as millions of men will testify. But Tangee can't make you look painted, because Tangee isn't paint. Tangee is the one and only lipstick in the world with the magic Tangee color-change principle that prevents that painted look.

In the stick, Tangee is orange. But on your lips it changes to the one shade of blush rose that is just right for your type. It costs just 39 cents and $1.10, but if you'd like to try it first, send 10 cents for the 4-piece Miracle Make-Up Set offered with the coupon below.

World's Most Famous Lipstick TANGEE ENDS THAT PAINTED LOOK

New FACE POWDER now contains the magic Tangee color principle

★ 4-PIECE MIRACLE MAKE-UP SET

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Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin).

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

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The Secret Home Life of Bing Crosby

GARY, Jr.
DENNIS
PHILIP

"I have heard a lot of rumors that Bing has gone high-hat since he's become so popular in pictures. That's the bunk! Bing is incapable of being high-hat"

"Mrs. Crosby doesn't talk. She's one of those lovable, timid, dainty little people who has an absolute complex against talking or being seen in public"

IF YOU think it's easy to find the secret of the home life of the second best known man in the United States (President Roosevelt the first, of course), just try it.

Bing Crosby—about whom you can always think, each time you hear him sing, "There's another $7,000 in his pocket"—won't talk about his being a father. He gets too embarrassed.

I expected to chat with Dixie Lee Crosby, Mrs. Bing, about it. But Mrs. Crosby doesn't talk. She's one of those lovable, timid, dainty little people who has an absolute complex against talking, being seen in public, and so forth. Bing has been trying to help her over it ever since they were married. Most of the arguments in their households are about the little mother's timidity complex. Bing thinks it's the bunk and Dixie can't help it. But with Bing the father of *three children in thirteen months,* a record in any man's country, we just had to find out what kind of a dad he is from someone who knew.

So we went to Sue Carol. Sue has been the most intimate friend of Mrs. Crosby's, as well as Bing's, since she and Dixie Lee played together in pictures at Fox—five years ago. They have been always as close as sisters. When the Crosbys lived next door to the Nick Stuarts (and Sue was Mrs. Nick) they had a special entrance built on their two houses so all the ladies had to do was to step from one doorway to another to see each other. Because Mrs. Bing and Mr. Bing do not like public entertainment, most of their evenings are spent with Sue and the Dick Arlens (Jobyna Ralston). In fact, I believe Sue Carol knows as much about the Crosby home as those who live in it. Here's what she tells us:

"Marriage has changed Bing. Definitely. That has been written before and nothing more true has ever been written. He settled down to being a home-man first, and everything else second.

"He wanted a boy first, and was delighted with Gary Evans. Both he and Dixie wanted a girl, next, but Bing was so certain the twins were going to be boys that he bet with everyone he met. And he won. He named the first one, the moment it was born—Dennis Michael, and let Dixie name the second: Philip Lang. She doesn't know where she got the "Philip" but the Lang was after Eddie Lang who played the guitar for Bing for years and had died just a short time before the twins were born.

"They still want some girls and are going to have them, no matter how many boys they have first. Bing wants a huge family and so does Dixie.

"Bing's plans for the youngsters are definite. Being a father is as much a career to him as singing on the radio or screen. More so. But he is never demonstrative about it. He would not

In which Sue Carol, an intimate friend, tells anecdotes you've never heard about the Crosby family

By
Jewel Smith

talk about it. Children are too sacred—his home is too sacred.

"You know, of course, that he studied to be a priest during his college days at Gonzaga. He is planning to send all of his children to strict Catholic schools so, as he puts it, 'they'll get lots of spankings.'

"I'll tell you a secret that hasn't been printed. He's purchased a ranch down near the Santa Fe Ranch in California—an old Spanish land grant called "Osuma." It's a romantic place with an adobe house hundreds of years old. It is superb for the old-fashioned idea of the word 'Home.' I wish I could picture the majestic informality of it. You can simply see youngsters tumbling from tree limbs, playing hide and go seek behind the ancient tree trunks and skipping rope down the wide driveways. They are building a new house there now. Naturally, they will not disturb the old one or spoil any of the fine beauty that could have come only from generations of both care and neglect.

"I'll give you a laugh. I told you Bing is always trying to help Dixie control her inhibitions. It's practically a hobby with him by now." Sue's eyes twinkled. "So the first night they stayed at the ranch, they slept in the old adobe house. Now, I have not over-rated this place. I just wish I could do it justice. Bing bought it so he could give the perfect setting to his children and it is just that—even to the ghost! Although Dixie was scared to death of the traditional ghost, she slept in the old adobe house. Of course, Bing was kidding her about it. They went to sleep—when bang! Was Bing frightened! Dixie laughs about it daily. He was the one whom the ghost gave the quivers. Although, it proved to be only one of those ancient panes of glass remonstrating at anyone sleeping in a house that had been vacant for so long.

"I don't know whether they'd like me giving you such an intimate picture but I really believe the world should know about a family like that. It makes one believe in marriage and happiness and the future of children. Of course, Bing is protecting that future financially. He [Continued on page 66]

DO BRUNETTES LOOK OLDER THAN BLONDES

THIS BRUNETTE GIRL IS ACTUALLY 3 YEARS YOUNGER THAN THE BLONDE!
No!

THE ANSWER IS THAT 7 OUT OF 10 BRUNETTES USE THE WRONG SHADE OF FACE POWDER!

• BY *Lady Esther*

If there's one thing women fool themselves about, it's face powder shades.

Many women select face powder tints on the wrong basis altogether. They try to get a face powder that simply matches their type instead of one that enhances or *flatters* it.

Any actress will tell you that certain stage lights can make you look older or younger. The same holds true for face powder shades. One shade can make you look ten to twenty years older while another can make you look years younger.

It's a common saying that brunettes look older than blondes. There is no truth in it. The reason for the statement is that many brunettes make a mistake in the shade of the face powder they use. They simply choose a brunette face powder shade or one that merely matches their type instead of one that goes with the *tone* of their skin. A girl may be a brunette and still have an olive or white skin.

One of Five Shades is the Right Shade!

Colorists will tell you that the idea of numberless shades of face powder is all wrong. They will tell you that one of five shades will answer every tone of skin.

I make Lady Esther Face Powder in five shades only, when I could just as well make ten or twenty-five shades. But I know that five are all that are necessary and I know that one of these five will prove just the right shade of face powder for your skin.

I want you to find out if you are using the right shade of face powder for *your* skin. I want you to find out if the shade you are using is making you look *older* or *younger*.

One Way to Tell!

There is only one way to find out and this is to try all five shades of Lady Esther Face Powder—and that is what I want you to do at my expense.

One of these shades, you will find, will instantly prove the right shade for you. One will immediately make you look years younger. You won't have to be told that. Your mirror will cry it aloud to you.

Write today for all the five shades of Lady Esther Face Powder that I offer free of charge and obligation. Make the shade test before your mirror. Notice how instantly the right shade tells itself. Mark, too, how soft and smooth my face powder; also, how long it clings.

Mail Coupon

One test will reveal that Lady Esther Face Powder is a unique face powder, unparalleled by anything in face powders you have ever known.

Mail the coupon or a letter today for the free supply of all five shades that I offer.

(You can paste this on a penny postcard)

FREE

LADY ESTHER
2030 Ridge Avenue, Evanston, Ill.

Please send me by return mail a trial supply of all five shades of Lady Esther Face Powder.

*Name*__________
*Address*__________
*City*__________ *State*__________
(If you live in Canada, write Lady Esther, Toronto, Ont.) (9)

BOTH *Mother and Daughter* PREFER *Maybelline* Mascara

as do ten million other women because they know it is

. . . absolutely harmless

. . . really tear-proof

. . . positively non-smarting

. . . the quickest and easiest way to have the natural appearance of long, dark, luxuriant lashes, making the eyes appear larger, brighter, and more expressive.

From sweet sixteen to queenly fifty, women the world over have learned that Maybelline is the perfect mascara for instantly transforming their lashes into flattering dark fringe. Beauty-wise women of all ages appreciate, too, the fact that the famous name of Maybelline is backed by the approval of Good Housekeeping Bureau and other leading authorities for its purity and effectiveness.

Encased in a beautiful red and gold vanity, it is priced at 75c at all leading toilet goods counters. Black, Brown and the new Blue. Accept only genuine Maybelline to be assured of highest quality and absolute harmlessness. Try it today.

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Maybelline

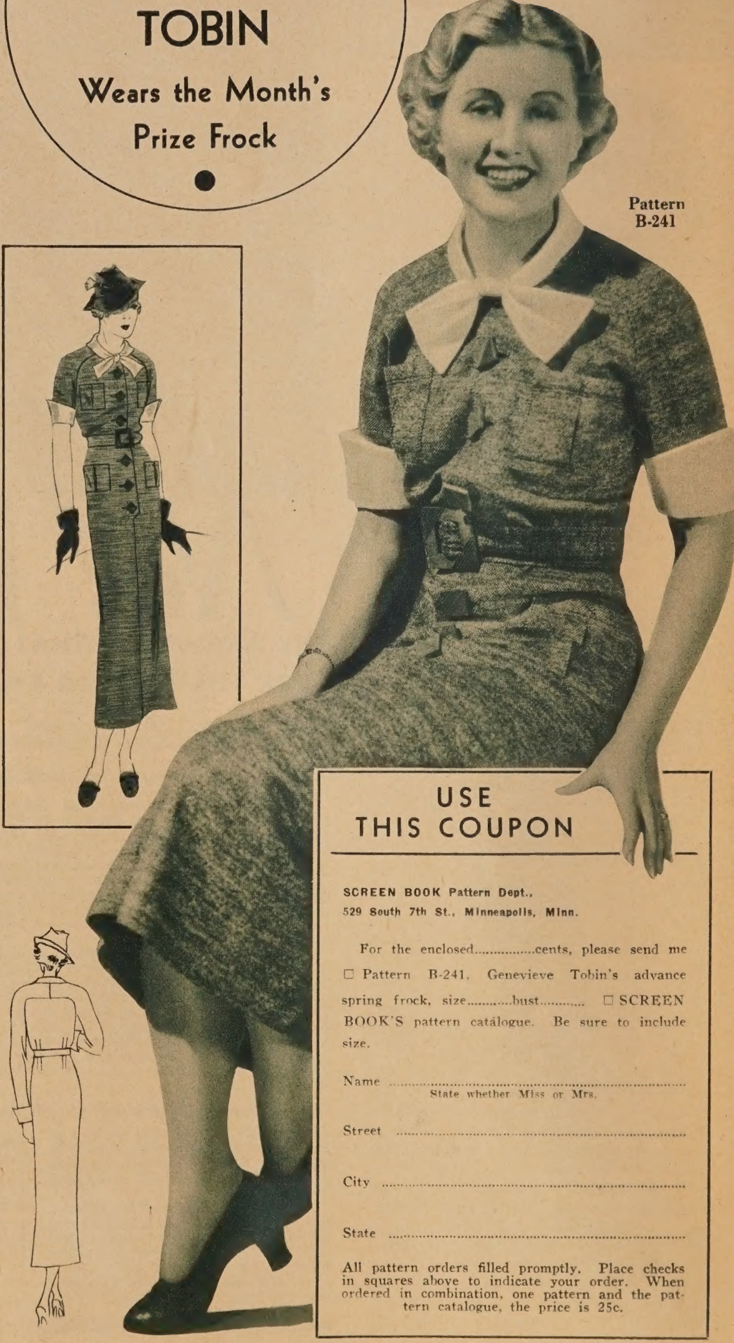
The Approved Mascara

Charm

GENEVIEVE TOBIN

Wears the Month's Prize Frock

By
Jane Carroll



Pattern B-241

USE THIS COUPON

SCREEN BOOK Pattern Dept.,
529 South 7th St., Minneapolis, Minn.

For the enclosed................cents, please send me ☐ Pattern B-241, Genevieve Tobin's advance spring frock, size............bust............ ☐ SCREEN BOOK'S pattern catalogue. Be sure to include size.

Name ....
State whether Miss or Mrs.

Street ....

City ....

State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. When ordered in combination, one pattern and the pattern catalogue, the price is 25c.

Facts You Should Know About This Month's Pattern

I HAVE never been so delighted as with Genevieve Tobin's advance spring frock, which she has kindly offered for SCREEN BOOK's pattern page this month. A Hunt, Broughton and Hunt creation of salt and pepper grey wool, it is admirably suited both in color and material for wear on these early spring days while the air is still a bit chilly for the more flimsy things.

Miss Tobin's frock, which by the way, she was wearing the day we lunched together on the Warner Brothers lot, features that simple button-up-to-the-neck style which is flattered by tie-collar and cuffs or crisp white pique. If you are wondering how that nice "flat" shoulder effect is achieved, we'll let you in on the secret—the sleeves are cut in one with the yoke! That gives the bodice a new, squared-off look and makes the shoulders very simple to fit. And while you are casting your eyes over the smart points of this frock, by all means don't overlook such nice, unusual details as the four slot-pleated, patch pockets and the long, sweeping seam up the front of the skirt which will do pleasant things in case you have large-ish hips.

AS FAR as the lovely Genevieve Tobin is concerned, we think she must have a friend in Paris who tipped her off to the fact that grey is one of the coming spring colors. The buttons are a chic, bright red with a similar color scheme carried out in the belt. In case you should prefer some other color, navy blue and bud-green are also among the colors slated for a big spring following.

Be sure to notice the artist's sketches which show how simple and easy to make Miss Tobin's delightful frock is.

You may order this pattern in the coupon on this page. Pattern B-241 is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 2¼ yards of 54-inch fabric and ⅞ yards of 36-inch fabric. I think so much of this lovely creation that I have already ordered one myself. I hope you like it as well!

Send for your copy of the SCREEN BOOK's SPRING FASHION BOOK today! It's crowded with lovely designs as fresh as spring itself . . . patterns for everyone . . . smart, and *so* easy to make! Among its pages you'll find notes about what is new this season, from shoes to hairlines . . . tips from a well-known Princess on flattering styles for the more mature . . . and hints on how to select your spring colors and accessories. Price of catalogue, 15c. Catalogue and pattern together, 25c. Pattern alone, 15c.

LADIES..choose your weapons

THE ODDS FAVOR A *Lovely skin*

● When you choose your "beauty weapons," remember that the *one* thing most appealing to any man is the beauty of a soft, smooth skin. No other charm counts for quite so much—and, likewise, no single "neglect" is more serious (and more distasteful to a man) than the neglect of skin-beauty and skin-youth, and it is so unnecessary.

More women every day count on Campana's Italian Balm to keep their skin fresh with the beauty of youthfulness—and free from the ageing effects of housework, office-work and weather. Italian Balm, you know, is *guaranteed* to banish roughness, redness, dryness and chapping *more quickly* than anything you ever used before. And you can use it liberally for a cost of less than ½ cent a day!

Italian Balm gives you the benefit of a scientific formula comprising sixteen ingredients—a product proved for over 40 years in winter-loving Canada where it is still the largest-selling skin protector. Largest seller, also, in thousands of cities in the United States. For sale at drug and department stores—35c, 60c and $1.00 in bottles; 25c in tubes. Or send for FREE Vanity Bottle—*use the coupon.*

Campana's
Italian Balm
THE ORIGINAL
SKIN SOFTENER

Free

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Batavia, Illinois.

Gentlemen: Please send me VANITY SIZE bottle of Campana's Italian Balm — FREE and postpaid.

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If you live in Canada send your request to Campana Corp., Ltd., FWG -2 Caledonia Road, Toronto, Ontario.

Bid That COLD Be Gone!

Oust It Promptly with this 4-Way Remedy!

A COLD is no joke and Grove's Laxative Bromo Quinine treats it as none!

It goes right to the seat of the trouble, an infection within the system. Surface remedies are largely makeshift.

Grove's Laxative Bromo Quinine is speedy and effective because it is expressly a cold remedy and because it is direct and internal—and COMPLETE!

Four Things in One!

Grove's Laxative Bromo Quinine and only Grove's Laxative Bromo Quinine does the four things necessary.

It opens the bowels. It combats the cold germs in the system and reduces the fever. It relieves the headache and grippy feeling. It tones and fortifies the entire system.

That's the treatment a cold requires and anything less is taking chances.

When you feel a cold coming on, get busy at once with Grove's Laxative Bromo Quinine. For sale by all druggists, 35c and 50c. The 50c size is the more economical "buy".

Ask for it by the full name—Grove's Laxative Bromo Quinine—and resent a substitute.

World's Standard

LAXATIVE BROMO QUININE
For Colds
PRICE 35 CENTS
FOR COLDS & SIMPLE HEADACHES

GROVE'S LAXATIVE BROMO QUININE

Listen to Pat Kennedy, the Unmasked Tenor and Art Kassel and his Kassels-in-the-Air Orchestra every Sunday, Monday, Tuesday, Thursday and Friday, 1:45 p. m., Eastern Standard Time, Columbia Coast-to-Coast Network.

Charm BEAUTY in your HANDS

Frances Drake, whose new picture is *Eyes of the Eagle*, keeps her shapely hands lovelier than ever by frequent applications of reliable hand lotion and regular manicures

A display of new toilet articles which are described in the accompanying article. The hand lotion, nail brush, liquid polish set, dentifrice, face powder, new perfume and soapless shampoo are all designed to increase feminine charm

By Janet Lynn

THE American woman is becoming more hand-conscious every year, it seems to me. Whether she uses her hands to serve tea from priceless silver tea sets or to sort vegetables in a canning factory, every woman realizes the charm of soft, white hands and lovely nails and makes a definite effort to beautify her own.

Hollywood, which is rightly credited with being responsible for most American customs in clothes, beauty and morals, did its part, I am sure, in educating the bulk of feminine cinema fans in hand and nail care. If you have ever watched closely, you have seen that every woman in a film, unless she is playing a character part, has exquisitely groomed hands and nails. Some of the polish tints and the shades of the nails are over-exotic, but there is no denying that much attention has been lavished on those hands and fingertips. Some of them are naturally beautiful hands—like Katharine Hepburn's—but most of them are commonplace in size and shape, owing their charm to meticulous care.

The proper routine for manicuring and caring for the hands is well known by every woman from sixteen up, probably because every manicure set sold contains full instructions for using the preparations. There are a few points, however, that will bear repetition. One of these is—don't *cut* the nails. It makes them brittle and ridged. Use a long flexible file or emery board, and file with long, one-way strokes.

DON'T push back your cuticle when it is dry—that is, when it is not made pliable by soap and water scrubbing or the application of cuticle remover or oil. This practice always tears the cuticle and makes it ragged. Don't use a metal object to push back the tender skin at the base and sides of the nails. Besides mutilating the cuticle, it is liable to bruise the nail bed, causing those disfiguring white spots on the nail surface that grow out so slowly. If your cuticle is very dry and hard to manage, apply oil each night as well as after your weekly or twice-a-week manicure.

Always use a polish remover—not polish—to remove old lacquer. Now that oil is incorporated in the better types of polish removers, their action on the nails is emollient rather than harsh and drying, so they can be used frequently without fear of making the nails grey.

One thing that is essential, if hands and nails are to look well, is that they be *clean*. The cursory washings our hands usually get are not sufficient by any means. The hands should be scrubbed twice a day not only with bland soap and warm water, but with a good nail brush. The friction provided by the brush removes dead epidermis and ferrets out every bit of grime from skin crevices and under the free edge of the nails.

If you must wash dishes, be sure to use mild soap flakes rather than caustic kitchen soaps, and don't neglect to apply a hand lotion every time you've had your hands in water. Have the dishwater warm instead of hot, too. A massage with rich tissue cream each night is also advisable if your skin is dry.

Let SCREEN BOOK'S Hollywood beauty expert give you genuine assistance through her free service!

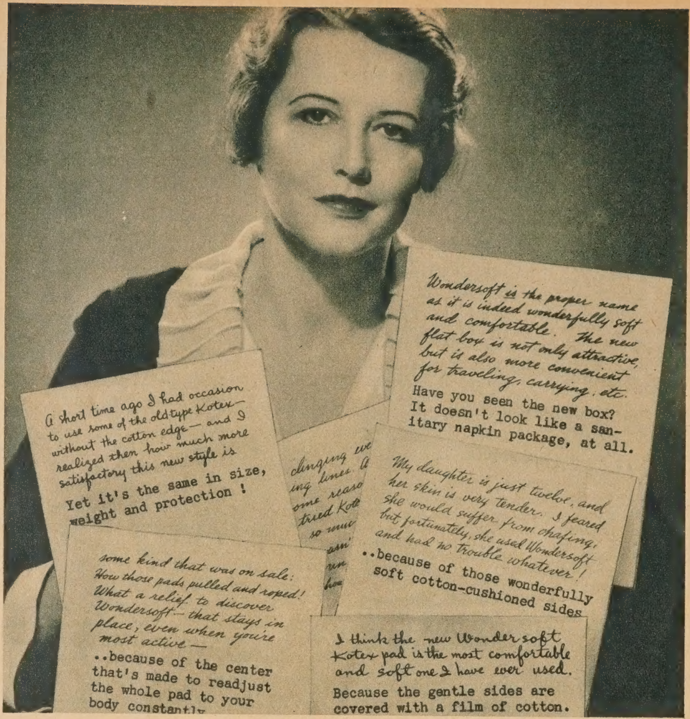
THE rules for shaping the nails and for selecting colored polishes are simple. A conservative oval-point makes stubby hands and nails look more graceful, and a rounded or oval edge is preferable for long, almond shaped nails and slim fingers. Extremely long, pointed nails are in bad taste for anyone, no matter how exotic a type. The pale rose or subdued shades of coral polish are most flattering for stubby nails and the brilliant ones for well-shaped nails.

In the group of toiletries illustrating this article are three excellent aids to hand beauty. The bottle in the front row left contains a hand lotion that can always be depended upon—Campana's Italian Balm. It is readily absorbed and, because it spreads freely, you need use only a tiny bit. With the larger size bottle of Italian Balm comes a tricky dispenser that eliminates the bother of unscrewing the cap and then replacing it. If you have the interest of your hands at heart, you'll clamp one on the bathroom wall and another on the kitchen wall near the sink for practical, not decorative purposes.

That small black and white object next to the hand lotion is the new Pro-phy-lac-tic Petite Nail Brush, a handy little gadget that makes your nails and cuticle look respectable even after you've been grubbing around on dusty closet shelves all day. Perhaps part of the efficiency of this brush is due to the fact that the bristles are serrated and can get under the sides and free edge of the nail neatly. Because the back is grooved, it's easy to hold in soap-slippery fingers, and the curved ends are grand for pushing back the cuticle. If you find the black and white brush gloomy, you may select either flamingo or jade. It's sold at most department stores.

JOSTLING the nail brush is a Cutex Color Set, a new member of that large and healthy family of manicure aids. This set, while small, is extremely smart. It contains a regular size bottle of Oily Polish Remover, trial sizes of Liquid Polish in Rose, Coral and Ruby, a cotton roll and an orangewood stick. With the vogue for different colored polishes simply rampant, this set has a real mission in life. It provides all the essentials for a quick change of polish, a help when you are week-ending, particularly. The price is very low, so you can revel in changing your polishes to suit your mood, gown or lipstick, if you like.

[*Continued on page* 64]



Wondersoft *is* the proper name as it is indeed wonderfully soft and comfortable. The new flat box is not only attractive, but is also more convenient for traveling, carrying, etc.
Have you seen the new box? It doesn't look like a sanitary napkin package, at all.

A short time ago I had occasion to use some of the old type Kotex—without the cotton edge—and I realized then how much more satisfactory this new style is
Yet it's the same in size, weight and protection !

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My daughter is just twelve, and her skin is very tender. I feared she would suffer from chafing, but fortunately, she used Wondersoft and had no trouble whatever!
..because of those wonderfully soft cotton-cushioned sides

some kind that was on sale: How those pads pulled and roped! What a relief to discover Wondersoft—that stays in place, even when you're most active—
..because of the center that's made to readjust the whole pad to your body constantly

I think the new Wonder soft Kotex pad is the most comfortable and soft one I have ever used.
Because the gentle sides are covered with a film of cotton.

"83% of my mail says . . . Wondersoft Kotex *ends chafing entirely!*"

A MILLINER, who sits at her work all day, writes to tell me that Wondersoft Kotex has relieved her entirely of the chafing that used to make her "perfectly miserable." That's because Wondersoft Kotex is filmed in tender cotton at the sides, where the pad touches, but the surface is free to take up moisture.

A housewife, on her feet from morning till night, says pads always used to rope and pull and twist but "Wondersoft seems to adjust itself perfectly to the body."

Mary K. writes me: "The best thing about Wondersoft is that the sides are always dry and next best I like those smooth, flat ends. One can wear any sort of dress and not feel a trace of self-consciousness." Yes, Mary K., this new Kotex gives greater security against soiled lingerie, too.

Notice what some of the users say about Wondersoft Kotex. Then, try it yourself and I am sure you will agree with them.

Mary Pauline Callender

Author of "Marjorie May's Twelfth Birthday"

HAVE YOU TRIED THE NARROW KOTEX BELT?
YES, IT'S MARVELOUS!
THE FIRST BELT THAT REALLY FITS!
THAT'S BECAUSE IT'S ADJUSTABLE
AND IT'S SO EASY TO FASTEN!
THE PATENTED CLASP IS SO SECURE—YOU DON'T NEED PINS

One Woman Tells Another About This New Comfort

Free Booklets!

Write for either or both of two authoritative booklets on Feminine Hygiene—"Health Facts on Menstruation"; and "Marjorie May's Twelfth Birthday", for a child. Address Kotex Company, Room 1405, 919 N. Michigan Avenue, Chicago, Ill.

WONDERFORM

or De Luxe

SWEETENS STOMACH GENTLY (CONTAINS NO SODA)

Delightful Mint Relieves Gas.. Heartburn..Sour Stomach..Quick Relief for Millions

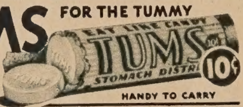
PHYSICIANS have warned against treating acid indigestion with harsh, raw alkalies—the tumbler and spoon method. Strong, water-soluble alkalies, taken in excess, may turn the stomach juices into an *unnatural* alkaline condition—actually arresting digestion!

TUMS free you from this danger. They act as an acid "buffer." The scientific explanation of TUMS is that it acts *gently*—just enough of the antacid compound is released to counteract *over*-acidity. When your heartburn or sour stomach is corrected—the balance passes on inert and undissolved, without affecting the blood or kidneys.

Try TUMS. Munch 3 or 4 when distressed. Millions have turned to this gentle, *effective* treatment—it's quite likely you will, too. 10c at all druggists. 3-roll carrier package, only 25c.

Free 1935 Calendar - Thermometer, beautifully designed in colors and gold. Also samples **TUMS** and **NR**. *Send stamp for postage and packing to* A. H. LEWIS CO., Dept. 8-BMM St. Louis, Mo.

TUMS FOR THE TUMMY



TUMS ARE ANTACID . . NOT A LAXATIVE

HANDY TO CARRY

For a laxative, use the safe, dependable Vegetable Laxative **NR** (Nature's Remedy). Only 25 cents NR

Illus.

I'm not troubled with ASTHMA any more!

People who have "tried everything" for asthma report that they have found a way, at last, to obtain effective relief. In many cases, all symptoms gone! Mrs. Katherine Radford, 2561 Pinkney St., Omaha, Nebraska, writes:

"I had bronchial asthma for 5 years. I was afraid to go to bed—was so weak I couldn't even raise my arms. I started taking Nacor last November. I haven't had a spell since."

Nacor is absolutely safe to use—so safe, in fact, and so effective that druggists of highest standing recommend it to their customers. If you have asthma or bronchial cough, write for helpful booklet—also letters from happy users, and name of druggist in your locality who can supply you. Address Nacor Medicine Company, 591 State Life Bldg., Indianapolis, Indiana.

Let's GO Domestic

Presenting SCREEN BOOK'S regular department for home-makers, conducted by an expert home economist who has contributed scores of cooking articles to many famous national magazines, as well as being the co-author of many cook books

By Grace Ellis

EACH year brings new notes in the realm of food preparing. But no year in a decade has come in with a bag packed so full of possibilities for American cooks as 1935.

For this year, we, like the cooks of the old country, may cook with wine. It may take us time to learn how to handle this, most favored of all old-world flavoring substances. We'll have to discard the mistaken idea that wine cookery is a luxury and expensive. We'll want to learn when to use white wine and when to use red. But once we learn how simple, fundamental and altogether fascinating this business of flavoring with wine can be, we'll realize why the food of France has always had a verve which American dishes have not.

Wine—which is nothing but the fermented juice of grapes—is either red or white. Red wine is red—in some degree, at least—. And "white" wine varies from pale biege to deep amber. Sweet wine is called "sweet," and a sour, or less sweet wine—"dry."

"Doctored" wines should never be used in cooking. Only natural wines, which result from the natural fermentation of the juice of wine grapes, give appetizing results. And in cooking the alcoholic content of the liquor is never important. Alcohol boils away at a temperature much below that required to boil water.

It is the fruity flavors and the wine acids which give wine-cooked dishes such surprising quality and appeal.

Vegetables and meats prepared with a wine sauce should be cooked—after the wine has been added—in the top of a double boiler, or at least over a low heat, and with the pot tightly covered. A mere wineglassful of good wine can do wonders for a meat dish or sauce, if it is allowed to permeate the food for a considerable time and at a low temperature. Leave the pot uncovered and turn the heat high, and the precious wine flavors and aromas vanish like blossoms in a blizzard.

"OH, WE *could* manage the wine," bewailed a young actress friend of mine in Hollywood recently, "but I just *can't* afford the mushrooms-and-caviar sort of things that seem to go into wine-cooked dishes."

"Ah, but there you're wrong," I was happy to be able to say. "The best plain old beef pot roast which I'd ever eaten, was one cooked in cider—that is, *until* I was served one cooked in dry white wine. And the best baked ham which I ever sunk a delighted tooth into, was one wrapped in a cornmeal crust and basted while baking with a full-bodied red wine."

That ham was what my teen-age neighbor calls a "lulu." It was prepared by a chef whom a friend had got in for a special occasion. But it could be duplicated by the least expert cook.

Ham Baked In Wine

BUY a 6-8 lb. center cut of one of the light-cure hams. Wipe it with a damp cloth and cover it with a mixture

FREE TO ALL SCREEN BOOK READERS

Grace Ellis will gladly answer all letters from readers requesting information on cooking. Address her in care of SCREEN BOOK, 1501 Broadway, New York City, enclosing a stamped, self-addressed envelope (U. S. Postage only) for reply. Because of the great volume of her mail, Miss Ellis suggests that you limit your questions to three or four in a letter in order to facilitate an early reply. Miss Ellis will be pleased to supply a free recipe leaflet free of charge to those who send a stamped, self-addressed envelope and give you a list of other valuable and more elaborate recipe booklets for which she makes a small charge to cover the cost of printing and mailing.

Una Merkel is one of the many Hollywood hostesses using wine in cooking

of 4 cups cornmeal and 1 cup flour mixed with just enough water to make a thick pasty dough. If the meal is too moist it will not stay on the dough but more flour may be added to thicken it a trifle. Pat on by the handfuls until all sides of the ham are covered with a layer of dough about ½ inches thick.

Stand ham on a rack in an uncovered roaster and bake for 30 minutes in a hot oven or until cornmeal coat is slightly browned. Then turn heat very low. Bake ham at 275-300 degrees F. allowing 25 minutes of baking to the pound. As soon as the cornmeal is crisp, crack pieces of it off the top and pour in a few tablespoonfuls of port, or a dry red wine. Baste the ham through these same breaks in the top crust, and with wine, from time to time, while the ham is baking.

As soon as the meat is done, break away the cornmeal crust. Rub with sugar and bread crumbs, if you wish, and brown in the oven.

Pot Roast With Wine

HEAT some suet until melted and very hot in the bottom of an iron, or heavy aluminum pot. Brown a 6 lb. pot roast, in the fat, on all sides. Drop in 1 cup of sliced onions and brown to a golden brown. Add a few carrots cut in thick slices and a broken veal shank bone—if you can get one. Salt the meat generously and pour over it 1 cup of hot water and 1 cup of dry white wine. Cover tightly and let simmer gently for about 4 hours or until tender. If liquid boils away add equal quantities of water and wine. Five minutes before serving douse roast with a small wineglass of port. Boil for 5 minutes and serve—to a king, if you know one. The roast is worthy.

Frozen Brandy Pudding is simple to make, delicious to eat, and oh, so smart to serve, with left-over holiday fruit cake for after New Year parties:

[*Continued on page 75*]

★ IRENE DUNNE AND JOHN BOLES IN THE RADIO PICTURE "AGE OF INNOCENCE"

Invite Romance WITH BEAUTIFUL WAVY HAIR ★

As you watch the beauty of famous stars flash before you on the screen, notice their hair. See how the soft alluring waves and dainty ringlets add to their loveliness. **A DUART WAVE** will bring to your hair this same fascinating charm, for Duart is the choice of the Hollywood Stars. In fact, **89 Hollywood Beauty Shops** feature the Duart permanent waving method for that very reason. Duart Waves are also available in better beauty salons throughout America—so next time ask for a Duart Wave. Prices vary according to the style of coiffure desired.

Hollywood beauty experts recommend a correct shade of **DUART RINSE** after every shampoo. It rinses away the invisible particles of soap that dull the natural sheen and brilliance of your hair. And it adds a tiny tint—just enough to give a touch of shimmering sunlight to the natural color of your hair. It is NOT a dye—NOT a bleach. Get Duart Rinse at your beauty salon or use coupon below. 10-cent package contains TWO rinses.

If your hair is dry, too fluffy or unruly after shampooing, use just a few drops of **DUART PERMANENT WAVE OIL** ★ ★ ★ It makes the hair soft, silky and radiant, adding to the life and beauty of your wave. Delicately scented. Not gummy or greasy. If you do not find Duart Permanent Wave Oil in your beauty salon, use coupon below. SEND 15 CENTS for full size bottle.

DUART ★

Choice of the Hollywood Stars

SEND 10c for DUART RINSE ★ 15c for PERMANENT WAVE OIL

☐ Black
☐ Dark Brown
☐ Chestnut Brown
☐ Titian Reddish Brown
☐ Henna
☐ Golden Brown
☐ Titian Reddish Blonde
☐ Ash Blonde
☐ Medium Brown
☐ White or Gray (Platinum)
☐ Golden Blonde
☐ Light Golden Blonde

☐ Check here for full size bottle of Duart Permanent Wave Oil.

Mail to Duart Mfg. Co., Ltd., 984 Folsom St., San Francisco, California.

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BIG ALL-STAR ISSUE

MARY PICKFORD
Tells How To Plan
A Movie Career
Other Features By
Carole Lombard
Dolores Del Rio
Boris Karloff and
Nancy Carroll
In the February
HOLLYWOOD
MAGAZINE

Hollywood
10¢

On Sale
At All
Newsstands
Dec. 28th

10c

Screen Book's Critics Look at The New Pictures

[*Continued from page* 41]

and as the singer who sacrifices the one love of her life for her career she gives promise of many fine rôles to come. Headed for American pictures and eventual stardom is Fritz Kortner, who plays the opera singer's manager.

Plainly aimed at adult, sophisticated audiences, this picture is recommended highly to those who appreciate fine music and a subtle plot. Rating—★★★—*Gaumont-British.*

The Man Who Reclaimed His Head

GRIPPING STORY OF A SHELL-SHOCKED SOLDIER

THE spontaneous applause and genuine reaction of preview audiences indicate that this picture is worthy of every praise that may be heaped upon it. The story is based on a fantastic notion in the head of a shell-shocked French soldier that another man has stolen his soul and genius as a journalist to promote his own fortunes during the war. The soldier reclaims these—so he thinks—by destroying his enemy. Claude Rains takes the title rôle, enacting the brilliant editor who sells his talents to his publisher, Lionel Atwill, in the belief that he is promoting world peace, only to have Atwill sell out to the munition-makers who started the war. Joan Bennett is the naive, ambitious wife of the editor who forces him to sell his genius for immediate profit. Every player, no matter how small his part, scores effectively in this vital drama. Particularly good are Henry Armetta, Wallace Ford, Ferdinand Gottschalk and William Davidson.

When you see this picture you will wonder how it happens that so powerful an actor as Claude Rains has been seen only in two pictures, *The Invisible Man* and *Crime Without Passion.* Voicing a purely personal opinion, your critic thinks Baby Jane should have been home with her dolls instead of in the cast—but on one thing we'll all agree. It's a great show! Rating—★★★★—*Universal.*

Behold My Wife

CAN A MAN MARRY OUTSIDE HIS OWN RACE?

THIS picture asks a question and answers it in a swiftly moving, dramatic story. Gene Raymond marries an Indian girl, played by Sylvia Sidney, for the purpose of disgracing his wealthy family who interferred with an earlier romance and caused the girl to commit suicide. Then, when Gene's sister kills her lover, Sylvia pins the blame on herself, hoping that when she is executed Gene will be tortured all his life with remorse. But there is the usual happy ending, done well in the good old atmosphere of iron bars and stone walls. Cast: Juliette Compton, H. B. Warner, Laura Hope Crews, Monroe Owsley and Jack Mulhall.

Sylvia Sidney seemed to have slipped pretty badly in some of her recent pictures, but in this she stands out again in a fine rôle. The picture is worth sixty minutes of anyone's time. Rating—★★★—*Paramount.*

Marie Galante

PERSONAL TRIUMPH FOR KETTI GALLIAN

ANY frank and not too critical moviegoer must admit that the plot of this story of international intrigue doesn't deserve many orchids. BUT, if you wish to see a new and different screen personality, go to see Ketti Gallian in her rôle as the girl who becomes innocently involved in a dangerous ring of spies. Spencer Tracy hits it off well as the hero

Richard Dix plays the lusty, bold frontier explorer again in *West of the Pecos* and does one of the best acting jobs of his career. In real life Dix is an expert marksman—so you can believe he really can shoot like he does in the picture

Oh, the trials and tribulations W. C. Fields had with Baby LeRoy! Now, as Mr. Micawber in *David Copperfield*, he has the twins to mind—and what a job that is!

and there's no complaining to be done about the singing of Helen Morgan or the dead pan comedy of Ned Sparks.

Give Ketti Gallian a hand in *Marie Galante*—she shows splendid promise. Not only that, but the picture features a gentleman whose work this critic has always admired—Leslie Fenton. Rating—★★—*Fox*.

The Mighty Barnum

WALLACE BEERY GREAT IN A SMASH HIT

OPENING with a flash of the great Barnum and Bailey Circus in 1935, the story goes back a whole century to pick up Wallace Beery as the storekeeper who dreams of freak shows, much to the disgust of his wife, Janet Beecher. When a slicker sells him a negress who is supposed to be 106 years old and the nurse of George Washington, Wally begins his career as Barnum. From this point the ups and downs of the showman's life are vividly revealed. After a series of highly amusing adventures, Beery tries to become a society lion and falls in love with a famous singer, played by Virginia Bruce. But he manages to insult her at a public affair and she leaves him. Down and out, he is put back on his feet by his friends, the freaks. Prosperity again reigns in the life of the grotesque showman until a rival burns his show. His partner returns with a prize elephant and they start anew, with the final scene another flash of the great Barnum and Bailey show of today. Outstanding in the cast are Adolphe Menjou, Donald Meek, Herman Bing, Charles Judels.

Picture's most hilarious scene shows Beery rescuing his partner, Adolphe Menjou from the fire in which Menjou is trapped in a coffin. Your critic cannot possibly over-rate this picture! Rating—★★★★—*Twentieth Century*.

[*Continued on page* 76]

AMAZING NEW WAY TO GAIN 5 TO 15 POUNDS *Quick!*

Posed by professional model

Skinny? Thousands are gaining solid flesh in a few weeks with amazing new double tonic

NOW there's no need to be "skinny" and scrawny. Here's a new easy treatment that is giving thousands solid flesh, alluring curves—*in just a few weeks!*

Everybody knows that doctors for years have prescribed yeast to build up health. But now with this new yeast discovery in pleasant tablets, you can get far greater tonic results than with ordinary yeast—regain health, and also put on pounds of firm flesh—*and in a far shorter time.*

Not only are thousands quickly gaining beauty-bringing pounds, but also clear radiant skin, glorious new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe—the richest yeast known—which by a new scientific process is concentrated 7 times—*made 7 times more powerful.*

But that is not all! This marvelous, health-building yeast is then *ironized* with 3 kinds of strengthening iron.

Day after day, as you take Ironized Yeast tablets, watch flat chest develop, skinny limbs round out attractively, skin clear—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money back instantly.

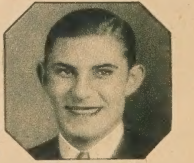
Fannie Alcorn

10 pounds

"I was thin as a scarecrow, no life or pep, but Ironized Yeast gave me 10 lbs. in 3 weeks." *Fannie Alcorn, Oneida, Tenn.*

11 lbs. quick

"I was thin, my nerves on edge before taking Ironized Yeast. Gained 11 lbs. in 3 weeks and feel wonderful." *Frederic E. Sherrill, Gastonia, N. C.*



F. E. Sherrill

Special FREE offer!

To start you building up your health *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body," by a well-known authority. Remember, results guaranteed with very first package—*or money refunded.* At all druggists. Ironized Yeast Co., Inc., Dept. 282, Atlanta, Ga.

Sunny Golden Hair for YOU

LUSTROUS golden hair softens and flatters the face and head. Keep your head dainty with Marchand's, and the rest of the body as dainty as the head. Marchand's makes dark excess hair unnoticeable—like the light, invisible down on the blonde's skin. Limbs now appear dainty and attractive through the sheerest of stockings. Remember: where dark "superfluous" hair doesn't ***help,*** Marchand's does! Women of culture and sophistication, professional beauties of the stage and screen praise Marchand's Golden Hair Wash. Get a bottle from ***your*** druggist today.
Marchand's is perfectly safe; it is not a dye or powder. Satisfactory results over a period of years have shown that it does not wash out or come off. It has a lasting effect on the hair. Easy to do at home. No skill required.

Ask Your Druggist or Get By Mail—
Use Coupon Below

MARCHAND'S

Charles Marchand Co., 251 W. 19th St., New York
45c enclosed (send coins or stamps). Please send me a regular bottle of Marchand's Golden Hair Wash. F-234.

Name ....
Address .... City .... State ....

The Inside Story of Margaret Sullavan's Surprise Elopement

[*Continued from page* 18]

herself. That went on for two weeks.

And then it happened.

Ten days before her marriage, she suddenly realized that she was in love—deeply, madly in love!

And here's something that I'll wager even the ubiquitous Walter Winchell doesn't know—she was practically engaged to another man.

Being a painfully honest and forthright young woman, Margaret sat down the very night she discovered she was in love, and wrote out a wire to this man in New York. Then she called the telegraph office and sent it, so that he would be the first to know, so that he would not suffer the cruelty of learning the truth from some one else.

And then Margaret forgot to destroy the copy of the wire. She hurried from her dressing room and left it there, on her make-up table!

But Margaret's friends are staunch and true. One of the picture crew came in and saw the slip. Quietly he folded it into a tiny square and methodically tore it up into fragments. Her secret was safe.

Of course she couldn't keep the secret from her closest friend, Miss Donovan. Pretty, red-headed, blue-eyed Margaret Donovan who supervises the all important job of dressing the hair of Universal's stars, and who personally makes Margaret ready for the camera every morning.

She told that other Peggy she was going to get married.

WILD horses couldn't have dragged the secret from Peggy Donovan, but before the marriage did come off, Peggy thought she would burst with it.

"How long have you been engaged?" asked Peggy in astonishment.

"Oh, since last night! He proposed Thursday, and Friday I accepted him."

"But—but how long have you two been in love?"

"Ages—ten days!"

"Well, honey, are you sure—?"

"Of course I'm sure, silly. I adore him!"

"Then good luck, and I know you're going to be very, very happy."

But Margaret Donovan was worried, as such a close friend would be, over the suddenness of it all, until she talked with Will. Then she was satisfied. Will would be good to her and cherish her adored Margaret Sullavan.

I asked Peggy Donovan about it.

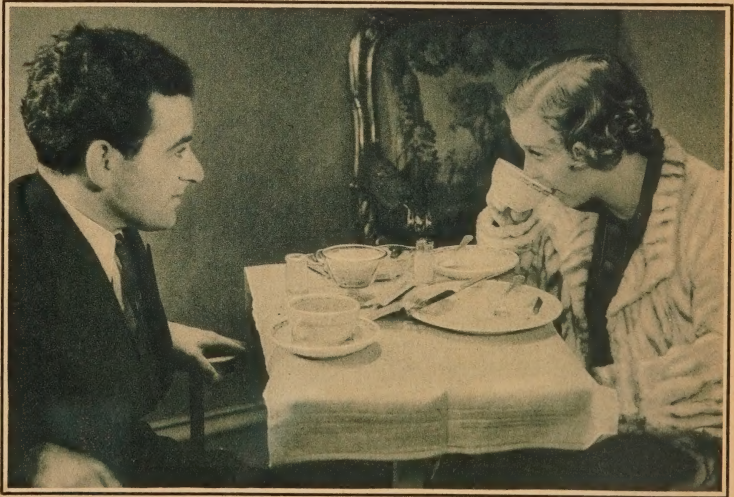
"I didn't get very well acquainted with Mr. Wyler," she said, "until Peggy left him outside to come in and break the news to me. Then she brought him in, and was he happy! You know, Binnie Barnes told me that Will Wyler was the nicest man she met in America. I guess that must be right, because Peggy chose him!"

Will gave Margaret a lovely ring that belonged to his mother. It is a circlet of diamonds with rubies in the center, and Margaret is going to have it made smaller, to fit her ring finger.

William Wyler is one of Universal's ace directors, and was unmarried. For several years he was often in the company of Sheila Mannors, who is now rumored to be engaged to Ernst Lubitsch. Margaret had been married to Henry Fonda, but the marriage lasted only a short time, and they were later divorced.

MARRIAGE, to Margaret Sullavan, isn't complete without babies.

She wants to have babies, and a nice little home, and be everything that a wife should be. Those who know Margaret Sullavan would not be at all surprised to have her withdraw from pictures, to become Mrs. William Wyler.



Their wedding breakfast—hurrying back to the set of *The Good Fairy* after their elopement to Yuma, Arizona, William Wyler and his new bride forego their honeymoon and rush right back to work

Ruby Keeler is one of Hollywood's champion women golfers. Her drives are long and her putting straight. If she hasn't her eyes on the ball in this snapshot it's because she is looking pretty for the cameraman

It will be a tug of war between her life long ambitions for a career, and her positive notions about wifehood. She had to fight for that career. Her mother and father did not relish the idea at all. For generations her mother's and father's families have been prominent in the aristocracy of the South. They have been plantation owners, lawyers, and public officials since the days of the Colonies, and her forebears list many great army men as well. She had plenty of fighting blood in her veins, and she would not rest until victory was hers, and she was launched upon a career of her own.

WHEN it became evident to her father, a broker in Norfolk, Virginia, that his daughter would not rest until she had forged a career for herself, he agreed to give her one year in Boston to study. She tried dancing, then switched to dramatics. Her first big chance came in *Strictly Dishonorable*, and her success as an actress convinced her father that she should be given every encouragement.

Nothing matters to Margaret Sullavan except being true to her own ideals. That is borne out by her every action.

And so, if she has decided to become a wife in every sense of the word, then her marriage may signify that her splendid career as an actress is drawing to a close.

Hollywood hopes not—for an actress of her calibre can ill be spared to pictures. She still is very young, and it may be that she will continue to make fine pictures for some years to come. But all that Hollywood has reason to suspect, depends on Will Wyler. For Margaret Sullavan is now a wife.

"STUNNING" until he saw her PIMPLY SKIN

End pimples, blackheads *with famous medicated cream*

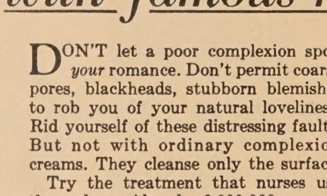
DON'T let a poor complexion spoil *your* romance. Don't permit coarse pores, blackheads, stubborn blemishes to rob you of your natural loveliness. Rid yourself of these distressing faults. But not with ordinary complexion creams. They cleanse only the surface.

Try the treatment that nurses use themselves. Already 6,000,000 women know this "perfect way to a perfect complexion" . . . Noxzema, the famous snow-white *medicated* cream that works beauty "miracles".

Not a salve. Snow-white—*greaseless*, instantly absorbed. Its gentle, soothing medication penetrates deep into the affected pores. Cleanses them of germ-breeding impurities that cause skin blemishes. Soothes irritated skin. Refines coarse pores. Note how Noxzema's first application leaves your skin far clearer, finer, smoother than before.

HOW TO USE: Apply Noxzema every night after all make-up has been removed. Wash off in the morning with warm water, followed by cold water or ice. Apply a little Noxzema again before you powder as a protective powder base. With this medicated complexion aid, you, too, may soon glory in a skin so clean and clear and lovely it will stand closest scrutiny.

Wonderful for Chapped Hands, too



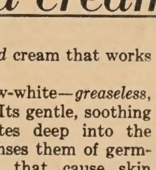
Improve them overnight with this famous cream

10,000,000 jars sold yearly

Make this convincing overnight test. Apply Noxzema on *one* hand tonight. In the morning note how soothed it feels—how much softer, smoother, whiter *that hand* is! Noxzema improves hands *overnight*.

Special Trial Offer

Try Noxzema today. Get a jar at any drug or department store—start improving your skin *tonight!* If your dealer can't supply you, send only 15c for a generous 25c trial jar to the Noxzema Chemical Co., Dept. 62, Baltimore, Md.



Noxzema

SO TIRED, SO BLUE

Till This ALL-VEGETABLE *Laxative Solved Her Constipation*

SHE was so tired—depressed—always having colds and headaches. And she had tried so many things she almost despaired of getting relief. Then she discovered the real answer. A laxative that gave thorough, natural cleansing, not mere *partial* bowel action.

Can there be such a difference in laxatives? Stop and *think* for a minute. Nature's Remedy (NR Tablets) contains only natural plant and vegetable laxatives, properly balanced. No phenol derivatives. Ask any doctor the difference. You'll be surprised at the wonderful feeling that follows the use of NR. You're so refreshed—toned up—so pleasantly alive. You'll want to give NR's a fair trial immediately. They are so kind to your system—so quickly effective for relieving headaches, colds, biliousness, chronic fatigue or bad skin. They're non-habit forming—another proof that nature's way is best. The economical 25 dose box, only 25c at any drug store.

FREE 1935 Calendar-Thermometer, beautifully designed in colors and gold. Also samples **TUMS** and **NR.** *Send stamp for postage and packing to* A. H. LEWIS CO., Desk 108-BY, St. Louis, Mo.

Nature's Remedy NR TO-NIGHT TOMORROW ALRIGHT GET A 25¢ BOX

"TUMS" Quick relief for acid indigestion. sour stomach, heartburn. Only 10c.

SKIN ERUPTIONS

NEED NOT WORRY YOU

Pimples, eczema, itching, burning skin, undue redness, minor rashes and scaly scalps are no longer necessary when relief is so simple. Poslam will show what it will do for you in one application. Just apply at night and note improvement next morning.

JUST TO PROVE IT

we will send you a test package FREE.

Simply send your name and address to:

POSLAM CO., Desk 10-N, 254 W. 54th St. New York, N. Y.

You can get Poslam at any drug store, 50c.

3 Perfumes

SUBTLE, fascinating, alluring. Sell regularly for $12.00 an ounce. Made from the essence of flowers:—

Three odors:
(1) Admiration
(2) Gardenia
(3) Irresistible

A single drop lasts a week!

Send only 20¢

To pay for postage and handling send only 20c (silver or stamps) for 3 trial bottles. Only one set to each new customer. PAUL RIEGER, 151 First St., San Francisco, Calif.

Odd Facts About Hollywood

ALICE FAYE, whose latest picture is *365 Nights In Hollywood*, eats only one meal a day, giving her a reputation for having Hollywood's smallest appetite.

Ramón Novarro's full name is Jose Ramon Gil del Sagrado Corazon de Jesus Samaniego y Gairlan y Sigueros y Guerrero, but they don't call him that for short.

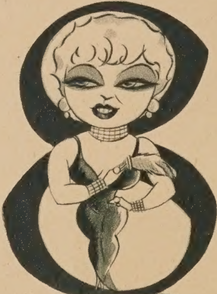
It is not true that Mae West is an "Ex Burlesque Queen." She appeared only once on the burlesque stage, and at that time she was merely an "added attraction."

While Pat Paterson is making a picture she places her dog in a boarding school, where the canine receives his meals from a dietician and is returned to Pat in, of all things, a Rolls-Royce.

Three hours after Barbara Stanwyck wed Frank Fay, she was forced to leave him and did not see him again for four months. She was traveling with a road show, and Frank had a job that kept him in New York. They are still happily married, however.

Madge Evans as a child posed for advertisements. Norma Shearer did the same when a young girl—proving that one way to get into pictures is not to try.

Sally Eilers' pet hobby is the breeding of Scotch Terriers, and she has given away more than 100 in the last few years. Don't ask her for one, however, as she favors only her close friends.



Mae West's one superstition is the number 8

Did you know that Bing Crosby studied to be a priest and that he can't read music?

Wallace Beery, the only star who holds a government transport pilot's license, is regarded as one of the country's best amateur flyers. Paul Lukas is likewise a famous Hollywood flyer, taking to the air on every free moment between pictures.

For years Bebe Daniels was annoyed by a mentally defective man who claimed that Bebe had married him. Although locked up in several asylums he escaped each time. Now he's in again.

Mary Astor won second place in the beauty contest which brought fame to Clara Bow.

Lew Ayres has never made a personal appearance tour because he is too shy.

Warner Baxter has a little theater in his home and shows pictures to his guests, but he refuses to let them peek at films in which he appears being a modest sort of fellow.

Every room in Joan Bennett's home is completely sound proof. Nice, but how can she hear applause of her fans?

Walter Huston once was a star hockey player.

Out of 2,000,000 girls in the country eligible for chorus work in pictures, only 500 have a chance to get a job, which is about as promising as a sweepstakes ticket.

Claudette Colbert refuses to leave a building by any door except the one through which she entered—says it's bad luck!

Marion Davies hates to go to the dentist so she has a dentist's chair in her own home and the doc has to come to her.

Dolores Del Rio earned a total of $2,000 a week in American pictures before she could speak a word of English.

Marlene Dietrich could speak German, French and English before she was twelve years old—yet, when she came to America, she had to study hard to get rid of her foreign accent.

Irene Dunne and Katharine Hepburn are the two champion feminine golfers of the movie colony.

Although very superstitious, Glenda Farrell believes it good luck to walk under a ladder. Do you?

Kay Francis was once a social secretary to Mrs. W. K. Vanderbilt and Mrs. Dwight W. Morrow.

Joe Penner claims that he just accidentally thought of the phrase, "Wanna buy a duck?"—and that those words have been worth $250,000 to him.

Autographs of the stars are valuable on the Hollywood market. Garbo's still brings the most cash—$25. Mae West's signature rates $25, and you can have Charlie Chaplin's for $5.

Hollywood Flashes

[*Continued from page* 35]

Modest Stars

ALTHOUGH neither stars will stand for publicity on the subject, the two most charitable stars in the film colony are Marion Davies and Will Rogers. Next in order are Al Jolson and Joan Crawford.

Odd Superstitions

FILM directors are not above superstition. Raoul Walsh, of *What Price Glory* fame, wears a second mate's cap while directing. William Wyler is never without white gloves. Josef von Sternberg wears a monocle. Lowell Sherman dons woolen stockings and shorts.

For Protection

BEBE DANIELS and Mary Brian can give out autographs freely without anyone ever using their signature for a check. It is well-known around Hollywood that neither Mary nor Bebe have checking accounts in their own names. Their mothers take care of those little essentials.

Did You Know This?

LOUISE DRESSER has been almost deaf for many years. This is something for the critic who censured her for her voice, which was high-pitched at times in *The Scarlet Empress*, to know. He should understand on reading this and forgive.

The Making Of A Cowboy

JOHN WAYNE, the up and coming young Western star, was never a cowboy, never on a ranch and first learned to ride when he played the lead in *The Big Trail*. Prior to pictures he was Duke Morrison, a famous tackle on one of those champion Southern California elevens.

How Times Change!

WHEN Maureen O'Sullivan was offered the leading rôle in a John McCormack picture being filmed in Ireland, the little unknown hesitated to accept because she owned and managed a chicken ranch near Dublin which was bringing her $125 a month. She came to this country but retained the chicken farm. You can bet that it's bringing her in more money now.

Man Who Hates Hats

OFF screen Bing Crosby is never seen wearing a hat. He does not go bareheaded, but continually wears a cap. If you have ever seen a picture of Bing in which he is wearing a hat you may be sure that somebody forced him to do it. Bing hates the things!

Another Mix Appears

RUTH MIX, daughter of Tom, has made her début in films after a season or two of vaudeville. Quite appropriately the first film in which she is featured is called *Gunsmoke*. For your information, Ruth Mix is an exceedingly beautiful girl.

[*Continued on page* 59]

I GUESS I'M JUST NATURALLY SKINNY- CAN'T GAIN AN OUNCE
I SAID THE SAME THING UNTIL I DISCOVERED KELP-A-MALT

FOLKS WHO ARE "NATURALLY SKINNY"
NOW GAIN 5 LBS. IN 1 WEEK
AND FEEL FINE!

New Natural Mineral Concentrate from the Sea—RICH IN NATURAL IODINE, Building Up Thousands of Nervous, Skinny, Rundown Men and Women Everywhere

Here's good news for "Naturally Skinny" folks who can't seem to add an ounce no matter what they eat. A new way has been found to add flattering pounds of good, solid flesh and fill out those ugly, scrawny hollows even on men and women who have been under-weight for years. 3 to 8 lbs. in 1 week guaranteed—12 to 15 lbs. in few weeks not uncommon.

This new discovery, called Kelp-a-Malt now available in handy tablets offers practically all the vitally essential food minerals in highly concentrated form. These minerals, so necessary to the digestion of fats and starches in your daily diet—the weight making elements—include a rich supply of precious NATURAL IODINE.

Kelp-a-Malt's NATURAL IODINE is a mineral needed by the vital organs which regulate metabolism—the process through which the body is constantly building firm solid flesh, new strength and energy. 6 Kelp-a-Malt tablets contain more NATURAL IODINE than 486 lbs. of spinach, 1600 lbs. of beef, 1389 lbs. of lettuce.

Try Kelp-a-Malt for a single week and notice the difference—how much better you sleep—how your appetite improves, how ordinary stomach distress vanishes. Watch flat chests and skinny limbs fill out and flattering extra pounds appear. Kelp-a-Malt is prescribed and used by physicians. Fine for children, too. Remember the name, Kelp-a-Malt, the original kelp and malt tablets. Nothing like them, so do not accept imitations. Try Kelp-a-Malt. If you don't gain at least 5 lbs. in 1 week, the trial is free. Kelp-a-Malt comes in jumbo size tablets, 4 to 5 times the size of ordinary tablets and cost but little. It can be had at nearly all drug stores. If your dealer can't supply you, send $1.00 for generous sized introductory treatment to address below.

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral Contents of Food and their effect on the human body. New facts about NATURAL IODINE. Standard weight and measurement chart. Daily menus for weight building. Absolutely free. No obligation. Kelp-a-Malt Co., Dept. 334, 27-33 West 20 St., New York City.

KELPAMALT
Tablets

LOSE FAT

Lost 55 lbs.

"Look ten years younger!"

WRITES MICHIGAN LADY

● Why envy other women when it is so easy to be slender! Do as Mrs. L. R. Schulze, 721 So. Pleasant St., Jackson, Mich., did. She writes: "Although I had been overweight almost all my life, I reduced 55 pounds with RE-DUCE-OIDS by following the directions. **I look ten years younger** and never was in such excellent health as I am since taking RE-DUCE-OIDS." Others write of losing fat in varying amounts, as much as 80 pounds, and report feeling better **while and after** taking RE-DUCE-OIDS.

NURSE REDUCES... Recommends Easy Way

● "As a Graduate Nurse I have met many people who have ruined their health in unsuccessful efforts to reduce," a San Francisco, Calif., Graduate Nurse writes, "my own experience in reducing with RE-DUCE-OIDS was so satisfactory that I recommend them to others." (Name on request.) She knows how important this fact is to you:

RE-DUCE-OIDS absolutely DO NOT contain the dangerous drug, Dintro-phenol. Laboratory chemists test every ingredient.

SO EASY TO USE... just a tasteless capsule according to directions.

FAT GOES... OR NO COST

● If you are not entirely satisfied with the wonderful results you obtain from RE-DUCE-OIDS, **you get your money back! You risk not one cent!** START TODAY, before fat gets one more day's headway. **Sold by Drug and Department Stores everywhere. If your dealer is out, send $2.00 for 1 package or $5.00 for 3 packages, direct to us. (Currency, Money Order, or Stamps, or sent C.O.D.) In plain wrapper.**

FREE! valuable book

Tells "HOW TO REDUCE." Not necessary to order RE-DUCE-OIDS to get this book. Sent free.

RE-DUCE-OIDS
TRADE MARK REG.

GOODBYE, FAT!
Scientific Laboratories of America, Inc. Dept. F352
746 Sansome Street, San Francisco, Calif.
Send me the FREE Book "HOW TO REDUCE."
If you wish RE-DUCE-OIDS check number of packages here:
Name..........
Address..........
City..........State..........

What the Stars Plan for 1935

GINGER ROGERS: Besides being a successful wife to Lew, I have plenty of things mapped out for the months to come. Pictures, of course. And I want to finish a musical comedy I'm writing and composing.

WARNER BAXTER: I have a new house. In that new house I want to settle down to a condition of the greatest peace and quiet it is possible to find in Hollywood.

CLAUDETTE COLBERT: I have plans for my new home, but who—outside my family—cares about that?

JOAN CRAWFORD: The plans in which I am most interested do not bear detailing, because they concern certain charity work already well under way. *Editor's Note: Joan's charities are many, and try as we will she refuses to speak about them for publication.*

GARY COOPER: I have some new rifles I want to try out. Africa? Maybe. Or the Orient after Sledang, a very fancy game trophy. It all depends on how film work can be arranged.

JACK OAKIE: I want to play at least one serious romantic rôle during the coming year. Maybe just a flavor of comedy, but in the main something with the old heart punch in it.

FRANCIS LEDERER: I shall continue to further my efforts toward World Peace in 1935.

SYLVIA SIDNEY: I want a successful stage play on Broadway.

IRENE DUNNE: I'm going to try to make a hole-in-one golf shot.

JOAN BLONDELL: There isn't room in my life for definite plans—except for the baby. You'd be amazed how many things George (Barnes) and I have plotted before baby reaches his first birthday in 1935.

ELISSA LANDI: I'm working on a new book and I'm thinking of a tour in Europe.

RICHARD DIX: I'm a dog-fancier and in 1935 I want to raise a champion of some breed.

JOHNNY MACK BROWN: The Brown family has a busy year planned with hopes for several vacation trips and a great deal of work. We haven't picked the vacation spots but have thought of Canada.

STUART ERWIN: I want to get me a good hawg and cattle ranch—one that's a going proposition, and time from screen work to keep an eye on it!

LEW AYRES: After Ginger and I get organized in our new place, all set to go ahead with our homemaking, I'm going to plunge more thoroughly into my hobby—the study of astronomy.

GEORGE BRENT: Romance? If there were such a plan I wouldn't tell it! My thoughts are centered on doing something really worthwhile for the screen.

ADRIENNE AMES: I plan to study—everything from homebuilding to languages.

WALLACE BEERY: Chief among plans I have for the coming year are those for Carole Ann's education, happiness and training for becoming, if she wishes, an actress.

ALICE FAYE: On with the show! I've been trying to do a little writing as a hobby, but my main interest will remain my film career.

ALICE WHITE: I hope to try my hand at some original film stories, without of course interrupting my film career.

The New Year brings with it Warner Brothers' gala picture, *Gold Diggers of 1935.* The pert brunette lassie at the right posing with the numerals is just one of the world's most beautiful girls appearing with Dick Powell and Adolphe Menjou in this first screen musical of the season

Hollywood Flashes

[*Continued from page* 57]

What About It Mae?

LUPE VELEZ, not to be outdone by anyone, wears more jewelry than any other star. Mae West may be "The Queen of Diamonds" but she never wears as many in public as does Lupe.

Was She Angry!

MARGARET SULLAVAN'S company was using the Hollywood Pantages theater for scenes for *The Good Fairy* one evening with the star herself impersonating an usherette. A young lady hurried in and was amazed to see a movie company. She'd wanted to see a complete movie on the screen, not a movie in the making, and when she learned what was going on she flounced out in much indignation.

Please Stop!

IF THERE is one thing that lovely Kathleen Burke doesn't like it is the continual reference to the fact that she entered movies as a winner in the "Panther Woman" contest. We think she has earned a place on the screen and it is high time everyone forgot about her old title. If you don't believe it, see her in *Lives of a Bengal Lancer.*

Crosby Moustachios

BING CROSBY is growing a moustache and sideburns for his new picture, *Mississippi.* The shrubbery is beginning to assume sizeable proportions and Bing certainly looks dignified.

Dance Kept Secret

THEY say it's better than the Carioca and the Continental—that new dance that Ginger Rogers and Fred Astaire will bring out in their new picture! We wanted to watch them create it, but the hard-boiled watchman tossed us out. The dance will be a secret until it hits the screen.

Tasty Kisses

THAT amorous closeup between Ralph Bellamy and Valerie Hobson, the delectable young British actress, in a recent picture was to have been extra tasty because of a new kind of lipstick Valerie wore. But some honeybees located the aroma and our delicious actress had to change the flavor in great haste.

Modest Maureen

ONE of Hollywood's most modest lassies is Maureen O'Sullivan. It wasn't until her dad, Major Charles J. O'Sullivan, came to town that anyone knew she was from a very distinguished family. The Major was a hero of the Mons British retreat. Among distinguished military ancestors was Maureen's grandfather, Lord Mayor of Cork. Her brother is headed for the army via Sandhurst, the British West Point. They are not people of wealth—but they will be if Maureen keeps on!

HELP KIDNEYS

...don't take drastic drugs

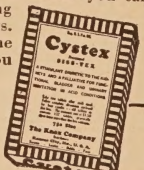
YOU have 9 million tiny tubes or filters in your Kidneys, which are at work night and day cleaning out Acids and poisonous wastes and purifying your blood, which circulates through your Kidneys 200 times an hour. So it's no wonder that poorly functioning Kidneys may be the real cause of feeling tired, rundown, nervous, Getting Up Nights, Rheumatic Pains and other troubles.

Nearly everyone is likely to suffer from poorly functioning Kidneys at times because modern foods and drinks, weather changes, exposure, colds, nervous strain, worry and over-work often place an extra heavy load on the Kidneys.

But when your Kidneys need help, don't take chances with drastic or irritating drugs. Be careful. If poorly functioning Kidneys or Bladder make you suffer from Getting Up Nights, Leg Pains, Nervousness, Stiffness, Burning, Smarting, Itching, Acidity, Rheumatic Pains, Lumbago, Loss of Vitality, Dark Circles under the eyes, or Dizziness, don't waste a minute. Try the Doctor's prescription Cystex (pronounced Siss-tex). See for yourself the amazing quickness with which it soothes, tones and cleans raw, sore irritated membranes.

Cystex is a remarkably successful prescription for poorly functioning Kidneys and Bladder. It is helping millions of sufferers, and many say that in just a day or so it helped them sleep like a baby, brought new strength and energy, eased rheumatic pains and stiffness—made them feel years younger. Cystex starts circulating through the system in 15 minutes, helping the Kidneys in their work of cleaning out the blood and removing poisonous acids and wastes in the system. It does its work quickly and positively but does not contain any dopes, narcotics or habit-forming drugs. The formula is in every package.

Because of its amazing and almost world-wide success, the Doctor's prescription known as Cystex (pronounced Siss-tex) is offered to sufferers under a fair-play guarantee to fix you up to your complete satisfaction or money back on return of empty package. It's only 3c a dose. So ask your druggist for Cystex today and see for yourself how much younger, stronger and better you can feel by simply cleaning out your Kidneys. Cystex must do the work or cost you nothing.


Cystex
SISS-TEX
A STIMULANT DIURETIC TO THE KIDNEYS AND A PALLIATIVE FOR FUNCTIONAL BLADDER AND URINARY IRRITATION IN ACID CONDITIONS
75c Size
The Knox Company

City Health Doctor Praises Cystex

W. R. George
Medical Director

Doctors and druggists everywhere approve of the prescription Cystex because of its splendid ingredients and quick action. For instance, Dr. W. R. George, graduate Medical Dept., University of Indiana, former Health Commissioner of Indianapolis, and Medical Director for insurance company 10 years, recently wrote the following letter:

"There is little question but what properly functioning Kidney and Bladder organs are vital to the health. Insufficient Kidney excretions are the cause of much needless suffering with aching back, weakness, painful joints and rheumatic pains, headaches and a general run-down, exhausted body. This condition also interferes with normal rest at night by causing the sufferer to rise frequently for relief, and results in painful excretion, itching, smarting and burning. I am of the opinion that Cystex definitely corrects frequent causes (poor kidney functions) of such conditions and I have actually prescribed in my own practice for many years past the same ingredients contained in your formula. Cystex not only exerts a splendid influence in flushing poisons from the urinary tract, but also has an antiseptic action and assists in freeing the blood of retained toxins. Believing as I do that so meritorious a product deserves the endorsement of the Medical Profession, I am happy indeed to lend my name and photograph for your use in advertising Cystex."—Signed W. R. George M.D.

MAKE THE CLEVER NEW
CLOTHES-PIN
FLOWER BASKETS
and 75 other
craft Novelties

Make gorgeous bouquets of colorful flowers, including the clever, new clothes-pin flower baskets. Crochet bags, belts and hats. Make dolls, toys, trays, vases, lamp shades—more than 75 lovely, useful novelties—for decoration, for personal wear, as gifts, to sell. Illustrated instructions for all are in the Book of New Dennison Crafts. Just send 10c with coupon for your copy. 10c

DENNISON'S, Dept. B-246, Framingham, Mass.
Please send me the Book of New Dennison Crafts. I enclose 10 cents.

Name ....

Street (or R.F.D.) ....

City .... *State* ....
Why not let us include some of these Dennison Books? Check those you want and enclose 10c for each.
..*How to Make Crepe Paper Flowers*..*Money-Making Bazaars*

Dennison Crepe

Remove FAT from any part

Be adorably slim!

Feminine attractiveness demands fascinating, youthful lines of a graceful, slim figure—with slender, firm, rounded contours, instead of unbecoming flesh. Hundreds of women have reduced with my famous Slimcream Method—and reduced just *where* they wanted, safely, quickly, surely. I, myself, reduced my chestline by 4½ inches and my weight 28 lbs. in 28 days.

J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed."

The Slimcream treatment is so entirely effective, so easy to use, and so beneficial that I unhesitatingly offer to return your money if you have not reduced your figure both in pounds and inches in 14 days. What could be fairer than that!

Decide NOW to achieve the figure of your heart's desire. Send $1.00 today for the full 30-day treatment.

Photo of myself after losing 28 lbs. and reducing 4½ inches.

FREE Send $1.00 for my Slimcream treatment NOW, and I will send you entirely free, my world-famous, regular $1.00 beauty treatment, with a gold mine of priceless beauty secrets. This offer is limited, so SEND TODAY. Add 25c for foreign countries.

DAISY STEBBING, Dept. F-3., Forest Hills, New York.
I enclose $1. Please send immediately postpaid in plain package your Guaranteed Slimcream treatment. I understand that if I have not reduced both in pounds and inches in 14 days, you will cheerfully refund my money. Send also the special free Beauty Treatment.

Name ________________________
Address ________________________
City ________________________

Be a Nurse

WOMEN 30 TO 60 SUCCEED

You can learn at home in spare time. Your experience plus our help by mail fits you to make $25-$35 a week. Work among neighbors. Course endorsed by physicians. Thousands of graduates. Established 36 years. Mrs. A. B. R. earned three times cost of course while studying. Equipment included. High school education not required. Men and women, 18-60. Write now.

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Dept. 92, 26 N. Ashland Blvd., Chicago, Ill.
Please send free booklet and 32 sample lesson pages.

Name ....
(State whether Miss or Mrs.)

City ....State.........Age....

The Man With the Million Dollar Feet

[*Continued from page* 19]

the camera. He never seems to have any idea where the camera is and he is just as likely as not to have his back turned to it through a whole scene. The director has to constantly remind him to turn around so that his face will show.

"Oh, but my face is funny," he insists, "it really doesn't make any difference whether it shows or not."

In a business where battles are sometimes waged over whose profile takes precedence such utter disregard for the camera practically amounts to heresy.

BUT to get back to vital statistics: Fred Astaire was born in Omaha, Nebraska. His real name is Austerlitz. When he was about six the family moved to New York. His parents were fairly wealthy, sufficient at least that Fred and his sister Adele had private tutors and that sort of thing. And of course they were sent to dancing school. Like most boys, Fred took no interest in the dancing school. But his sister was crazy about it and so he just sort of went along with her. There was never any thought that either of them would ever take up dancing as a profession.

There came a day, however, when the family exchequer failed. Mamma Austerlitz took stock of their resources and decided that the children's dancing might be converted into a meal ticket. Fred was then eight and Adele nine. She took them to a Broadway producer.

"These youngsters of mine are clever dancers," she told him. "I think they have a future on the stage."

"Let's see what they can do," he said, doubtless expecting the worst.

Fred and Adele proceeded to show him. The result was that he signed them up for vaudeville at $200 per week.

Together, Fred and Adele Astaire danced their way up the ladder of fame. There were times when the ladder seemed very slippery and it was difficult to get a toe-hold.

"Occasionally we'd have a little luck and make a hit in some town," says Fred in speaking of those days, "and we'd think we were set for top billing. But the next week, we'd find ourselves following the trained seals or competing with a troupe of acrobats."

EVENTUALLY, however, they shook the dust of vaudeville off their feet and made their bow on Broadway in an Ed Wynn show called *Over the Top.*

New York adored these clever youngsters with the twinkling feet and they went from one musical comedy success to another . . . *The Passing Show, For Goodness Sake, Lady Be Good, Funny Face, Smiles* and finally *The Band Wagon,* which was their last appearance on the stage together. Several of these shows had long runs in London as well as on Broadway. It was while they were in London that Adele met and fell in love with Lord Cavendish who persuaded her to give up the stage and become Lady Cavendish.

There were those who wondered whether Fred would be able to make a go of it alone. He very definitely proved that he could when he stepped right into *The Gay Divorcée* which ran for an entire season in New York and six months in London. In fact, it was his performance in this gay musical comedy which brought him the picture offer from RKO studios.

"I was skeptical of pictures," he told me. "You see I always took such funny looking photographs. I figured that I just didn't have a screen face."

He was wrong. The camera has caught that certain sparkle and charm which *is* Fred Astaire. Seeing him on the screen, you don't stop to think whether he is good looking or not. Instead you think: "There's somebody I'd like to know."

THERE is nothing of the "I dance because there's rhythm in my soul" attitude about Astaire. He has no line about dancing being the ideal means of expressing his personality. Instead he says quite frankly:

"I'm not crazy about dancing and never have been. To me, it's a job. Like any one else, I take pride in being as good at my job as I can be."

And you should see that boy work. He is never content to rest on past achievement but is constantly striving for improvement. He is probably the only man in the world who can dance and play the piano at the same time. He stands on the keyboard and does taps. In fact, many of the dance steps in *The Gay Divorcée* were worked out in this way.

When he's working out a new dance routine he has a habit of jotting it down on the tablecloth or the back of an old envelope—whatever happens to be handy at the moment inspiration hits him.

When he was working out the routine for the celebrated *Continental,* he had it all completed but the finish and that persisted in eluding him.

"Don't worry, it'll come to me," he told the director.

A few evenings later, when he was dining with friends, somewhere between the soup and the salad, the idea for the finish of the dance came to him. In order not to forget it, he jotted it down on the cuff of his shirt. The next morning when he looked for the shirt he discovered that his valet had picked it up and sent it to the laundry!

"Call them up and tell them to hold it," he shouted as he dashed out of the door, jumped into his car and sped toward the laundry to retrieve the shirt before it went into the suds.

THE future of any movie star is usually an uncertain quantity. But the major prophets of Hollywood are predicting a rosy future for Astaire. No less an authority than Samuel Goldwyn dares to go on record with the statement that he is destined to be one of the few really big stars of the screen. And since Mr. Goldwyn isn't fortunate enough to own an option on him, I take it that that remark came straight from the heart. Certain it is, that at the moment, Astaire has brought a new kind of romance to the screen—the sort of gay, light-hearted romance for which I believe a majority of fans have long felt a nostalgia. That his dancing is sheer poetry is incidental.

Incidentally, his dancing feet are insured for a million dollars and I for one hope that that is one policy on which there will never be a collection.

Amusing Movie Experiences

There is a chuckle in each of these prize anecdotes from SCREEN BOOK readers!

SAVED BY A SNEEZE

($3.00 Prize)

IN A Tacoma theater some years ago I saw the following event actually happen. On the screen an actress was walking on her toes down the hall of a hotel, attempting to get out quietly. Her back was turned toward the audience. Suddenly a man in the first row sneezed loudly. The actress stopped walking, turned and faced the audience as though she really had heard the man sneeze. Of course, pictures being what they are, she would have turned anyway, but it just happened that the man sneezed at the right time. It might never happen again!—*George F. Young, Box 543, Arcade Station, Los Angeles, Calif.*

NARROW ESCAPE

($3.00 Prize)

THE scene showed an automobile speeding toward a railroad crossing just ahead of an approaching train. The picture was shot from the inside of the car, so that the audience was made to feel like passengers. Beside me an excited old lady stood the excitement as long as she could and then cried out—"Stop you fool! Do you want to get us all killed?"—*Emylee Sheila Myers, P. O. Box 90, Hornell, N. Y.*

ETERNAL TRIANGLE

($3.00 Prize)

IT WAS one of those eternal triangle pictures, and had just reached the tense stage which showed the husband returning home unexpectedly to find his wife in the arms of another man. There was a moment of breathless suspense. Then suddenly a man next to me, who evidently had been around in his time, whispered in a hoarse voice audible throughout the theater, "Humph! All that could have been avoided."—*Jasper B. Sinclair, 318 20th Ave., San Francisco, Calif.*

CENSOR CENSORED!

($3.00 Prize)

I WAS sitting in a crowded theater watching a stirring and somewhat torrid screen romance. Suddenly the breathless silence was broken by a sharp feminine voice.

"Shocking! Scandalous! Why should people have to put up with such disgraceful scenes."

Behind her a male spectator spoke up. "You might leave the theater," he suggested helpfully.

The entire audience turned their faces to the scene in pleased expectation. But the self-appointed censor, staring at the gripping screen portrayal, settled herself defiantly, muttered one last defiant "Scandalous!"—and stayed!—*John Vaughan, 1230 Wyoming Street, El Paso, Texas.*

EDITOR'S NOTE: *Have you an amusing story to tell? Send it to The Movie Experience Editor,* SCREEN BOOK, *1501 Broadway, New York City. $3.00 is paid for each anecdote published.*

So Beautiful Now!
A NEGLECTED GIRL 3 MONTHS AGO
Posed by Dorothy Page and Lee Bennett—Stars of Jan Garber's Supper Club
THREE MONTHS AGO I COULD ONLY DREAM ABOUT ROMANCE ....
NOBODY EVER TOOK ME OUT...
THEN ONE DAY I LEARNED WHY BUT WHAT COULD I DO? I HAD TRIED NO END OF WAYS TO CLEAR UP MY SKIN AND NOTHING SEEMED TO HELP
TOO BAD SUE DANIELS DOESN'T GET RID OF THOSE UGLY BLOTCHES. SHE'D BE A PEACH IF SHE'D ONLY CLEAR UP HER SKIN!
LUCKY FOR ME I HEARD ABOUT A NEW TYPE OF YEAST ON THE RADIO THAT NIGHT AND GOT SOME
YEAST FOAM TABLETS HAVE ENDED UGLY SKIN BLEMISHES FOR THOUSANDS OF WOMEN!
I'M GOING TO TRY THEM!
30 DAYS LATER
BEFORE A MONTH WAS OVER MY SKIN WAS BEGINNING TO CLEAR UP BEAUTIFULLY
THOSE YEAST FOAM TABLETS ARE SIMPLY MARVELOUS!
AND NOW
AM I HAPPY NOW! A DATE EVERY NIGHT IF I WANT IT. AND I OWE IT ALL TO YEAST FOAM TABLETS!
YOU'RE STUNNING TONIGHT, SUE!
MAY I HAVE THE NEXT DANCE?

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Star Letters

Claire Trevor Talks About Shirley Temple . . . Fay Wray becomes an American citizen . . . a sparkling letter from Lilian Harvey . . . read these messages from your favorites!

Dear Captain Fawcett:

I'm probably the poorest letter writer in Hollywood and as such I'm going to take advantage of this opportunity to answer, at one time, some of the questions most frequently asked me in letters I receive.

First, I did not object to playing in *Baby Take a Bow*, with Shirley Temple. She is the sweetest, most unspoiled little girl I've ever known and the finest actress, not excepting anyone, I've seen. I enjoyed working with her and hope I soon will have a similar opportunity. And as Spencer Tracy said, appearing with Shirley also assures being in a hit picture.

I'm not married, not engaged. My hair is naturally blonde although since coming to California it has a tendency to darken slightly and for the sake of the cameraman I have a blonde rinse four times a year.

I was born in New York; I'm twenty-three and can prove it by the family Bible and the records in the courthouse; I think Robert Montgomery is an actor anyone should enjoy seeing, and there has never been a better actor than Spencer Tracy.

I don't have to diet but I need lots of sleep, and if I swam and played tennis as much as I'd like, I'm afraid I'd become muscular. I've been in Hollywood eighteen months and I'm more of a movie fan than when I came. I'm not very witty and I'm not very eccentric, I slept right through the earthquake, and I'm getting my big chance now in *Dante's Inferno*, and because I have practically the only feminine rôle, I'm afraid you'll see a great deal of me in it.

Sincerely,
CLAIRE TREVOR.

Dear Editor:

Have you heard the good news? I'm an American citizen. Perhaps, like most of my friends, you thought I was one already and indeed I should think so myself; did not the family Bible disclose the fact that I was born in Wrayville, Canada? But I've lived in this country since I was three years old. I love Old Glory and, believe it or not,—can repeat every word of the Star Spangled Banner! That proves that I'm eligible, don't you think?

For a long time after I grew up it seemed unnecessary to me, this business of being naturalized. I felt so truly a citizen. But I've grown to realize that the right of franchise is a privilege and one that I should take advantage of, since I've enjoyed so many opportunities in this country. All my education, all my career,—everything I have, including my home and husband, are American. I want to show my appreciation by becoming a citizen, too.

Some of my friends have teased me a little. They ask me if I intend going into politics. It might be an interesting profession for a woman, but I'm too busy to find out. Last year, I made eleven pictures in twelve months. Between times I look after my home, entertain a little and—my husband and I take keen delight in sports. We play tennis, ride horseback and shoot skeet together, besides swimming and dancing. This doesn't leave much time for politics, does it? No, I wanted to become an American citizen because this really is my country and swearing allegiance aroused a patriotic thrill in me that I shall never forget.

Incidentally, I want to thank you very much for letting me write you about myself. Your magazines are among my favorites and I sincerely hope that you and they have continued success.

With best wishes for the New Year, I am,

Cordially,
FAY WRAY.

Dear Editor:

I received a fan letter last week, in which the writer appeared concerned, even anxious, over the varied stories extolling my "endless versatilities," as she called it. It occurs to me, perhaps others, too, have wondered whether or not I am somewhat of a hopeless slave to my art. So before beginning my new contract with Columbia, I thought it well to write a letter confessing everything!

Truthfully, little did I know when I started to learn dancing at an early age, that those A. B. C. steps would one day give me a reputation as a tight-rope walker, ice-skater, singer, adagio'er, and linguist!

As a matter of fact, every accomplishment I have today was at one time or other influenced by necessity, rather than that all-inspired desire for self-improvement. As a child, I was sent to a gymnastics school for my health. Outdoor exercises and ballet were an important part of our daily routine, as was ice-skating in the winter months. The tendency to dance on skates was a natural one, and at the same time I was insuring body strength and good health. But frankly, it was not until after I had made my debut in Vienna and received a surprising ovation from the public and press, that ambition for the first time actually budded in my heart and mind.

Due to my dancing ability, I was cast in a leading part in a German production. When the picture was finished, it was decided I should sing—and sing I did, though I had never had a lesson in my life.

That picture was followed by several more. One, entitled *The Fair Dream*, called for a leading lady who could walk a tight rope. Again, I was forced to learn something. When I had come to America and in one of my first pictures was called upon to walk a tight rope, I was credited with a most amazing versatility. But, be sure, it was not my love for the art that had prepared me.

A linguist, they have called me. Neither was this a chosen study, but one demanded by my profession. While working in Germany, I was required to make German, French, and English versions of every picture in which I appeared. I studied long and hard to master these languages, but today, I confess, it is a gratifying capability.

An adagio dancer! That, too, has become an acquired talent since my arrival in Hollywood—through necessity. Will you believe me when I say I did not know the primary requisites of the art until called upon in my last picture to do an adagio number with thirty husky men? I had two rehearsals only, and went, into that dance. I was black and blue from tip to toe when the director finally okayed the sequence—and I haven't been too sure ever since that I'm quite all together. But—I *have* adagio'd!

Thanks for this opportunity to tell you all.

LILIAN HARVEY.

Dear Editor:

I am writing to thank Screen Book readers for their inquiries as to what has happened to me as an individual and to my screen career as well.

First, I must tell you that I have been busy growing up. When I was under contract to R. K. O. I really was only fourteen years old. When I was cast in childish rôles everything was lovely but to cast me in the role of even a seventeen year old girl was almost impossible. As I neared

[*Continued on page* 65]

Lilian Harvey, who explains in *Star Letters* how it happens that she has so many varied talents has a new contract with Columbia and her next picture is *Once a Gentleman,* with Tullio Carminati

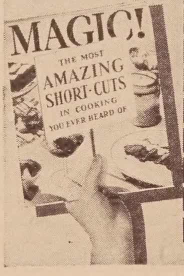
Fool-proof Chocolate Frosting

EAGLE BRAND CHOCOLATE FROSTING

2 squares unsweetened chocolate
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
1 tablespoon water

Melt chocolate in double boiler. Add Eagle Brand Sweetened Condensed Milk. Stir over boiling water 5 minutes until it thickens. (Imagine! Takes only 5 minutes to thicken perfectly!) Add water. Cool cake before spreading frosting.

● Only 5 minutes' cooking instead of 15! And it never fails! *Never too thick nor too thin.* Goes on in lovely rich swirls. ● *But remember . . . Evaporated Milk* won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk.* Just remember the name *Eagle Brand.*



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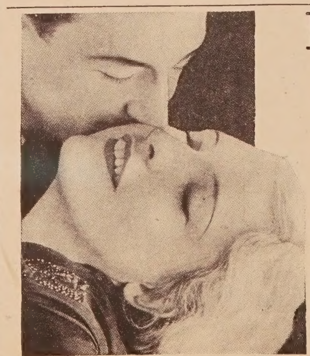

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Alice White
Universal Pictures.
Your Own SILK HOSE FREE!

Charm—Beauty in Your Hands

[*Continued from page* 49]

The gigantic can in the upper left hand corner contains Pebeco Tooth Powder, a new dentifrice that polishes and whitens your teeth like mad and tastes very decently too. It contains an anti-acid ingredient and, to anticipate your questions, does not abrade the enamel. That odd looking cap atop the blue and white can is a patented helmet dispenser. To release the powder you simply flip one of those projections and to close the can you flip the other. Very comforting on cold winter mornings when the very thought of wrestling with things fills you with revulsion.

IF YOU reflect bitterly, on seeing your freshly made-up self in the mirror—"Humph! You won't look like that very long!" then you need an introduction to the cosmetic in the silver and black box—Richard Hudnut's Marvelous Face Powder. . . . It really does cling tenaciously and it's flattering, too. Comes in four shades—Naturelle, Peach, Rachel 1 and Rachel 2. Almost as amazing as its stay-on quality is the extremely moderate price.

Perfume names always intrigue me. Usually the dangerous scents are given titles that connote allure or temptation, but the manufacturers of the new perfume pictured have gone a step farther and tactily admitted that you *can't* miss with this scent daubed on your ear lobes. . . . The name, which I consider as much a stroke of genius as the perfume itself is—Triomphe! It's a buoyant scent (with the buoyancy of the boulevard rather than the open road, however) and a fatal one at the same time, suitable for both day and evening. If you will peer at the bottle you'll notice that it is shaped like the Arc de Triomphe, a pretty fancy indeed. The perfume essence was compounded in Grasse, France, and the bottle comes in a box of inlaid wood in beige and brown.

Gertrude Michael with one of her most prized gifts, a Max Factor Makeup Ensemble which includes eight essentials to beauty

With the winter social season at its height, you should be giving your hair a lot of attention for there's nothing so alien to social elegance as neglected hair. . . . If the time element prevents you from shampooing your hair as often as you should, you'll be interested in the soapless olive oil shampoo, Admiracion, shown in the upper right hand corner of the group of toiletries. This preparation requires no more than three or four minutes to use, for it quickly dissolves dandruff and is soluble in water. Because it *is* olive oil, it leaves the hair lubricated, soft and lustrous. The size illustrated contains enough for ten shampoos.

Please do write to me with any of your personal beauty problems. I try to answer all letters very promptly and, of course, I treat all questions individually and in strict confidence. The instructions on how to write are simply explained above.

A Free Letter Service

Lovely hands and nails, while of great importance, are only one note in the symphony that is a beautiful woman . . . Hair, eyes, skin, figure—all must be perfectly groomed and subtly enhanced to create and preserve the illusion of beauty . . . If *you* need advice on achieving this perfection, write to Miss Lynn. She will send you a confidential reply, telling you exactly what to do in solving your beauty problems. This service is free, of course, but a stamped, return envelope (3 cent U. S. postage) is requested. Address Miss Janet Lynn, SCREEN BOOK, 52 Vanderbilt Avenue, New York.

Have You Tried These Beauty Tricks?

If you have long, narrow eyes, rather than round ones, you can make them seem more glamorous by drawing a line of eyebrow pencil downward, on a slant, from the outer corners of the eyes. Smudge the pencil lines a bit so that they are not too definite looking.

For daytime, you can give your eyelids that moist, dewy look by smoothing a bit of cream or vaseline on them. The same effect, only more pronounced, can be produced with eye shadow for evening.

And if you want a very exotic and striking effect, try matching your eyeshadow to your gown instead of the color of your eyes. Blue shadow with a blue frock and green with a jade green gown is lovely, as is mauve shadow with the new shades of purple.

If your nose is too large for beauty, trying powdering it with a shade of face powder slightly darker than that used on the rest of the face . . . And place your rouge far out on the cheeks.

Star Letters

[Continued from page 63]

seventeen, I was a very young seventeen and to cast me in any rôle became increasingly difficult. It was at this point in my career that my Mother very wisely broke my contract and took me abroad to study.

I studied and traveled and had a glorious time. In addition to school studies I took Music, Dancing and Voice. At Christmas time I returned to New York and saw all of our New York stage plays and then went down to Florida.

About six months ago I returned to Hollywood and resumed my career. I am playing leading rôles for independent companies and have had some small parts for major studios. I know that some day very soon my big break will come and I am now equipped to do my work as I am nearing nineteen.

Your interest is one of the nicest experiences since my return to Hollywood and please know that I will do everything in my power to bring about your hopes for me as an actress.

Cordially,

Roberta Gale

Dear Editor:

Everyone is asking me why I have gone back to Westerns. I appreciate the opportunity you are giving me to tell my side of the story.

For a year I tried to convince myself that Westerns were over. Too many had been made and they had that rubber stamp appearance that made an old rancher like myself miserable. Why? Because there's nothing stereotyped about real western life and I resented the hackneyed theme of the stories that were photographed as Westerns. So I put away my lariat, shipped my saddles back to Wyoming and tried to forget the marvelous possibilities of this form of entertainment.

A few weeks ago I checked up my fan mail. Thousands of letters from kids all over the world—all begging me to make more Westerns! They complained that I had let them down—they wanted to hear the hoof beat of cow ponies. They wanted the Indians. They begged for "rustlers," and "bad" men, and guns! I felt like a murderer. There were other letters, too, from grown-ups. These came frequently from office people who longed for the out-of-doors. Men who had never seen the West or those who had known it in childhood and had left it—for cities.

In my recent picture, *Quicksands* you'll see much that smacks of "Westerns" made a decade ago—but the picturesque cowboy riding his pony over the plains, is done in a modern version. Situations are worked out carefully and are dramatically convincing. Yes, we are going to "Ride 'em cowboy" with a "yip, yip—yip-eee!" so wish us luck.

Yours sincerely,

Col. Tim McCoy

Helping Millions to

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WHEN a bad cold gets you down, just rub on Vicks VapoRub. It goes right to work to fight a cold *direct—two ways at once.* Through the skin it acts *direct* like a poultice or plaster. At the same time, its medicated vapors are inhaled with every breath *direct* to the inflamed air-passages of head, throat, and bronchial tubes. This combined action loosens phlegm—soothes irritated membranes—eases difficult breathing—helps break congestion.

Follow daytime treatments with an application at bedtime—to get the effect of VapoRub's powerful two-way medication through the night. Often by morning the worst of the cold is over.

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(VapoRub is the foundation of Vicks Plan for Better *Control* of Colds. This unique Plan fully described in each Vicks package.)

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VICKS VA-TRO-NOL
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Get on the Air

Want to get on the radio? Let Fred Waring, leader of the famous Pennsylvanians, the highest-paid band on the air, tell you how to go about it in a smashing article he has written to inaugurate RADIOLAND'S new School of the Air. It's the first of a great series of "how to" articles by the greatest stars in radio which will appear every month in

RADIOLAND

Homer Croy, the famous novelist, draws aside the veil from "Will Rogers, Mystery Man of Radio," in another big article in the February issue. Bill Vallee contributes an article of "Back Talk from the Stars" in which radio celebrities answer their critics. Dozens of other stories, scores of photographs and intimate news notes from radio row.

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Send generous 7-day package Sem-Pray Creme. Include Introductory packages Sem-Pray Rouge and Face Powder FREE. I enclose 10c for packing and mailing.

Address ....

Name ....

The Secret Home Life of Bing Crosby

[*Continued from page* 45]

has established annuities and trust funds for each of his sons individually. And he has set aside a definite sum for their musical educations to make certain music will never be neglected. This does not mean he believes, expects or wants them all to be geniuses or even musicians, but he does mean them to have musical backgrounds so the artistic sides of their natures may receive an equal opportunity with all others. He has financially guaranteed them artistic development and opportunity.

"As I said, Bing is not demonstrative. When people are around he seldom speaks about the youngsters. But you'll miss him from the room frequently and Dixie always knows where to find him. He's in the nursery crooning to all three of the babes.

"I have seldom seen a home with less ostentation and more real comfort. There is one nurse for all three youngsters because Dixie is home continually. Their entertainment is really argument. You can always find a good controversial subject at the Crosby home, and there's no more real fun to them than a good, friendly argument. Here's something few people know. Bing has the most extraordinary vocabulary. Few men have such a knowledge of words—just words. And when he argues, it's fascinating to merely listen to him. With Dixie, he usually argues about her shyness and tries continually to talk her out of it. I sometimes wonder what he'd do if he did. There'd be so much taken away from him—but he won't. Dixie is just made that way, and I guess we never get over how we are made.

"THEY never go out to popular night clubs and things like that. When they want a little entertainment, they slip to inconspicuous places where they can watch people rather than be watched by people. And if anybody asks Bing to sing—well, it's the thing he hates most. But if they don't, the first thing we know, the music gets him and he's slipped up in front and is singing voluntarily, simply because he can't help it. And that goes for parties. When they go to the homes of their friends, well, never ask him to sing. But just let someone play the piano long enough, and he's certain to sing.

"Of course, Joby Arlen, Dixie and I are the three inseparables. We had the same room in the hospital, the same doctor, and the same nurses. And Dixie is the only one of us who admits that her baby is spoiled. And she and Bing are as simple and direct about everything. The only time Dixie really likes to go shopping is when she gets a great longing to buy things for a baby girl. Then my little girl, Carol Lee, gets those things. I don't think I'll have the chance to buy the things for the Bing Crosby girl.

"OH, I FORGOT to tell you, Bing already has little Gary singing Boo-de-o-do at thirteen months of age.

"Of course, it's impossible for Dixie to run a formal house even if she wanted to. The Crosbys never dress for dinner. They never 'put on the dog.' Bing is usually around the house in old slippers, corduroy trousers, a sweater. If a servant gets slack and Dixie says, 'I guess I should train her,' Bing laughs and says, 'I like it that way.'

"And no matter that his income is one of the largest in the country, there's no wasted money. The nursery has two high-posted beds for the twins. It's a simple, gay place—not too large. Little Gary had it first with a playroom adjoining. Now he's been moved into the play room (there's a connecting door so the children will always feel as though they belong to one another) and a porch, all glass and screens has been added for the playroom. But that's all the preparations that were made even when they knew they were to have twins. Of course, Bing is awfully proud and he makes Dick Arlen's life miserable with his continual joke, 'You'll have to have twins, my boy, before you can talk to me.'

"They are dressing the twins in twin tradition. Everything alike. But nothing extraordinary. They have not splurged even for the babies. Gary, the eldest, used my baby's bassinette. And when Carol Lee came to me, the Crosby's gave her a baby carriage. When the twins arrived, I gave it back to them. Bing has had big balloon tires and a headlight and fresh paint put on and that's what the twins perambulate in today."

SUE hesitated. "I've heard a lot of rumors that Bing has gone high-hat since he's become so popular in pictures, as well as on the radio. That's the bunk! Bing is incapable of being high-hat. And Dixie has been exactly as she was the first time I met her. We were cast together in the *Fox Follies* and the wardrobe sent each us a pair of shoes one size too small. It made us acquainted; we ranted together; we had mutual sympathies. And Dixie Lee has never been different from that day to this. Bing, as everyone knows, did change with marriage. He settled down to husbandhood and fatherhood. He is incapable of being high-hat, but he hasn't time anymore for outside people. He doesn't accept invitations or invite old cronies to his home. Every spare moment of his life he devotes to his wife and children exclusively. As the boys grow up, he's going to tell them what he feels they should know, and he plans to be with them to understand when they are ready to know. He's going to have other children. His life is going to be so full that nothing matters—except being a daddy."

* * *

DO YOU KNOW THAT—

When Victor McLaglen was Provost Marshal of Bagdad he found a little Turkish lad who was left an orphan when his parents were killed? And that the same boy, now grown up, is still with Vic, serving as his valet, trainer and all-around companion?

Did you know that Shirley Temple does not use make-up and that until recently she never understood why actors and actresses in her pictures smeared "that funny stuff" on their faces? Acting is a game to Shirley and her mother is making sure that it always shall be

Shirley Temple Up-to-Date

[*Continued from page 36*]

that she is one of them, and that her position on the screen does not entitle her to any special privileges not open to the others.

SHE adores a Cocker Spaniel boasting the name of Rowdy, and prefers the company of men and boys to women and girls. She takes a lesson in dancing every day she isn't working in a picture, and is an accomplished tap dancer.

Her mother is constantly at her side, the mother who is rearing Shirley so carefully and to whom fun and a moderate life are paramount in her small daughter's existence. Mrs. Temple insists that Shirley must miss none of the pleasures of childhood and is determined that her child shall lead a perfectly balanced life.

She's the most unspoiled person in all of Hollywood, this Shirley Temple who has taken the audiences of the country by storm . . . and every effort is being made to keep her that way. There's small likelihood, now, however, that her pretty little head will be turned . . . were this to happen it would have taken place months ago.

Shirley is the darling of the screen, and if you would be up-to-date on her you KNOW she is!

◆

Have you seen Genevieve Tobin's new pattern for a smart early spring frock? Turn to page 46 and discover how easily you can make this dress at little cost.

I WISH I COULD PLAY LIKE YOU
WHY SIX MONTHS AGO I COULDN'T PLAY A NOTE

HOW YOU, TOO, CAN ENJOY THE THRILL OF PLAYING

DO YOU envy others who enjoy playing, who are always the center of attraction, invited everywhere? Then this message is intended for you.

For here is a remarkable method to learn to play your favorite instrument that is actually fun, that teaches you in a fraction of the usual time—right in the privacy of your own home—and without a private teacher! Moreover, you save more than half the usual cost.

This amazing way is based on an entirely new principle. You learn by playing real pieces instead of scales. It's actually as easy as A-B-C, and exciting as a novel. You learn by playing real pieces from the very beginning—right from real notes.

Yet this remarkable method is *thorough* and *complete*. No tricky "by ear" lessons that fail to teach you properly. When you learn the U. S. School way you learn just as the best musicians do.

Fascinating as a Game

These delightful lessons are as fascinating as a game. Even a child can learn to play this U. S. School way. For everything is right before you *all the time*—music, text and pictures. First you are *told* what to do, then a picture *shows* you how, then you do it yourself and *hear* it. In an amazingly short time you'll be playing your favorite pieces with all the proficiency of a skilled musician.

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Or Any Other Instrument

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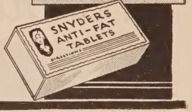

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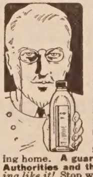

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Every Move I Made was Torment

"I THOUGHT I'd go mad with the suffering I had to bear in secret!"

That's the situation of the person who suffers from Piles!

Almost always in pain yet dreading to seek relief, because the affliction is such a delicate one. Yet no ailment is more needful of treatment than Piles. For Piles cannot only ruin your health and looks, but they can develop into something very serious.

Real relief for Piles is to be had in Pazo Ointment! Pazo almost instantly stops the pain and itching and checks any bleeding. What is more important, Pazo tends to correct the condition of Piles as a whole. This is because Pazo is threefold in effect.

First, it is *soothing*, which relieves the soreness and inflammation. Second, it is *healing*, which repairs the torn and damaged tissues. Third, it is *absorbing*, which dries up any mucous matter and tends to shrink the swollen blood vessels which are Piles.

Pazo comes in two forms — in tubes and tins. The tubes have a special Pile Pipe for insertion in the rectum. All drug stores sell Pazo at small cost. Mail coupon for free trial tube.

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Gentlemen: Please send me, in PLAIN WRAPPER, trial size of PAZO Ointment.

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● Modern wives, in increasing numbers, are favoring Boro-Pheno-Form for Feminine Hygiene. These dainty, convenient suppositories call for no mixing of chemicals, no water nor accessories . . . Their action is positive, gentle, soothing . . . and odorless. Proven effective for more than forty years.

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Carole Lombard Gives You the Lowdown

[*Continued from page* 21]

Havana, with clatter and gay voices and music. Cameras were set up to shoot the interior of Tony's Bar, and the set was peopled with dark haired Cuban girls, sailors, tourists, and Spanish caballeros. Against these dark skinned people, Carole's gold hair and blue gown fairly glowed. Carole plays with George Raft in *Rhumba.*

But a hitch in the program developed. The studio censor board had pounced upon several lines in the script, and nothing could be done until the authors scratched their heads and thought up new ones. I found out what insidious words had crept in to corrupt the morals, and was astounded by another example of Hollywood's insane censorship complex. The lines were: "What are you thinking about?" "Oh, the same thing as you are!" and were in connection with a rhumba dance. Granted you can think of anything, from a wind in a corn patch to a kiss in the moonlight, while watching a rhumba, but when the censors start censoring our thoughts—!

"Oh, this is the most circumspect village in the world," Carole grinned at my sputterings. "Look at those signs on the wall of Tony's Bar."

Se Prohibe Bailar Indecoroso

"You see, that's the slogan in pictures too—it is prohibited to dance indecorously. But if we start exposing the censorship phobias of Hollywood, we'd go on and on far into the night. They reach from the ridiculous to the sublime.

"The truth is painfully evident that Hollywood is always being scared stiff. Inherently, it is the fear of trail blazing—of doing something that is different from what all the others are doing. Then some courageous soul will make, say an opera picture. It is a success—and what a grand stampede there is to produce opera pictures!

"Perhaps that is why Gene Fowler calls Hollywood 'the backyard of artistry.' It is funny how the true value of things is obscured. Why can't people realize that a good picture is the important thing—not the car you drive or the entrance you make; the tinsel stuff. It's a form of super self-adulation. Nothing is too good for this wonderful person you worship. So you keep on piling up off-screen effects until the real character is lost, submerged in show and hypocrisy.

Hollywood's Funny Feuds

"THAT probably explains some of the silly feuds that abound in Hollywood. They take the immaterial things too much to heart and battle over which has the better dressing room, which is invited to a party and which left out, and so on. You can't blame girls like Margaret Sullavan and Katharine Hepburn for wanting no part of it. They make fine pictures and let it go at that.

"Mabel Normand was one of the most lovable and most sympathetic persons in all Hollywood, and utterly sincere, but because she was herself off the screen she was maligned and criticised and misunderstood throughout her career.

"But you cannot help playing a rôle in Hollywood. For instance, I received a call from a mother of a very sick child. The mother begged me to come to the hospital and see the child.

"I went, of course, and the little girl had her wish. Unconsciously I dramatized that little visit, regarding myself with the cozily comfortable feeling of being a Lady Bountiful. Until I caught myself at it, and thought how easy it is to fool yourself in Hollywood, to attach vast importance to a simple act of kindness, pretending it was such a sacrifice to give up other engagements for a call of mercy to a sick kid in a hospital."

It was like Carole to prick her own bubbles along with the rest. Though she grants many favors, she asks none, and least of all does she wish to take credit for her kindnesses.

Star Without Pretense

THE truth about Carole is that she is so honest with herself and with others that any taint of sham or pretense is abhorrent to her. She is one of the most generous women you could find anywhere, and in the same breath that she charges hypocrisy, she forgives it. Although she can be angry, she never holds anger, nor can you imagine a vengeful spirit lingering in her mind for one moment.

Fieldsie, her pal and secretary for ten years, who was in pictures with her in the old Sennett days, gives the credit to Carole's unusual perspective. She sees through to the core of things so quickly as to amaze you. What is more, she has the faculty of gauging her listeners, so that what she has to say is always interesting because it never is obvious, and always leaves room for your own intelligence to stretch out in.

She could be the most dramatic personality in Hollywood, if she wished. Carole has that flair for the dramatic which comes with a good "story mind." She would have made an excellent newspaper woman, because she knows what makes copy—what makes news. Or she could turn it to her own account in a publicity way and make the front page every week. If she wanted.

But she doesn't. It isn't in her makeup to fool people, and that's why Hollywood can't fool Carole Lombard.

Were You Born the Same Day as a Star?

Clark Gable	Feb. 1, 1901
Mary Carlisle	Feb. 3, 1914
Ben Lyon	Feb. 6, 1901
Buster Crabbe	Feb. 7, 1904
Lyle Talbot	Feb. 8, 1904
Ronald Colman	Feb. 9, 1891
Heather Angel	Feb. 9, 1909
Arline Judge	Feb. 12, 1912
Jean Muir	Feb. 13, 1911
John Barrymore	Feb. 15, 1882
Chester Morris	Feb. 16, 1902
Ramon Novarro	Feb. 16, 1899
Mary Brian	Feb. 17, 1909
Robert Young	Feb. 22, 1907
Franchot Tone	Feb. 27, 1906

—*Wide World*

Popularity plus! Gene Raymond, who has suddenly leaped to the front rank in popularity, finds himself buried under such heaps of mail that he can't possibly answer all the letters he receives. He tries hard though!

Dolores Del Rio Talks on Marriage

[*Continued from page* 15]

in for a quiet evening. If you have *also* planned for that, your disappointment is not severe enough to spoil your temper!

"And of course that applies to more important things. In my own life, after I had learned a valuable lesson from my troubles, I planned two major roads for my career to follow. One goes right, the other left. If I fail to be successful with my work on the screen, I have the road on the left to take."

"But your screen work *is* successful," I objected, thinking of *Du Barry, Flying Down to Rio, Bird of Paradise.*

"But no, I mean *successful as I have planned it!*" she replied. "Much remains to be done. Without a secondary plan, if what is before me on the screen does not satisfy me, I should be disappointed. But I have a secondary plan. A road to the left. And on that, I have worked *so* hard."

"AND that road?"

"The road to my home, my garden, my life as a human being. The life I share with Cedric Gibbons, my husband. If the screen, which has been kind to me, disappoints me at last, I shall turn down that other road with no regret.

"You may think it strange, but I cannot speak from my own experience when I advise girls what to do when they have that sad but—in youth especially—common experience in love, loss of the object of their affections. I am a Latin, reared under and instilled with the traditions of Old Mexico. But I admire and think so *very* wise the modern girl's attitude when she loses one man. A sweetheart comes to her and makes love. She falls deeply in love with him. If it does not turn out to be a smashing romance—she slaps on her little beret and goes out after a new interest, or a new job. Or maybe a new boy-friend!

"That is modern. That is *good.* In this fast-moving age one cannot stop to be heart-broken, or the world moves ahead and leaves one. In the old days a girl who lost a man was expected to mourn, to 'pine away.' The custom of 'rebounding' to another may be less romantic, but certainly less painful.

"In much the same way, the modern American girl does not remain a wallflower indefinitely, waiting for her Prince Charming to come to her. As often as not she goes to him. That, too, is a practical solution to the problems of an age of hurry.

"With this modern custom of the girl choosing for herself, regardless of her age or inexperience, rather than the old-fashioned way of abiding by her parents' or some other qualified advisor's decisions as to a proper mate, I heartily agree. Even if she does make a mistake—she will learn a great lesson—without bitterness. She is not made to reap the results of the mistake of another. When your heart prompts you, go ahead. Whether it will be a happy choice or not, *quien sabe*—who knows? But one is richer in knowledge.

"For the young, especially, choosing a mate must remain a trial-and-error process. And remember, it is usually the young who are interested in choosing mates. It is significant that youth makes no greater number of mistakes in its initial adventures in matrimony than older people.

"TELL me," I interrupted, "am I right in thinking your romance with Cedric was what we often call a 'whirlwind affair?'"

"It seems that it was not on Cedric's part. He had wanted to meet me for a long time. He was art director at the studio where I made *Trail of '98.* He loved me then, but did not dream he would ever have a chance to tell me so. But when we finally met socially—it was one night at a party at Marion Davies' house—I was free. He attracted me at once because he looked Latin. I thought

[*Continued on page* 73]

Do you tire easily ?

✓ no appetite
✓ losing weight
✓ nervous
✓ sleepless
✓ pale

then don't gamble with your body

Life insurance companies tell us that the gradual breakdown of the human body causes more deaths every year than disease germs

IF your physical let-down is caused by a lowered red-blood-cell and hemo-glo-bin content in the blood—then S.S.S. is waiting to help you . . . though, if you suspect an organic trouble, you will, of course, want to consult a physician or surgeon.

S.S.S. is not just a so-called tonic. It is a tonic specially designed to stimulate gastric secretions, and also has the mineral elements so very, very necessary in rebuilding the oxygen-carrying hemo-glo-bin of the blood.

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Picture Tips

An interesting backstage view during the making of *The Mighty Barnum*

NEW PICTURES

THE FIGHTING ROOKIE—Pretty dull stuff, with Jack La Rue as the rookie cop who becomes entangled with gangsters.★—*Mayfair.*

THE MARINES ARE COMING—William Haines and his difficulties as a cocky lieutenant forms the basis for this story of army life that is fair entertainment. Cast: Conrad Nagel, Armida, Hale Hamilton.★★—*Mascot.*

THE PERFECT CLUE—Crime picture with our hero doing a stretch for a crime he did not commit. Cast: David Manners, Dorothy Libaire, Skeets Gallagher, Betty Blythe.★★—*Majestic.*

FATHER BROWN—In which the genial priest turns detective and outwits a famous jewel thief. Cast: Paul Lukas, Gertrude Michael, Walter Connolly.★★★—*Paramount.*

IT'S A GIFT—Story of an impoverished grocer who moves his wife and two children to California to start an orange grove. This one is as funny as W. C. Fields can make it—and that's funny! Cast: Kathleen Howard, Julian Madison, Jean Rouverol.★★★—*Paramount.*

IN OLD SANTE FE—Good old western formula revolving around the stealing of a gold mine. Good work by Ken Maynard. Cast: Evalyn Knapp, George Hayes, H. B. Warner. ★★—*Mascot.*

THE CURTAIN FALLS—Story of domestic complications with a gruff old lady finding the solution. Cast: Henrietta Crosman, Dorothy Lee, Natalie Moorehead, William Bakewell. ★★—*Chesterfield.*

GRIDIRON FLASH—A football thriller plus an interesting love story. Cast: Eddie Quillan, Betty Furness, Edgar Kennedy, Grant Mitchell.★★★—*Radio.*

SCREEN BOOK'S OFFICIAL RATING
★★★★ Hit Picture . . ★★★ Good Show . . . ★★ Average Movie . . . ★ Mediocre Offering

STRANGE WIVES—An unsuspecting bachelor marries and then in moves a whole family of in-laws and the merriment starts. Cast: Roger Pryor, June Clayworth, Hugh O'Connell, Esther Ralston.★★★—*Universal.*

JEALOUSY—An up and coming young boxer falls in love and finds that romance and fighting won't mix. Good action story. Cast: George Murphy, Lee Ramage, Nancy Carroll, Donald Cook.★★—*Columbia.*

BABBIT—Sinclair Lewis' famous novel brought to the screen with some of the bitterness taken out of it, but well done all the same and well-worth the time of any movie-goer. Cast: Guy Kibbee, Aline MacMahon, Claire Dodd, Berton Churchill, Alan Hale, Maxine Doyle.★★★—*Warner.*

PREVIOUSLY REVIEWED

FORSAKING ALL OTHERS—A sparkling Joan Crawford-Clark Gable hit, with Robert Montgomery adding to the splendid success of this screen version of the famous stage play. Cast: Charles Butterworth, Billie Burke, Ted Healy. ★★★★—*Metro.*

BROADWAY BILL—Horse-racing story that actually is one of the finest pictures ever produced. Warner Baxter is the easy-going fellow who refuses to be pigeon-holed in his father-in-law's office and runs away from his wife to follow racing. The scenes are dramatic, tearful and comic all in one—and when the film is over the movie-goer feels as though he has been struck by a whirlwind. Splendid cast with Myrna Loy, Helen Vinson, Clarence Muse and Walter Connolly.★★★★—*Columbia.*

THE WHITE PARADE—Hospital background picture with Loretta Young giving the performance of her career in the rôle of the young nurse who decides between the love of a rich man and her career. Cast: Joyce Compton, Muriel Kirkland, Dorothy Wilson.★★★★—*Fox.*

GREAT EXPECTATIONS—Introducing the distinguished Henry Hull as the convict in this great work of Charles Dickens. Cast: Alan Hale, Phillips Holmes, Jane Wyatt.★★★★—*Universal.*

FLIRTATION WALK—Satisfactory musical in a military setting with Ruby Keeler and Dick Powell co-starred. Cast: Pat O'Brien, John Darrow, Guinn Williams.★★★—*Warner.*

ANNE OF GREEN GABLES — Somewhat weepy but charming little tale of an orphan girl adopted into a family which really wanted a boy. Cast: Anne Shirley, Tom Brown, O. P. Heggie and Helen Westley. ★★★—*Radio.*

LITTLE MINISTER — Dramatic, stirring drama concerning the love of a girl who disguises herself as a gypsy and a rural minister. One of Hepburn's best. Cast: Katharine Hepburn, John Beal, Lumsden Hare, Alan Hale. ★★★★—*Radio.*

THE CAPTAIN HATES THE SEA—All the action of this exciting picture takes board on ship. It is thrilling, human and humorous. Cast: John Gilbert, Walter Connolly, Helen Vinson, Tala Birell. ★★★★—*Columbia.*

EVELYN PRENTICE—Blackmail enters the life of a powerful attorney and his wife thinks herself guilty of a crime she did not commit. Not as fine as the last William Powell-Myrna Loy effort, but good.★★★—*Metro.*

ELINOR NORTON — Somewhat depressing story of the problems of a jealous, neurotic husband. Cast: Hugh Williams, Claire Trevor, Gilbert Roland, Norman Foster.★★—*Fox.*

HELL IN THE HEAVENS—Warner Baxter clicks again as the war ace who is afraid of his most dangerous enemy, a German pilot. Cast: Conchita Montenegro, Vince Barnett, Andy Devine.★★★—*Fox.*

WEDNESDAY'S CHILD—Study of the effect of divorce and re-marriage on a child. Cast: Edward Arnold, Karen Morley, Frankie Thomas. ★★★—*Radio.*

DANGEROUS CORNER—The audience turns detective in this story of thievery and suicide. Cast: Bruce Cabot, Conrad Nagel, Ian Keith. ★★★—*Radio.*

THE PAINTED VEIL—Garbo plays the rôle of the neglected wife of a young doctor, taking love from a younger man and finding it isn't satisfactory. Superbly done. Cast: Greta Garbo, Herbert Marshall, George Brent, Jean Hersholt.★★★★—*Metro.*

CARAVAN—Beautifully staged romance against a gypsy background. Cast: Loretta Young, Charles Boyer, Phillips Holmes.★★★★—*Fox.*

THE RICHEST GIRL IN THE WORLD—The old, old problem—can a rich girl find true love? Cast: Miriam Hopkins, Joel McCrea. ★★★—*Radio.*

DEATH ON THE DIAMOND—Tale of a player who knocks a home run but is killed before he can score. Exciting mystery. Cast: Madge Evans, Robert Young, Nat Pendleton.★★★—*Metro.*

To These Fine Pictures!

Now Showing at Neighborhood Theaters

THE best of the headliners now making their second runs in those little theaters just around the corner are—*The Gay Divorcée,* that spellbinding musical with Ginger Rogers and Fred Astaire . . . *Broadway Bill,* the swift dramatic story of horse-racing with Warner Baxter and Myrna Loy in topnotch form . . . *What Every Woman Knows,* a purely woman's picture with Helen Hayes in a beautiful rôle . . . *Pursuit of Happiness,* giving Francis Lederer his first good picture, with Joan Bennett opposite . . . *I Am a Thief,* a fine mystery picture with Ricardo Cortez, Mary Astor and Dudley Digges . . . *Chu Chin Chow,* the brilliant Gaumont-British tale of Ali Baba and his forty thieves, with Anna May Wong heading the cast . . . *Biography of a Bachelor Girl,* Ann Harding's newest, and an amusing affair with Edward Everett Horton and Bob Montgomery.

THE LAST GENTLEMAN—George Arliss is the whole show in this story of an old gentleman who has a fortune to give away and who also has a large flock of greedy relatives. What he does will surprise you.★★★★—*United Artists.*

WE LIVE AGAIN—One of the season's topnotch offerings, a magnificent screen effort based on Tolstoy's famous *Resurrection.*★★★★—*Twentieth Century.*

ROMANCE IN THE RAIN—Cinderella theme well done. Cast: Roger Pryor, Heather Angel. ★★★—*Universal.*

NELL GWYNN—How a beautiful lady brought headaches and heartaches to King Charles II. Spicy, exciting, well-done. Cast: Anna Neagle, Sir Cedric Hardwicke.★★★★—*United Artists.*

CAT'S PAW—Excellent comedy telling the story of a missionary's son who steps out into the world and becomes a politician. Cast: Harold Lloyd, Una Merkel.★★★★—*Fox.*

BELLE OF THE NINETIES—If you haven't seen this yet, you've really missed something. Mae West is better than ever in her newest and cleverest story of the gal whom men can't resist. Cast: Mae West, Roger Pryor, Johnny Mack Brown.★★★—*Paramount.*

LIGHTNING STRIKES TWICE—Farce-mystery tale of a playboy and his oddly-assorted friends. Cast: Ben Lyon, Thelma Todd, Pert Kelton, Laura Hope Crews, Skeets Gallagher.★★—*Radio.*

ROMANCE IN MANHATTAN—Exciting screen play about a handsome young foreigner who enters the country illegally and almost starves to death before he is given a helping hand by a generous-hearted girl. Human, convincing and featured by excellent acting. Cast: Ginger Rogers and Francis Lederer.★★★—*Radio.*

GIRL OF THE ISLANDS—Interesting travel picture with Steffi Duna scoring a hit as the heroine who is marooned with her skipper father on a cannibal island. Pictorially, very beautiful. Cast: Steffi Duna, Regis Toomey, George Lewis. ★★—*Radio.*

COLLEGE RHYTHM—Frothy but entertaining picture with an All-American football player who applies gridiron methods to the managing of a department store. Many fine tunes help make things interesting. Cast: Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Joe Penner. ★★★—*Paramount.*

FUGITIVE LADY—Plenty of excitement in this picture which deals with the wreck of a train and the escape of penitentiary-bound prisoners. Cast: Florence Rice, Neil Hamilton.★★—*Columbia.*

THE BRIDE AND THE BEST MAN—Satire on racketeers and gold-diggers, in which romance mixes with crime. Filled with fine comedy situations. Cast: Carole Lombard, Nat Pendleton, Chester Morris, Leo Carrillo, Sam Hardy.★★★—*Metro.*

CHEATING CHEATERS—Another jewel thief mystery, with two crooks posing as rich people and attempting to swindle each other. Henry Armetta, feverish Italian comic, walks off with the best scenes. Cast: Fay Wray, Caesar Romero, Hugh O'Connell, Henry Armetta. ★★—*Universal.*

ENTER MADAME—Excellent comedy drama woven around the life and loves of an opera singer. Cast: Cary Grant, Elissa Landi.★★★—*Paramount.*

THE FIREBIRD—Entertaining mystery centered around the philandering actor who is murdered. Cast: Ricardo Cortez, Anita Louise, Verree Teasdale.★★★—*Warner.*

THE LEMON DROP KID—Damon Runyan story with Lee Tracy in the rôle of the light-fingered race track swindler. Cast: Lee Tracy, Helen Mack, Minna Gombell.★★—*Paramount.*

I SELL ANYTHING—Story of a good-bad grafter who helps a glamorous lady grafter dispose of fake treasure. Cast: Pat O'Brien, Ann Dvorak, Claire Dodd, Roscoe Karns.★★—*Warner.*

GENTLEMEN ARE BORN—In which holes are punched in the theory that a college education helps one to lick the world. Entertainingly done. Cast: Ann Dvorak, Jean Muir, Franchot Tone, Ross Alexander, Nick Foran.★★★—*Warner.*

WITHOUT CHILDREN—Divorce theme that is mildly interesting. Cast: Dickie Moore, Cora Sue Collins, Evelyn Brent, Reginald Denny.★★—*Liberty.*

TRANSATLANTIC MERRY-GO-ROUND—Mystery, mirth and music pretty well jumbled, telling the story of a murder on an ocean liner. Cast: Gene Raymond, Nancy Carroll.★★—*Reliance.*

RETURN OF CHANDU—Blood-curdling mystery play with Bela Lugosi in the rôle of Chandu. Cast: Bela Lugosi, Maria Alba, Clara Kimball Young, Lucian Prival.★★★—*Principal.*

GIRL OF MY DREAMS—College life and romance amusingly portrayed. Cast: Arthur Lake, Sterling Holloway, Eddie Nugent, Creighton Chaney, Mary Carlisle, GiGi Parrish.★★—*Monogram.*

ST. LOUIS KID—Comedy, romance and melodrama in the life of a truck driver. Cast: James Cagney, Patricia Ellis, Allen Jenkins.★★★—*Warner.*

KENTUCKY KERNELS—A smash hit for Wheeler and Woolsey, with the comedy pair as out of work magicians in an insane plot. Cast: Robert Woolsey, Bert Wheeler, Mary Carlisle, Spanky McFarland.★★★★—*Radio.*

A SUCCESSFUL FAILURE—Story of a newspaperman who makes good despite his heckling wife. Cast: William Collier, Sr., Russell Hopton, Lucille Gleason, Gloria Shea.★★—*Monogram.*

GREEN EYES—Murder at a costume ball, with clever situations for detective work. Cast: Shirley Grey, Charles Starrett, Claude Gillingwater. ★★—*Chesterfield.*

LIMEHOUSE BLUES—Fog and murder in the alleyways of Limehouse, London. Somewhat trite and unconvincing mystery. Cast: George Raft, Anna Mae Wong, Jean Parker, Kent Taylor.★★—*Paramount.*

SCREEN BOOK Reviews are the best guide to fine entertainment.

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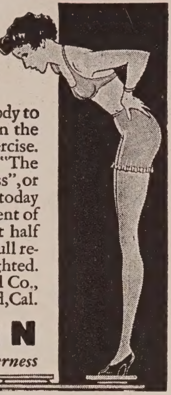

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Gray Hair

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You can now make at home a better gray hair remedy than you can buy by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained.

Barbo imparts color to streaked, faded or gray hair, making it soft and glossy. It will not color the scalp, is not sticky or greasy and does not rub off.

Why Hollywood Turned Down Myrna Loy!

[*Continued from page* 31]

most fascinating woman on the screen."

The girl with the red hair finished her lunch and rose to leave. "Well, I hope you succeed in meeting Miss Loy," she said in parting.

And it was not until some time later that the young man learned that his unknown luncheon companion had been none other than Myrna Loy herself.

Since Myrna has thrown off the shackles which linked her with Oriental *houris* and unscrupulous ladies who were not averse to putting poison in the soup, she is now more readily recognized. For the glamorous young sophisticates she is now portraying on the screen are very much like the *real* Myrna Loy.

Why She Avoids Crowds

HOLLYWOOD, however, doesn't see much of Myrna. She doesn't frequent the stay-up-late spots. That is not because she is a recluse or is shy about mingling with her public.

"I don't go to night clubs because they bore me," she says quite honestly. "Everybody always seems to be working so hard to have a good time. I enjoy myself more when I go to a party at someone's home."

Between pictures, she usually goes to the mountains, to Pebble Beach or to San Francisco. She is probably the only star in pictures who has never been to New York.

She adores clothes and her favorite colors, next to black and white, are brown with green, and a warm shade of yellow. A psychologist once told her that she ought to dress to emphasize the splendor of her personality. She promptly went out and bought herself a red evening gown—but never had the nerve to wear it.

She hasn't a superstition to her name although she admits that there was a time when she shied at walking under ladders and breaking bread with thirteen pairs of knees under a table—even as you and I. But being a very sensible young woman she decided that such superstitions were just so much excess cargo for a girl who wanted to get somewhere so she tossed 'em overboard.

Myrna's One Great Fear

THE one fear she has not been able to conquer is a fear of height. She thinks that was brought on by an experience which she once had while working on location. A cameraman had the bright idea of taking a still picture of her standing on the edge of a narrow shelf of rock which jutted out over a canyon. She made the mistake of looking down, some thousands of feet, and got so dizzy that she had to crawl back on her hands and knees to keep from falling into the abyss.

She has a weakness for window shopping, red hot Mexican dishes, shower baths, Mickey Mouse, and the smell of new-mown hay. But she can't stand radio crooners!

Now that Myrna has become Hollywood's Number One Glamour Girl, naturally everyone is curious to know how this gorgeous creature has escaped marriage. I asked her.

"Do we really have to go into that?" she countered.

I assured her that we did; that ten million movie fans wanted the answer.

Not Interested In Romance

"WELL, one reason is that I'm old-fashioned enough to regard marriage as something that should not be entered into casually," she said. "It just wouldn't be possible for me to take the attitude: 'Oh, well, if it doesn't turn out successfully I could get a divorce.'

"Another reason why I have not married is that I am one of those perverse creatures who has a positive talent for falling in love with the wrong man. I mean someone whom I have sense enough to know would be temperamentally unsuited to me.

"You know you can't always blend romance and common sense. For example, a gay, bacchanalian marriage such as the characters which Bill Powell and I portrayed in *The Thin Man* appeals to my romantic side. But I have enough common sense to know that such a marriage would not work out successfully in real life; at least not for me. You see I really enjoy working and I doubt if I could be happy for long if I weren't working or accomplishing something.

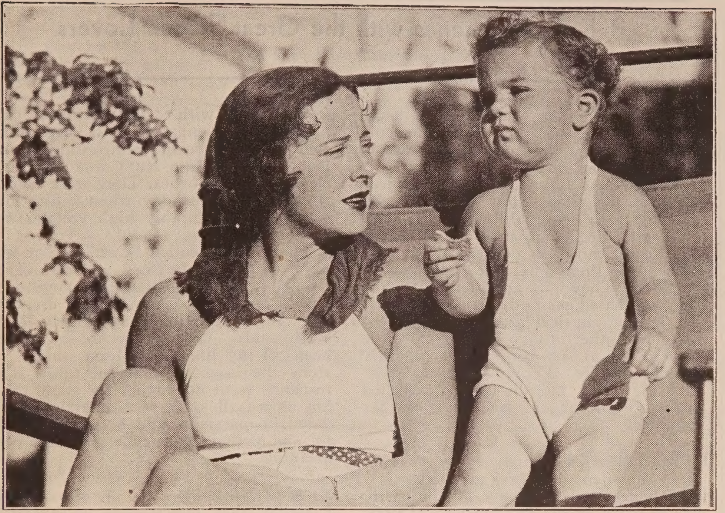
"I feel that the woman who makes a success of marriage must regard it as a full time job. Trying to combine a career—and particularly a screen career—with marriage is too much of a gamble. In some cases it works out successfully but more often it fails. I believe that romance should have a place in everyone's life but if you happen to be a working girl like I am you can't let it be paramount in your life for romance and work just don't synchronize."

That at least is Myrna's story. But girls in Hollywood have been known to change their minds. So don't count on Myrna's remaining a spinster indefinitely.

THE FAN CLUB REGISTER

Want to Join an Official, Endorsed Movie Club? Use this Free Service

All of the important movie fan clubs have now enrolled with *The Fan Club Register*, enabling readers of SCREEN BOOK to secure accurate information about these organizations, their membership, initiation fees, and annual dues. If you wish to become a member of one of these clubs, write today to *The Fan Club Register*, SCREEN BOOK Magazine, 305 Baine Studio Bldg., 6605 Hollywood Boulevard, enclosing a self-addressed, stamped envelope for reply. Presidents of movie fan clubs are requested to send news of their organizations to the *Register* regularly.



—*Wide World*

He's one of Hollywood's most handsome babies now, and one of these days he'll be a dashing screen star. Mrs. Richard Arlen expects great things from her son, Gary

Dolores Del Rio Talks on Marriage

[*Continued from page* 69]

he might be one of my own people. So I asked him if he were Spanish. He laughed and said he was Irish but many Irishmen had quite a bit of Spanish blood in them.

"We liked each other at once, and when I went away from Hollywood for a brief rest he came to visit me. He told me about loving me from the very first, and I knew then that I loved him too, and told him so. When he left we were engaged and a short time later, we were married at the quaint, beautiful little mission church at Santa Barbara."

"What do you consider the chief essential in holding a husband? Or, to put it more politely, in making a marriage successful?" I asked.

"The *chief* essential? It is hard to select any one thing, and yet perhaps the most important factor, as I see it, is a continuance of the courtship *after* marriage. It might be simpler to say it in this way: The same things that win a husband will *keep* him. The same things that win a wife will keep her. If only married people would realize that now-a-days, the marriage ceremony does *not* end matters, and give a legal possession about which there is no more worry, to preserve which there need be no more effort!

"So my advice would be, continue after marriage the relationship which culminated in marriage. The same tact, considerateness, *romance*. Do not let romance die. Do not take each other for granted. Do not become too matter-of-fact.

"APART from that, cultivate new bonds of attachment between yourself and your mate. And whatever career you may be following, remember pride in marital success is finer, more worthy, than the sensitive self-pride, which often does so much to mar happiness. Take pride in the task of becoming an efficient home-maker. It is in itself a great, a worthy career. Live within your income, if it is humanly possible to do so, and do not go into debt. Do not recklessly buy on the instalment plan and so enter a morass of danger and worry. Go without, rather than do that. I have seen what debt can do to marriage. Even my fan mail keeps reiterating the tragic story of people who go into debt, not because of stern necessity, but because it is 'so easy to have things that way.'"

"AND how do you feel about motherhood?" I prompted.

"For myself, when I am ready to have a baby I will be willing to give up all else and devote myself to maternity. One should accept motherhood as a trust that involves big responsibilities. A baby is worth any mother's complete concentration, isn't it? It brings a new complication into the domestic life between man and woman, one that does not always, as the fairy tales have it, result in a closer bond. But it should, and the intelligent, thoughtful care that makes marriages successful over a sufficient period of time should also make parenthood successful.

"That, after all, is the secret of—how did you ask that question? Winning a husband and holding him? The secret is to make a definite, delightful *task* of it, and to take pride in doing that task well. How well you succeed is more often not so much a test of the institutions of love and marriage as a test of yourself, and your own intelligence, courage and moral fiber."

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Behind the Scenes with the Great Screen Lovers

[*Continued from page 39*]

instead, "Come on, kid, act as though you didn't hate me!" To which the reply would be: "You big sap, I couldn't waste enough feeling on you to *hate* you!"

Yet I knew intimately one oft-paired team of the silent films who cordially detested each other, although they were very realistic about their love scenes. The secret came out one day when they patched up their differences and became engaged. They both admitted that while they had hated each other at other times, the strong physical attraction they felt for one another in love scenes before the camera had at last drawn them together in off-stage life. Perhaps you can guess that in a few months they quarrelled again and never did face the preacher together!

THE difference between love-making in the silent film days and today is a great increase in realism. This is partly due to voice, partly to education of audiences to a point at which nothing but realism is accepted. That means that the folk who make love for your entertainment and vicarious thrilling on the screen must themselves feel the emotions they create in you, at least *while* they're in that embrace, you're watching!

Clark Gable, for instance, is not only tremendously popular with his fans, but with the screen's most famous stars and leading ladies. Why? Because he has yet to play opposite a woman who had any difficulty in responding freely and as warmly as the script required, to his cinematic love-making. George Brent is another excellent example. And his name suggests another fact that helps prove our contention. Think back over the many, many times screen lovers have fallen in love with each other in real life, have become engaged, and often married! Brent became Ruth Chatterton's leading man while Ruth was still married to Ralph Forbes. They were merely friendly until one day when a film love scene of considerably high voltage was enacted.

The director called "Cut!" That was fine, Miss Chatterton! Good work, Brent!" And Ruth stood starry-eyed before Brent, who was smiling down at her. Both were breathing quickly. Then Ruth said: "Where — where have you been all my life?" At least, that's the story the boys on that set told! The romance went no farther for some time, but as we all know it ultimately culminated in marriage, and her little jest at the end of their love scene took on a new meaning.

IT'S a well-known fact in inner movie circles that newly-weds—particularly the younger, less experienced ones—are not effective in screen love scenes unless playing opposite each other. And it is also an axiom among producers, directors and casting officials that most pairs of screen idols who have been married long enough to be somewhat bored by their relationship should never be paired in a cast when convincing, high-powered love-making is expected.

Jealousy! There is plenty of it, particularly when both parties to a marriage are screen players and understand what real cinematic emotions may be while the camera grinds, and how the emotion cultivated for art's sake may linger for its own. Not long ago I watched a woman star who had just finished a long, hard picture of her own,

Hey there, wake up! Carol Ann, Wallace Beery's adopted daughter helps her dad study his script on the set of *The Mighty Barnum*. You ought to know, however, that Wally wasn't too sleepy to make this picture one of the best of his entire career spending day after day on the set where her husband was making cinematic love to another film charmer. That girl star was supposed to be in need of rest between pictures, but she elected to spend dull, uncomfortable days beside the set in dark, stuffy stages so her husband might turn to *her* after those love scenes with another woman. She trusted him, of course. That couple is much in love! But she knew how real, and hence how dangerous, movie love must be to satisfy the director and ultimately, the audience that watches and thrills to it.

Naturally, it would be unfair to mention names in this connection. But in a wide experience and acquaintance with stars, I've known very few who were in love with another star without being momentarily jealous. Jealous, at least, until a given picture was finished and thereby a script romance broken up.

STARS have many ways of "getting in the mood for love scenes." Most of them try to get acquainted as soon as possible, in case they have not played together before. With no intention but to help themselves and each other, they become tender and loving when circumstances permit, sometimes for several days before their principal love scenes are to be taken. Often they discuss these scenes, and at the same time, their own ideas on love.

Usually a director lets two experienced players work out their own problems of preparation for tender scenes in films. Occasionally, however, he tries artifices of his own. One director I know often goes around peddling "secrets" he has conjured up himself—confides to the leading lady that the hero always has admired her, and so on! And when they fail to "warm up to each other," or seem to feel some slight barrier of coldness before the time for filming important love scenes approaches, many directors go into a huddle with them to try to iron out the difficulties by reason and argument!

So—don't let even your best friend tell you that movie love scenes don't thrill the love-makers *at least as greatly* as they thrill you hand-holders out there in the dark theater!

Let's Go Domestic

[*Continued from page* 51]

Frozen Brandy Pudding

BEAT 3 egg yolks until they are thick and lemon colored. Add gradually, beating constantly 6 tablespoons of powdered sugar and 4 tablespoonfuls of brandy. Fold in the stiffly beaten whites of 3 eggs and ½ cup of whipped cream. Freeze in a tray of an automatic refrigerator or pack in a covered mold or can and cover with ice and salt for 3 hours. Serve with thin slices of fruit cake or steamed pudding.

A simple steamed pudding, such as the one for which we gave a recipe last month, becomes a gala dish when reheated and served with hard sauce flavored with Sherry or Madeira—i. e. "Sabayon Sauce," to a French cook, my dears!

Chicken A La Newburg

CUT up 2½ cupfuls of cold cooked chicken. Melt 3 tablespoons of butter or chicken fat. Add an equal quantity of flour and blend. Then add slowly 1½ cups undiluted evaporated milk and salt, pepper and nutmeg to taste. Cook for 3 minutes stirring constantly. When thick add the chicken, ½ cup of sherry and the beaten yolks of 3 eggs. Blend and serve at once in toasted bread cases.

Toasted Bread Cases

REMOVE the crusts from a loaf of white bread. Cut loaf in rather thick cross-wise slices. Cut the center from each slice with a large-sized biscuit cutter. Brush bread with melted butter or chicken fat on all but bottom side and toast in a slow oven until golden brown. Place one slice each on a serving plate and fill hollowed out portion with a creamed mixture or Chicken à La Newburg.

For a sumptious "party dish," costing only a family-fare price try:—

Hollywood Veal

BROWN 1½ lbs. cubed veal in 3 tablespoons melted shortening. Add ½ cup finely chopped onion and one tiny slice of garlic. Cook 5 minutes. Then add 4 tablespoons flour, ½ cup water, ¾ cups white wine, 1 bouillon cube, one number 2 can tomatoes, a bit of bay leaf, 2 tablespoons minced parsley, 5 peppercorns, and salt to taste. Cook over a very low flame, or bake in a covered pot in a slow oven for 2 hours. Add a 2-ounce can of mushrooms, if you happen to have them, and serve over rice cooked in boiling salted water.

But one of the best of all the wine dishes which we have made is Wine Cake. You may have the recipe free, by writing for it. Address Grace Ellis, 529 South 7st St., Minneapolis, Minnesota. And don't forget to enclose a stamped, self-addressed envelope.

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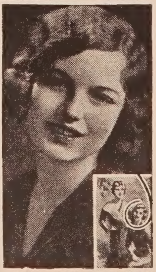
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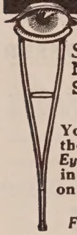

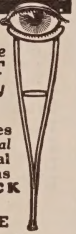

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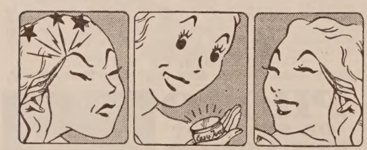

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Screen Book's Critics Look At The New Pictures

[*Continued from page* 53]

Sweet Adeline

IRENE DUNNE IN FINE MUSICAL

IF YOU like the color and leisurely tempo of the '90's served up to you in musical form, exceptionally well served at that, you'll enjoy this tuneful film starring Irene Dunne. The story is even slighter than the usual musical comedy, dealing with the rise of a beer garden singer to a musical stage star through a series of inconsequential steps not much obstructed by dramatic obstacles. Miss Dunne, of course, is the singer, scoring heavily with voice and acting; Joseph Cawthorne is the garden impresario and Donald Wood the hero, whose songs written to his beloved bring her fame, as she brings fame in turn to the songs. Louis Calhern is the villain, typically musical-comedy style; Phil Regan is excellent as Miss Dunne's singing partner. Noah Beery appears briefly to warble some dungeon-deep basso notes, and the pair in Spanish rôles, Winifred Shaw and Don Alvarado, do excellent work. Louis, of course, is after Irene, while Winifred tries to vamp Donald. There is the usual lover's misunderstanding, Irene's recognition and success, reunion, and the happy ending, all evolved casually between big ensemble numbers of real merit, and much singing. Nydia Westman scores as Irene's sister, contributing excellent comedy, and Dorothy Dare is very appealing.

The tunes do not register great hits individually, but as a whole are very effective. It's in general a very *musical* musical, well staged and amusing as to dialogue and old-time setting. Rating—★★★—*Warner.*

David Copperfield

ANOTHER OLD CLASSIC COMES TO THE SCREEN

WITH one of the really great casts ever assembled in one picture, the beloved work of Charles Dickens, *David Copperfield,* comes to the screen in a blaze of glory. This, as you may know, follows very closely the life of Dickens himself, and from start to finish the picture is filled with drama, romance and pathos. The costuming is particularly typical of that bygone day and the settings are unusually elaborate. Cast: Lionel Barrymore, Frank Laughton, W. C. Fields, Madge Evans, Edna May Oliver, Elizabeth Allan, Maureen O'Sullivan, Roland Young, Basil Rathbone, Herbert Mundin, Florine McKinney and many others.

To this critic the highspots of the picture are found in the comedy work of W. C. Fields as Mr. Micawber and the unusually sensitive performance of little Freddie Bartholomew. Rating—★★★★—*Metro.*

Little Men

ANOTHER LOUISA M. ALCOTT OFFERING

CAPITALIZING on the tremendous success of Katharine Hepburn's *Little Women,* this second in the series of Louisa M. Alcott's stories is bound to attract attention. The theme begins with the Professor and Jo of *Little Women* after they marry and found a boy's school. Although this picture is not nearly as finished as the first of the series in which Hepburn appeared, it nevertheless has many good points and individual performances in the strong cast are excellent. Cast: Erin O'Brien Moore, Ralph Morgan, Frankie Darro, Dickie Moore, Cora Sue Collins, Junior Durkin, Tad Alexander and Phyllis Fraser.

Threat of censorship which hasn't lessened in past months makes the majority of Hollywood pictures of the classic vintage. Yet, you may be among those who enjoy film versions of famous works. If such is the case, you will find entertainment here. Take grandma. Rating—★★★—*Mascot.*

The County Chairman

WILL ROGERS JUST CAN'T DO A POOR ONE

THIS time Will Rogers is a politician and if there is any rôle that fits him more like a glove this reviewer can't think what it would be. You may have read George Ade's popular book by the same title, and if so you will appreciate all the more Will Rogers' performance as the fire-eating old political lion. As usual, there is romance in the picture, ably portrayed by Evelyn Venable and Kent Taylor. Cast: Will Rogers, in addition to those mentioned above, Louise Dresser, Stepin Fetchit, Mickey Rooney and Berton Churchill.

Many is the time Will Rogers has been urged to go into politics, but aside from his newspaper writings he shuns it completely. If Will could be as good a politician as he is an actor in this picture, the country needs him. Rating—★★★★—*Fox.*

Announcing the Contest Winners

Two cash prizes for clever limerick last lines are awarded to SCREEN BOOK readers this month. Mrs. Corinne B. Riley, 29 Haynsworth St., Sumter, South Carolina, captures one award for her conclusion to the Joe E. Brown limerick. Miss Sarah McGuire, 1529 South 25th St., Omaha, Neb., wins the other prize for her last line to the Bing Crosby rhyme.

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If you wish to escape cupid's dart,
To care for Joe Brown never start.
For the size of his mouth
From the North to the South
Gives one a swell view of his heart!

THE CROONING CHAMP

When Crosby gets out 'neath the moon
In May or November or June,
Though he's far from a bore,
The girls all implore,
"Don't sing any more or we'll swoon!"

SCREEN BOOK'S LOWDOWN CHART

Questions	Sylvia Sidney	Maureen O'Sullivan	Rochelle Hudson
Age?	24	23	20
Birthplace?	New York City	Boyle, Ireland	Claremore, Okla.
Real name?	Sophie Sidney	Maureen O'Sullivan	Rochelle Hudson
Nickname?	"Silly", "Funny Face"	None	"Shelley"
Brothers and sisters?	None	None	None
Married or single?	Single	Single	Single
Number of marriages?	None	None	None
Husband's name and profession?		None	
Best friend?	Genevieve Williams	Johnny Farrell, P. G. Wodehouse	Mother
Began career?	Theatre Guild	"Discovered" by Borzage and John McCormack	At age of thirteen
How long in Hollywood?	4 years	4 years	8 years
Studio address?	Paramount	M-G-M	Fox Studio
Lives in?	House	Spanish bungalow	House
Servants?	Three	One	One
Cars?	Lincoln	One	Two
Musical instruments played?	None	Piano	Piano
Favorite sports?	Horseback riding	Tennis, riding	Swimming
Hobby?	Crocheting	Poetry	Hooked rugs
Favorite food?	Liverwurst sandwiches with onions	Avocado salad	Spaghetti
Favorite color?	Brown	Green	Blue
What do you dislike most?	Butter	Insincerity	Foggy days
Color hair?	Brown	Dark brown	Dark brown
Color eyes?	Hazel	Irish blue	Blue
Color lipstick?	Medium	Natural	Quite dark
Color nailpolish?	None	Natural	Dark red
Size gloves?	6¼	6	5¾
Size shoes?	5A	5	5A
Height?	5 ft. 3 in.	5 ft. 3½ in.	5 ft. 3 in.
Weight?	100 lbs.	112 lbs.	102 lbs.
Bust measure?	34 in.	32½ in.	32 in.
Waist measure?	21 in.	26½ in.	24 in.
Hip measure?	35 in.	35 in.	34 in.
What do you sleep in?	Nightgown in winter, nothing in summer	Sleeping garments	Refuse to say
Latest picture?	"Behold My Wife"	"Hideout"	"The Mighty Barnum"
College?	None		None
Nationality?	American	Irish	American
Pets?	2 Dobermann Pincher dogs	Dog	None

Editor's Note: Lowdown charts on the following have been published in previous issues: Katharine Hepburn, Claudette Colbert, Norma Shearer, Margaret Sullavan, Carole Lombard, Dolores Del Rio, Janet Gaynor, Fay Wray, Glenda Farrell, Adrienne Ames, Alice White, Madge Evans, Grace Moore, Jean Parker and Joan Crawford. Back numbers containing these charts may be secured by sending ten cents in coin or stamps to the Lowdown Chart Editor, SCREEN BOOK, Paramount Bldg., 1501 Broadway, New York City.

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WHAT plan should I follow in getting a successful reply to a letter written to Janet Gaynor or Ginger Rogers?—*Edith Miller, La Follette, Tennessee.*

Because the stars receive more mail than they can possibly answer alone, they employ secretaries who sort it out and answer most of it. The stars usually read all the mail, but answer only the most important, interesting, or unusual letters. Therefore, if you want to make certain of a reply, you should make your letter unusual enough to attract attention.

Would appreciate reading on your information page more about Margaret Sullavan. Where is she from, what is her age, nationality, color of eyes and hair, and her height and weight? I saw her last picture four times, and I think she is a wonder.—*An Admirer, Washington, D. C.*

Margaret Sullavan was born in Norfolk, Virginia, on May 16, 1911, so she is just twenty-three years old. Her height is five feet, two and one-half inches, and her weight is one hundred and nine pounds. She has grey eyes and medium brown hair.

What ever happened to little Davy Lee, the child actor who played with Al Jolson? Was Shirley Temple ever with the Meighlan Kiddies.—*Dana Fleming, Los Angeles, California.*

Davy has been taking time out from pictures in order to grow up. He is temporarily out of film work now while he completes his education. Yes, Shirley Temple received her start as a Meighlan Kiddie.

Over which eye does Spencer Tracy tip his hat?—*Neva Winnup, Weston, Ohio.*

Both on the screen and in real life, Spencer Tracy wears his hat tipped over the left eye.

Please tell me the address of Kay Francis. Is she considered the best-dressed woman in Hollywood?—*L. Burke, East Boston, Mass.*

You can reach Kay Francis by writing in care of Warner Brothers-First National Studio, Burbank, California. She is generally considered one of the best dressed women in Hollywood, although of course everyone does not agree on this.

Does the Army and Navy get paid for acting in the movies? Does the government get paid? Do the enlisted men themselves get paid for their work?—*Margaret Ginsberg, New York, N. Y.*

The Army and the Navy receive no compensation for co-operation with the movies. Neither the government nor the men themselves are paid at all. Any expense incurred by the government while assisting the studios is compensated by the good-will and publicity received in return.

Is the present May Robson of screen fame the same May Robson who played on the stage in the early nineties?—*John Callahan, Veterans Administration Home, Virginia.*

Yes, May Robson was very prominent in stage work in the nineties. Miss Robson recently celebrated her fifty-first anniversary on the stage and screen. She not only holds the distinction of being the most experienced player in filmdom, but also she is Hollywood's only great-grandmother.

I am a great admirer of Janet Gaynor, and would appreciate it very much if you would answer the following questions about her. Is her real name Janet Gaynor? How many servants and maids has she?—*Muriel Matson, Seattle, Washington.*

Janet Gaynor's real name is very similar to her screen name. In real life she is known as Laura Gainer. She employs three servants, one of them a maid.

Does it ever snow in the Toluca Lake district, and if so, in what month? Where can I get a picture of Jackie Coogan?—*Edwina Cummings, New Orleans, La.*

Snow is a very rare phenomenon in Toluca Lake, and snowfalls have occurred there only once or twice in history. You can get Jackie Coogan's autographed portrait by sending a quarter to Paramount Studio, 5451 Marathon Street, Hollywood, California.

I am writing to find out if it was really Robert Young pitching in that ball game in *Death On The Diamond.* Can he play baseball as well as he did in that picture?—*Eleanor M. Hadun, Sea Isle City, New Jersey.*

Yes, Robert Young did his own pitch-

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Doris Jean will be glad to answer your questions, personally, but please do not send more than three at a time, and please enclose a stamped, self-addressed envelope (U. S. postage only). She cannot, however, answer questions concerning religion, the subject of getting jobs or assist in securing autographed portraits. Address your letter to Doris Jean, SCREEN BOOK Magazine, 6605 Hollywood Blvd., Hollywood, Calif.

ing in *Death on the Diamond.* He never uses a double if he can avoid it. He really plays a very good game of baseball, as he has had considerable experience on prep school and college teams.

How did Jimmy Dunn get into the movies? Was it by stage play, and if so, what was the play? If not, who discovered him?—*Ethel R. Blake, Woodbury, New Jersey.*

James Dunn did some bit parts in the movies when he was hardly out of school, but he really entered into picture work after several seasons on the stage. His best known part on the stage was in *Sweet Adeline.*

What is Randolph Scott's latest picture? Is he going to make any more pictures soon? Where can I get an autographed picture?—*Bobbe Greathouse, San Antonio, Texas.*

Randolph Scott's latest released picture is *Code of the West.* The title of his next has not yet been announced, but it will probably be selected soon. Watch SCREEN BOOK for further news. You can get Randolph's photo at Paramount Studio.

Is Henry Hull married? If so, to whom? Has he any children? Where does he live?—*Mary B. Peterson, Superior, Arizona.*

Yes, Henry Hull is married to Juliet Van Wyck Fremont, grand-daughter of General Fremont of historical fame. They have three children, Henry, Shelley, and Joan Hull. The Hull family maintain three residences, one in Hollywood, one in New York, and one in Connecticut.

Are there many Canadian stars in Hollywood? Name some of them.—*J. Ramaneau, Montreal, Canada.*

Yes, there are quite a few Canadians in Hollywood. Among them are Fifi D'Orsay, Ruby Keeler, David Manners, Mary Pickford, Marie Prevost, Ned Sparks and Fay Wray.

You will settle a rather heated argument if you will tell us the real color of Sylvia Sidney's eyes. Thank you.—*O. R. and J. S., Charlottesville, Virginia.*

Sylvia's eyes are a blue-green color, but they appear almost pure blue because she tints her eyebrows a light blue color.

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28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
33x6.00-21	3.65	1.25
31x6.50-19	3.60	1.35
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33x4½	3.45	1.15
34x4½	3.45	1.15
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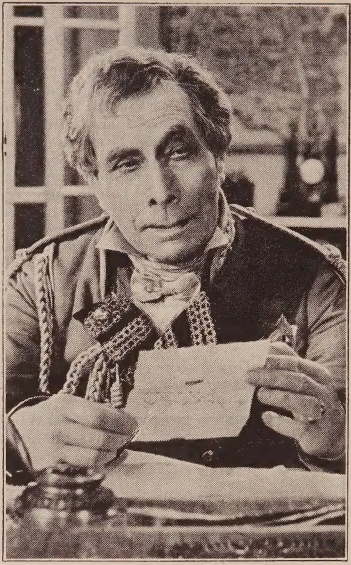

George Arliss has just returned from England where he completed his latest great picture, *The Iron Duke*, for *Gaumont-British*. Critics rate his performance in this picture as one of the popular veteran's best

Hollywood Sets the Standard for Love

[*Continued from page* 17]

Marshall and Howard anticipate a change in the feminine mind. They represent strength plus gentleness. They are repressed lovers who make love casually to the humor-minded, cosmopolitan woman of today.

Gable is by no means deposed, but he is beginning to share his throne with these new lovers. Women in this NRA Era still want physical protection, but they also want a spiritual compatibility, an understanding hiding under glib and bantering phrases. And occasional sensitive response to moods of desperation and yearning and confusion.

Women, contrary to popular notions, generally know what they want. It may not have definition in their minds. They may have to be told *what it is* that they want! But they recognize it when they find it.

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Watch March SCREEN BOOK for a gala parade of the new and brilliant spring frocks modeled by Hollywood favorites. In addition, SCREEN BOOK'S fashion expert, Jane Carroll, will offer patterns of the most outstanding spring ensembles.

The Hollywood Lowdown

[*Continued from page* 11]

Joe's New Title

JOE E. BROWN has acquired a new off-screen name. They call him "The "The Perpetual Sophomore." Joe is keenly interested in the football eleven at the University of California and sits on the bench at all of their games. Incidentally, if you should drop over to Joe's house of an evening you'd find the place running over with football heroes. Joe has practically adopted Mike Frankovich, who has been living with the Brown family for several years.

Funny Signs

DIRECTLY across the street from the executive building at Paramount studios there is a shop on which a sign reads: "Gable's Beauty Salon." Just around the corner reads another sign: "Harlow's Silver Rail." Of course, neither Jean nor Clark have anything to do with these enterprises, but it would seem more fitting if Jean ran the beauty shop and Clark the beer joint.

Doug Still Popular

AT THE Legion stadium fights the other evening the crowd yelled long and loudly for Doug Fairbanks, Sr., to take a bow. Although Doug didn't get up in the ring, it surprised him speechless to hear the plaudits of his old admirers after so long an absence. As a result he is planning on making another picture here in America very soon.

Too Good to Keep

HERE is a little story that is too good to keep under the hat. Shortly after the director, Frank Capra, had completed *It Happened One Night* and the picture was breaking records all over the country, the studio's big boss decided to show his gratitude in a substantial manner. He sent for Mrs. Frank Capra and confided that he would like to make Frank a little present, and sounded her out as to how he would like a racing motor boat.

The truth is that Mrs. Capra doesn't particularly care for ocean riding so she is said to have suggested that Frank would prefer a new car.

"Okay," said the boss. "Go out and get a good new car and send me the bill."

She did, so the story goes, and that brand new Isotta that glistens outside Columbia studios is the little thing Mrs. Capra picked up on her shopping tour.

A New Favorite

GEORGE MURPHY, Hollywood's current sensation, is the son of the late Mike Murphy, famed athletic trainer. George was born while Mike was at Yale, coaching and training football elevens. As a baby, he was the unofficial mascot of the Yale athletes.

A New Record

JOHN BLYSTONE, Fox director, holds one record in pictures. He has directed sixty film productions and sixty of them for the same studio—Fox.

All in the Family

ONE of the few mother and son combinations in pictures is that of Mary Forbes, a sterling character actress, and her son, Ralph Forbes. In the near future there will be a father and daughter combination—Will Rogers and Mary. Then, of course, there is also Noah Beery and his son.

Gate Crasher Reforms

TAMMANY YOUNG, the famous "gate crasher," has reformed since W. C. Fields adopted him as his "stooge" and demanded that Tam appear in every picture he makes.

The reformation of Tammany is so complete that he actually buys tickets for his Hollywood entertainment.

Skipworth's Finances

ALISON SKIPWORTH has no faith in banks as far as handling her money is concerned. Her substantial pay check is weekly turned into currency and goes into a safety deposit vault in a Hollywood vault. She prefers to do business on a cash basis and thinks that checks are a nuisance.

Powell's Idea of Fun

THE postman hikes on his day off and Dick Powell, home from a hard day at the studio, loves to turn on his radio and do a little singing with it. In fact, his radio has an extension in every room, including the bath room!

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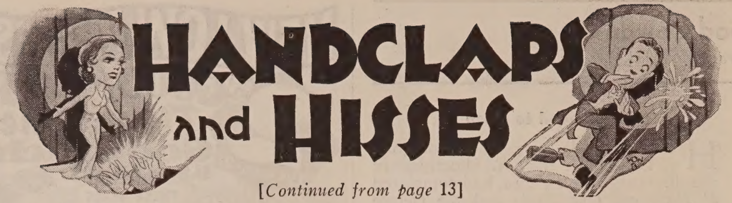


[*Continued from page* 13]

while we do we will admire her deeply for her ability, personality and charm. in *Mrs. Wiggs of the Cabbage Patch* Miss Lord has won new glory. An old trouper on the legitimate stage, she is brand new on the screen, and we welcome her!—**Annette Victorin, 2109 S. 58th Ave., Cicero, Ill.**

$1.00 Letter
"Lady of Distinction"

I PAUSE to pay reverential tribute to a well-bred lady of social distinction—one who has enraptured and animated the hearts of thousands of people. In my estimation, Jean Harlow has attained her destination—the top of the ladder. Since the first picture in which she played up to the present, Miss Harlow has stood in the front rank of her profession. She is one of Hollywood's few first-class actresses.—**Sarah F. Perdue, 613 Walnut Ave., Waynesboro, Va.**

"Jean Harlow has attained her destination—the top of the ladder"

$1.00 Letter
Tribute to Fay Wray

I WAS delighted to see an article on Fay Wray in a recent issue of SCREEN BOOK. It seems to me that Miss Wray never receives credit for her fine acting. In my opinion, she is the most mis-cast actress in Hollywood. Whenever producers need a person to look frightened, Miss Wray gets the job no matter what kind of picture it is. But now that this beautiful and talented actress is appearing in pictures worthy of her ability—*Affairs of Cellini* and *Viva Villa*—watch her climb to the top.—**Cecil Mullen, 316 Cottage St., Waterloo, Iowa.**

"When producers need a person to look frightened, Miss Wray gets the job"

$1.00 Letter
The Great Actress

I AM one of thousands who admire that great actress, Ann Harding. Seeing Ann Harding is like reading a great book; while seeing some of the other so-called matinee idols is like reading a cheap "love thriller."—**Arthur Burden, 638 South 2nd East, Brigham, Utah.**

$1.00 Letter
Title Change Headache

WHAT'S the idea of this constant title-changing? I haven't been able to comprehend it. They say that it's for box office purposes, yet to me this hardly seems plausible. It would seem that if more concentration was put on stories for stars and less on titles, we'd have better pictures and clearer heads. To say nothing of printer's ink that would be saved.—**Louise V. Williams, 1007 W. Grace St., Richmond, Va.**

Frequently titles are changed because of a conflict with some previously released picture or play, or published book. Sometimes, too, censorship threats are the reason. Producers, however, admit that title-changing is often a silly, costly practice—but nothing much is done about it.—Ed.

Constructive Criticism

I WAS disappointed in the directing of the picture, *What Every Woman Knows*. I did not expect the script to be the same as the play, but I did expect it to be logical. The dialogue in early scenes leads one to believe that Maggie has been sent away to shield her from an unrequited love. Yet upon her return by train she is greeted first by her brother, then her father. She arranges some flowers, talks a little and then leaves to attend a meeting. But before she goes she instructs James to get his own supper that is all ready—only the broth needing reheating. Good work, Maggie, but I can't see where you found time to cook. Also, the costumes of the principals indicated the turn of the century and ended in the off-the-gold-standard period. A work of James M. Barrie is too fine to be treated inaccurately, although the whimsical spirit of the play was maintained magnificently by the cast.—**Ann Rice, 891 Hunterdon St., Newark, N. J.**

A Mistake?

THE articles of Louis Sobol in SCREEN BOOK are extremely interesting, but I should like to call to your attention a rather glaring mistake. I am enclosing a clipping in which he states that he does not know what has become of Miss Kay Johnson. This seems rather an injustice to Miss Johnson. While not a star in her own right, she is an excellent actress and her name appears repeatedly as a featured player. I remember her very fine work in *Eight Girls in a Boat*. This player is still too prominent to join the extra ranks.—**R. B. Benefiel, 5790 Rockville Road, Indianapolis, Ind.**

With all respect to Miss Johnson and reader Benefiel, we are inclined to agree with Louis Sobol that this sparkling actress, once near stardom, has almost disappeared in minor rôles. And it's a shame, too.—Ed.

A Poke at Dames

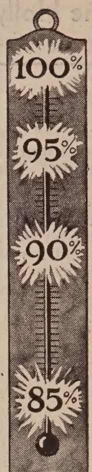
I WOULD have enjoyed *Dames*, with Ruby Keeler and Dick Powell, immensely if it had not been for one part. Who wants to look at heads passing back and forth? I do not for one even if it happens to be Ruby. I got so tired waiting for the next scene. Why couldn't the producers give us more of Ruby's tap dancing? I could watch that for hours.—**Nadine Mancill, 700 Selma Highway, Clanton, Ala.**

"Why couldn't the producers give us more of Ruby's tap dancing?"

A Veteran Speaks

AS AN ex-service man I want to tell everyone what a grand picture *Here Comes the Navy* is. It tells people what we sailors have not been able to tell them. It shows what naval discipline can do for a man who won't amount to a hill of beans in private life. It gives a different slant on the navy in which not every gob has a "sweetie" in every port—and it certainly is one of Jimmy Cagney's best plays.—**R. W. Matthews, Seattle, Wash.**

Popularity Barometer



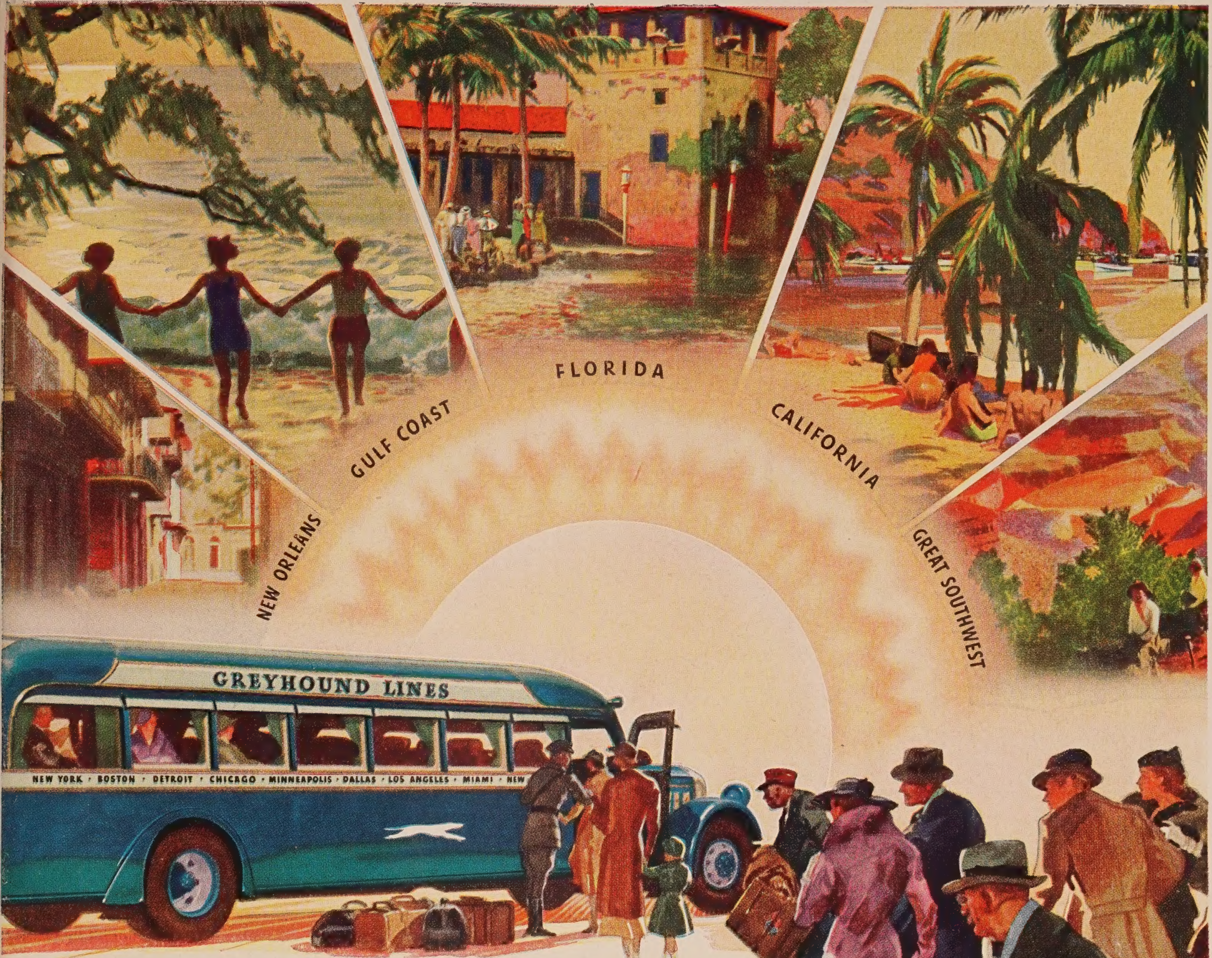
JEAN HARLOW
SHIRLEY TEMPLE
MYRNA LOY
CAROLE LOMBARD
GINGER ROGERS
NORMA SHEARER
MAE WEST
JANET GAYNOR

CLARK GABLE
GENE RAYMOND
ALICE FAYE
RUBY KEELER
BING CROSBY
JOAN CRAWFORD
DOLORES DEL RIO
ANN SOTHERN
GRACE MOORE
DICK POWELL
ANN HARDING

WILLIAM POWELL
WALLACE BEERY
ANNE SHIRLEY
BETTE DAVIS
FRANCIS LEDERER
LORETTA YOUNG
MARLENE DIETRICH
ALICE WHITE
JAMES CAGNEY
CLAUDETTE COLBERT

GLORIA STUART
WARNER BAXTER
ROBERT DONAT
VIRGINIA BRUCE
KITTY CARLISLE

Editor's Note: This barometer is not a complete indication of nation-wide popularity of all stars, but is an indication of which favorites SCREEN BOOK readers favor as indicated in an analysis of fan letters received each month. Note the appearance of two new names—Anne Shirley and Robert Donat.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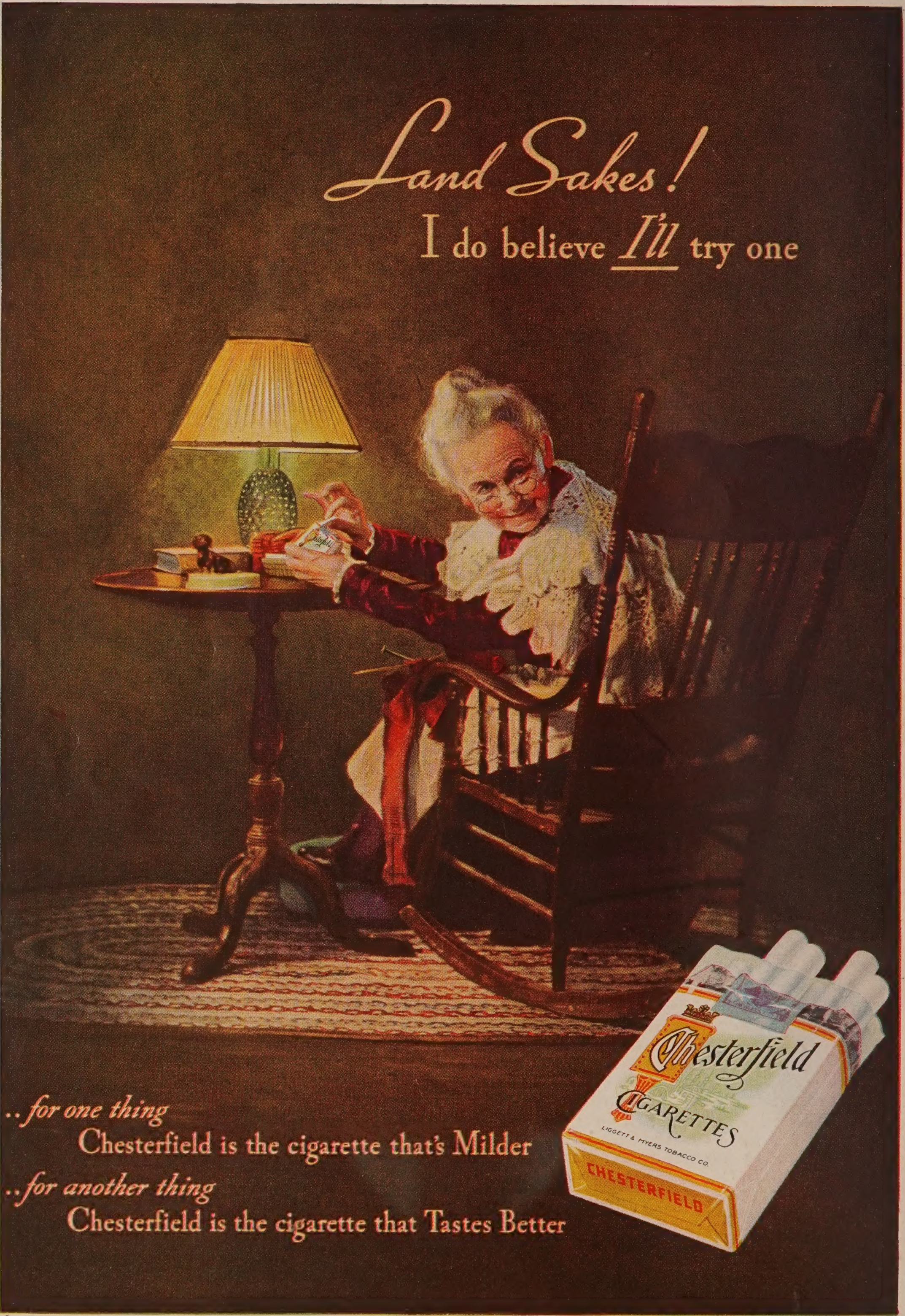
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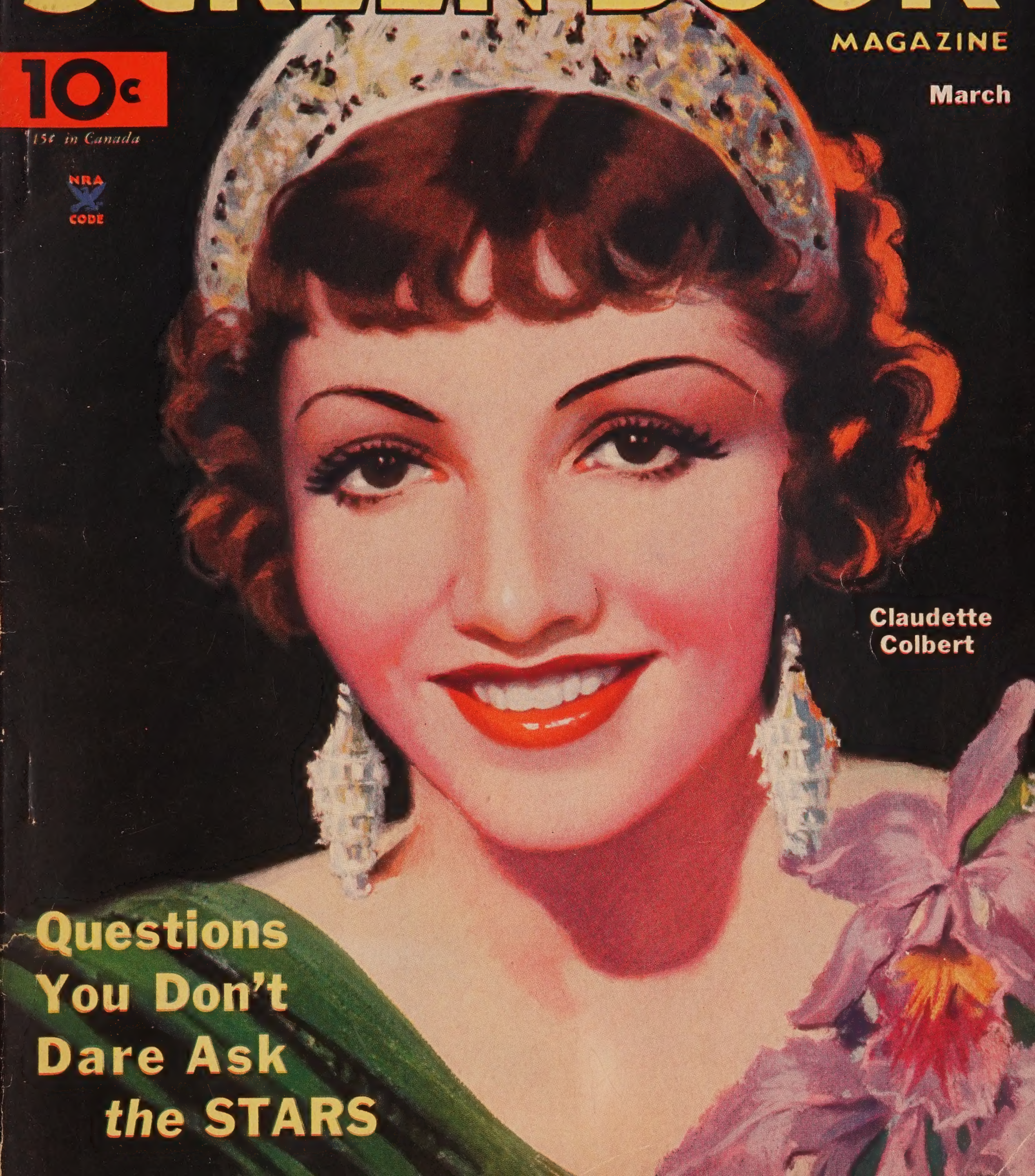

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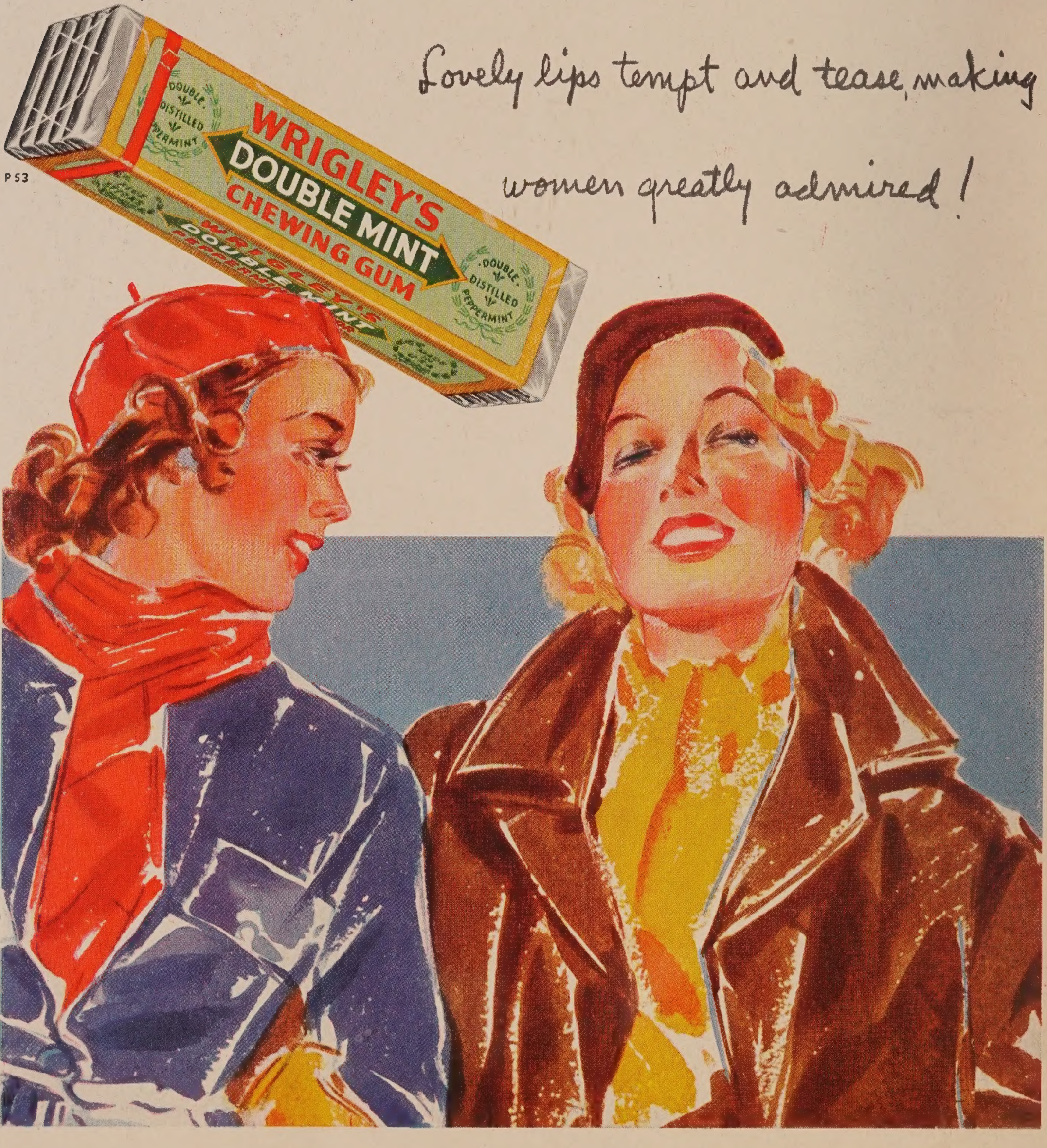
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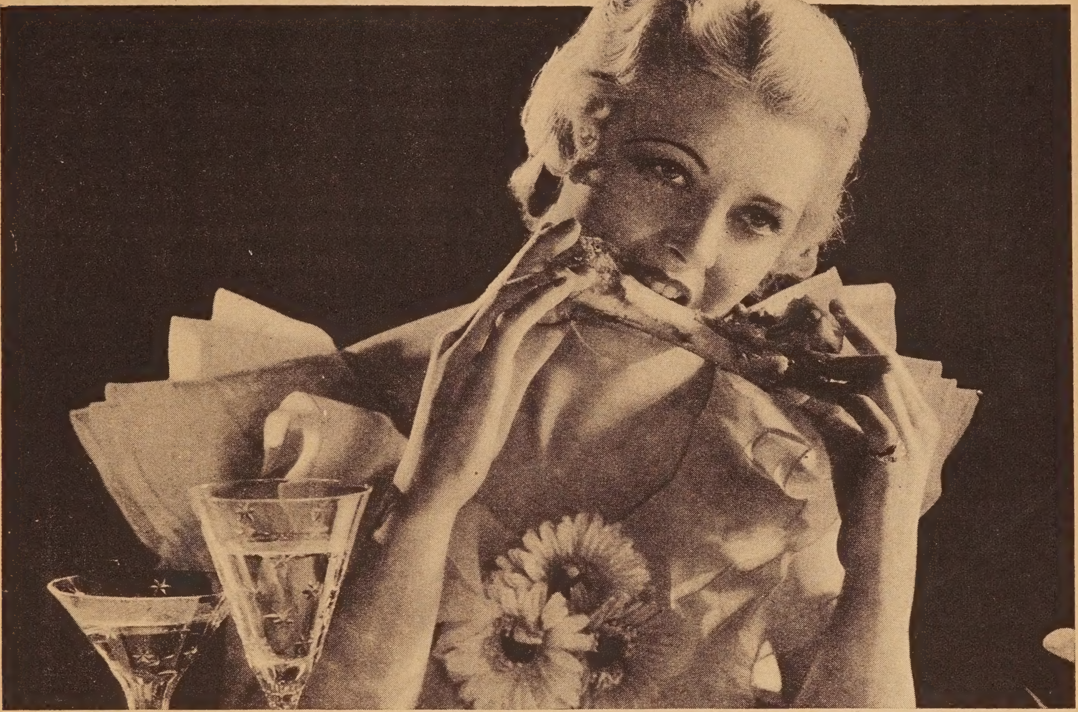
P53

"SHOCKING!"—SAYS EDITOR OF VOGUE
"SPLENDID!"—SAYS YOUR OWN DENTIST



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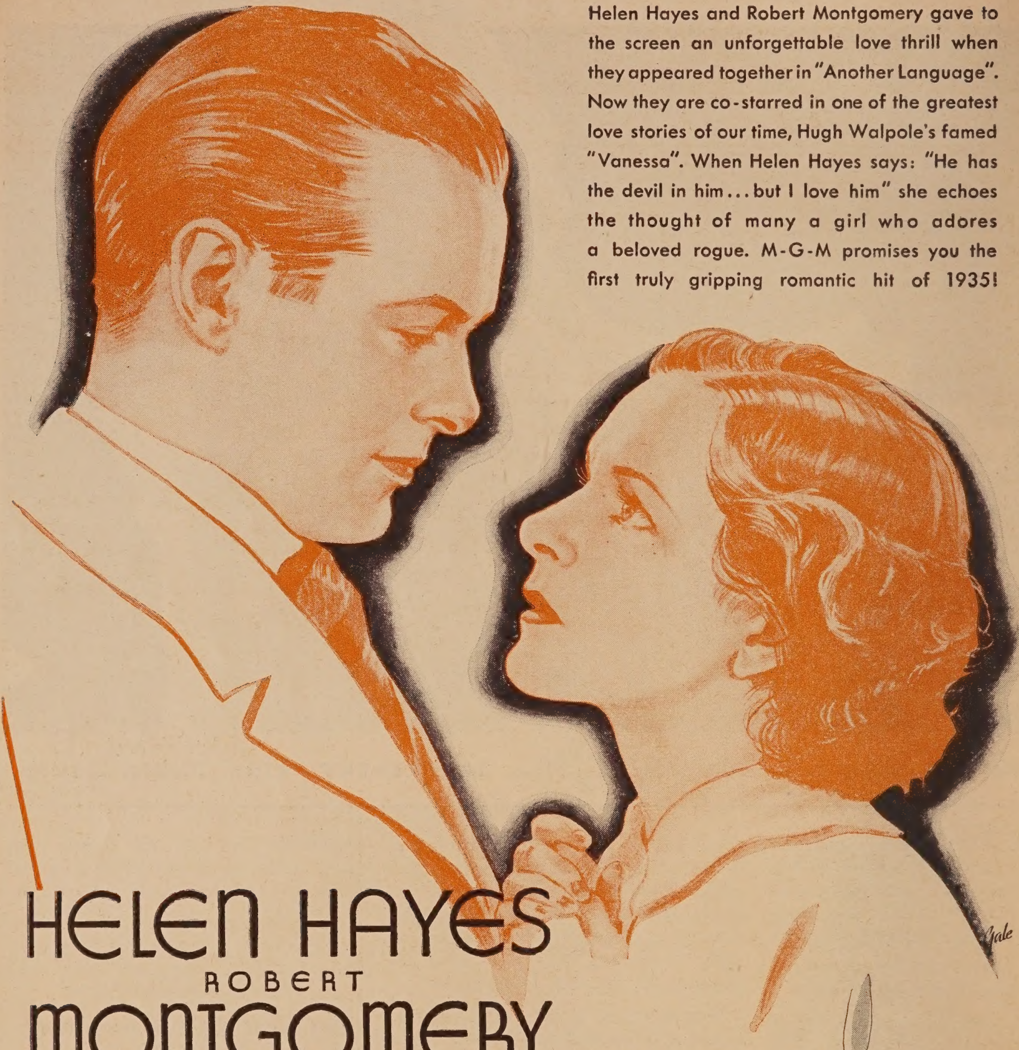

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SCREEN BOOK

MARCH, 1935 VOL. XIV No. 2

CARL A. SCHROEDER, Editor
LAURENCE REID, Managing Editor

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By Veteran Hollywood Reporters

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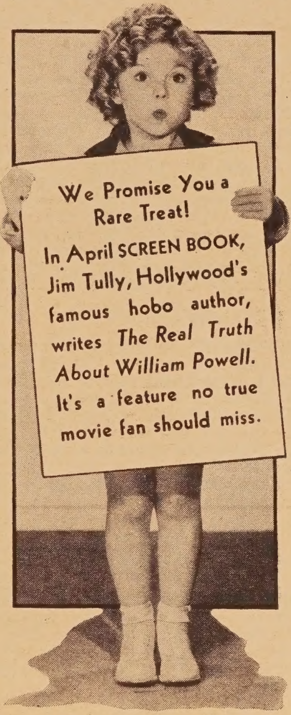

We Promise You a Rare Treat!

In April SCREEN BOOK, Jim Tully, Hollywood's famous hobo author, writes *The Real Truth About William Powell.* It's a feature no true movie fan should miss.

Have You Ambitions for a Theatrical Career?

Every man and woman, girl and boy, who hopes to win a place on the stage or screen, should read *Let Ginger Rogers Help You to Stardom* in the April issue of SCREEN BOOK. It really tells how to break down the almost impossible barriers that have been set up against ambition.

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Departments Dedicated to the Ladies

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The Hollywood LOWDOWN

By the Star Reporter

Maurice Chevalier, more fascinating than ever, sports a fake but attractive streak of grey hair and a monocle in his newest picture, *Folies Bergere de Paris.* Merle Oberon and Ann Sothern, than whom there are no more beautiful girls, are his leading ladies

Not The Reel Thing

HERE'S something new on that recent near-disastrous fire at Warner Brothers. Seeing the flames, Dick Powell rushed over from his home at nearby Toluca Lake to see what it was all about. At the gate he encountered an argument between the gate tender and a group of tourists who had arrived on the scene. The tourists wanted to get in and see the fire scene being filmed. He couldn't convince them that it was the real thing.

Mae Shoots the Works

IN *Now I'm a Lady,* Mae West has a grand store of surprises for the cash customers. In one sequence she wears a ravishing cowgirl outfit and twirls rope a la Will Rogers. In another she does a torrid rhumba number, and when she hits society she warbles an opera tune.

She's putting everything into this picture, and everything to Mae means to "shoot the works."

Here's the Lowdown

ONE dollar will get you ten in Hollywood that William Powell and Myrna Loy will be married before very long—but not to each other. Bill will marry an actress, but Myrna will not marry an actor.

And neither will marry the one to whom their names have been most linked. Now see if you can figure it out.

Taking A Risk

KAY FRANCIS is willing to risk the wrath of her fellow players and coolly offers her list of favorite screen actors. They are: John and Lionel Barrymore, Maurice Chevalier, James Cagney, Ronald Colman, William Powell, Jackie Cooper, Clark Gable, Richard Barthelmess and Gary Cooper.

Difference Of Opinion

FRED ASTAIRE says that dancing is a matter of years of practice, physical training and hard work. But Jean Harlow, whose new dancing lessons show how good she is, tells us she packed all of her training into two weeks. It remains for that Latin dancing flame, Margo, to reconcile the two opinions. She says it is either acquired by the long and painful route or "born in one as a vibration—a life-moving rhythm."

Garbo Is Economical

CONTRARY to printed statements, Garbo has no maid. Hazel, about whom you may have read in connection with Garbo, is a studio employee and just happened to be assigned to Garbo while the star was working in her pictures. Right now Hazel is with Virginia Bruce and Greta is worrying along all by herself without the services of a personal maid.

Contest Winners Divorce

FIRST it was Kathleen Burke, who won the "Panther Woman" contest awhile back, whose marriage went on the rocks. Now Verna Hillie, who won film fame in the same competition is shopping for a divorce, with her radio-entertainer husband, Frank Gill, Jr., soon to become an EX.

Gridiron Star Arrives

NOW it is no less a person than Nick Lukats, the famous Notre Dame football star, who has crashed the movies. Lukats, possessed of a fine singing voice, took a test at Metro and the studio decided that he has everything it takes to become a star.

A Hidden Star

A FEW years ago the reigning beauty of the theatrical world was a lovely person known as Justine Johnstone. She is in Hollywood and has been for some time, but she steadfastly refuses to take any part in pictures. She is the wife of Walter Wanger, the brilliant producer who brought *The President Vanishes* to the screen.

Driving A Bargain

JAN KIEPURA, brilliant foreign singer who is to be remembered for his work in *Be Mine Tonight,* is coming to this country after studios staged quite

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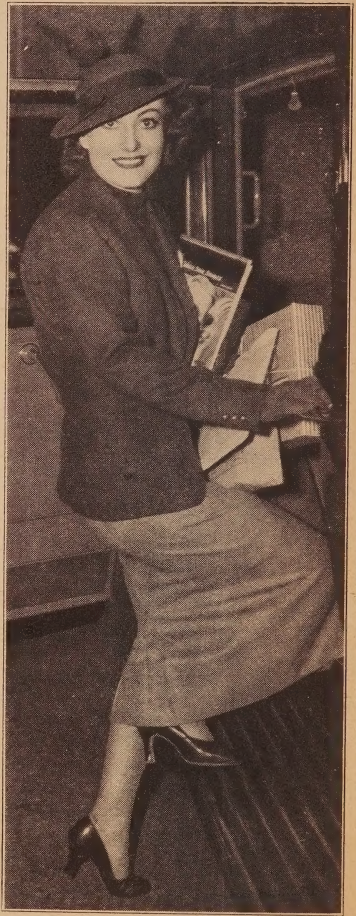
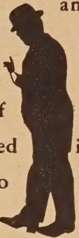
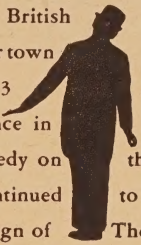


Joan Crawford is snapped by SCREEN BOOK'S cameraman as she returns from a shopping tour in her extremely tailored suit with Tuxedo coat of smooth dark blue flannel, gray skirt of the same material, high turtle neck sweater, and plain blue felt hat. As a fashion note . . . this ensemble is one of the smartest outfits possible to wear in Hollywood . . . or anywhere else

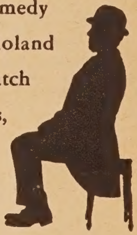
The Object of Her Affections

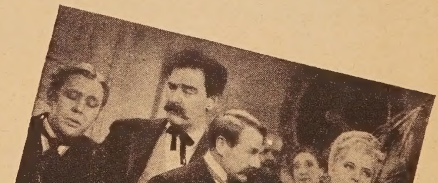
By JAMES A. DANIELS





She had dreamed about him all her life. • She wanted him more than anything else in the world and she travelled all the way from Red Gap, U.S.A. to Europe to get him! • And furthermore, she got her man, even if she had to win him in a poker game! And what woman wouldn't to get the perfect servant? • All of which explains how Ruggles, the perfect British valet, found himself pitch-forked into the rough-and-ready American frontier town of Red Gap. • All of which also explains how Charles Laughton, winner of the 1933 Academy Award for his serious screen characterizations, gets his first big comedy chance in the title role of Paramount's "Ruggles of Red Gap". Laughton has always wanted to play comedy on the screen. He had scored effectively in this type of role on the stage. But screen producers continued to cast him in such parts as the mad doctor in "The Island of Lost Souls", Emperor Nero in "The Sign of The Cross" and as that doughty ruler of Britain, "Henry VIII". • Then came "Ruggles of Red Gap"—and Laughton's comedy chance. And how he plays it! • As Ruggles, the perfect servant in the Harry Leon Wilson story, Laughton comes to America in the employment of the socially-minded Mary Boland of Red Gap. His particular mission is to "civilize" Cousin Egbert, as played by the inimitable Charlie Ruggles. Every woman has a Cousin Egbert lurking in the background. But what happens to the prim English valet in the land of the free furnishes one of the most hilarious comedy plots ever concocted. • Just to add to the general hilarity, the cast also includes Roland Young, Zasu Pitts and Lucien Littlefield. • But watch Laughton as a comedian. Watch the manner in which he gets howls of laughter with a lift of the eyebrows, a gesture of the hands, a swift change of facial expression. Even his walk is funny! That's the new and surprising Charles Laughton who makes his bow as a funny man in "Ruggles of Red Gap".





(Advertisement)

The Hollywood LOWDOWN

Read
It First In
SCREEN
BOOK

[*Continued from page 6*]

a battle for his services. Universal had first choice in the matter of signing him, but delay in getting him on the dotted line, coupled with the success of Grace Moore in *One Night of Love,* tilted the price. Paramount went to $100,000 for one picture before the deal was closed, and then Kiepura inserted a clause to the effect that his girl friend must play opposite him.

A Big-Hearted Star

CREDIT Edmund Lowe with another good deed. Just before Christmas he took a chance on a ticket in a drawing for $100 in gold. Eddie won, but he turned his ticket back and asked them to draw another number. They did, and a girl in the sound department won the $100—just enough to give her family a Merry Christmas.

But Can He Drive!

JOE E. BROWN was all set to do a picture called *The Earthworm Tractor* for Warner Brothers and had practice driving the things until he knew all the tricks. Along came the big studio fire destroying among other things, the tractors. Now Joe will make *Cops and Robbers* instead.

Arliss Gets The Gravy

GEORGE ARLISS, back in Hollywood after making *The Iron Duke* for Gaumont-British, is at work again under the terms of his old contract which brings him $80,000 a picture. In addition to this tidy sum he is provided with a home, a car and a driver. In addition, Mrs. Arliss must appear in his pictures at a corking salary.

Darkie In The Doghouse

STEPIN FETCHIT, drawling colored comic, is in the doghouse again with his studio bosses. Step was one of those on hand when the studio gave a big dinner for a group of visiting bankers and suggested that it was a good time for a "crap" game as the bankers must have plenty of what is known as sugar. Step heard about that wisecrack later.

Imitation Of Garbo

AFTER gazing soberly at a picture of Garbo for a moment, Shirley Temple turned to her mother and remarked, "Mumsy—some day I want to go on a disappearance tour."

Mae West's Sister

NEXT nicest thing to being a movie star is looking and dressing like one who is your sister. Just how much Beverly West resembles Mae off-screen was never apparent until the other day when we chatted with her on the Boulevard, finally helping her into her car and watching her speed away. Immediately a quickly gathering crowd demanded to know all about Mae—"Because you were just talking to her."

EL MIRADOR
SPRINGS

Ten million dollars worth of beauty and talent is gathered at Palm Springs this winter. Isabel Jewell and Betty Furness, on vacation after finishing *The Kid From College,* are among those beauties who make the diving board at the El Mirador Hotel the most popular in the world

Fred MacMurray and Claudette Colbert demonstrate the 1935 model movie kiss in *The Gilded Lily.* The caress lasts exactly ten seconds and is as soundless as a mouse in the dark

Nobodies In Love

THERE is a heavy romance blooming between the girl who looks almost exactly like Greta Garbo and the boy who resembles John Barrymore strikingly. Neither, when last interviewed had been able to get much work in pictures, which shows about how far resembling a famous star gets you.

Garbo Trained George?

KAY FRANCIS is wondering whether Greta Garbo, who likes practical jokes, gave George Brent his taste for them. Anyway, George, who played opposite Kay recently, tried all kinds of gags to make her "blow up" her lines, which is an entirely new Brent trait.

Fistic Fun

MAE WEST, Carl Brisson and George Raft had lots of fun coaching Al Mann, the studio's entry into the Pacific Coast amateur boxing tournament. Both Raft and Brisson boxed with Mann and gave him pointers. George, you probably know, always has handled his fists well, and Brisson once was middleweight champion of Europe.

Senorita Dietrich

MARLENE DIETRICH, her little daughter, and her husband went down to Los Angeles' noted Mexican street the other day and partook for the first time of tamales and enchiladas. Marlene became wildly enthusiastic and returned home armed with recipes to try on her own stove. You can believe it or not, Marlene is an expert cook and spends a good deal of time in her kitchen.

Raft, The Dice Expert

GEORGE RAFT once paid $3,500 for a dress suit. The dice were clicking for George one night a long time ago in a Times Square joint and

[*Continued on page 10*]

PRINCESS PERSONALITY HERSELF!

THE GIRL WHO CAN DO EVERYTHING
IN THE MUSICAL ROMANCE
THAT HAS EVERYTHING!

Jessie Matthews
in EVERGREEN

THE STORY WAS TOO BEAUTIFUL FOR
WORDS . . . SO THEY SET IT TO MUSIC

By Benn W. Levy
Music by Rodgers & Hart and Harry M. Woods

Directed by
VICTOR SAVILLE

OUTSTANDING SENSATION OF RADIO CITY MUSIC HALL

COMING TO YOUR FAVORITE THEATRE

●

GEORGE ARLISS in THE IRON DUKE
JACK HULBERT in JACK AHOY
EVELYN LAYE · HENRY WILCOXON in PRINCESS CHARMING · ·
NOVA PILBEAM in LITTLE FRIEND
CHU CHIN CHOW · POWER
EVELYN LAYE in EVENSONG
MAN OF ARAN · · · ·

GB

GAUMONT
BRITISH
PRODUCTIONS

GINGER ROGERS
RKO-Radio Pictures Star

A.D. 1750 a padded cushion! ...1935 Hold-Bobs *for the hair*

MADAME DE POMPADOUR draped her hair over a cushion two feet high. But none of that fussiness today . . . it's HOLD-BOBS for *modern* hair! And how easily these bob pins keep your coiffure in place.

HOLD-BOBS are the *modern* bob pin and the only one with these exclusive features:

Small, round, invisible heads. Flexible, tapered legs, one side crimped, to hold hair in place; and smooth, non-scratching points.

HOLD-BOBS come in colors to match all shades of hair. And their satin-smooth finish lets them slide in easily.

Try HOLD-BOBS at our expense. Check your shade—and mail the coupon.

THE HUMP HAIRPIN MFG. COMPANY
1918-36 Prairie Avenue, Dept. F-35, Chicago, Ill.
Hump Hairpin Mfg. Co. of Canada, Ltd.
St. Hyacinthe, P. Q., Canada

Gold and Silver Metal Foil cards identify HOLD-BOBS.

All sizes and colors to meet every requirement. Also sold under brand name of BOB-ETTES.

HOLD-BOB
Straight Style HOLD-BOB
SMALL, INVISIBLE HEADS
Curved Shape Style
10¢
NRA

MAIL COUPON *for Gift* CARD

The Hump Hairpin Mfg. Co.
Dept. F-35, Chicago, Ill.
I want to know more about these new HOLD-BOBS that match my hair. Please send me a free sample card and new hair culture booklet.

Name...
Address...
City.......................... State..........................
☐ Gray and Platinum ☐ Blonde ☐ Brown ☐ Auburn ☐ Brunette

Copyright 1935 by The Hump Hairpin Mfg. Co.

The Hollywood Lowdown

[*Continued from page* 8]

he found himself better than three thousand to the good at ten o'clock. At midnight he grabbed a liner for London, determined to get that English dress suit he'd always wanted. On the way back he tried the galloping dominoes for diversion and was completely cleaned out. That's why he figures the dress suit cost him $3,500.

What A Situation

IT COULD only happen in Hollywood. At adjoining tables in the Brown Derby one evening recently sat Gloria Swanson, Herbert Marshall, Constance Bennett, Henri de la Falaise. They all greeted each other pleasantly and as casually as if they had just met. But the Marquis de la Falaise was once Gloria's husband, and Connie is married now to the titled gentleman. It is too bad that the late Herbert Sanborn and Wallace Beery, both ex-husbands of Gloria's couldn't have been there to join the party.

What's In A Name?

ONE picture star in Hollywood gets fifty per-cent of his name from a cigar band. Jesse Lasky picked a handsome young chap in a dance palace one night figuring he might be a good bet for pictures. The lad's name was Jack Franzky. Someone decided he should have a new name and in a conference one of the men removed a band from his cigar. The stoker was an El Cortez. That settled it. The actor became Ricardo Cortez.

Is That Nice?

LOCAL aviators have been making a practice of flying low over the exclusive apartment house where lives Mae West and as a result Mae has had to abandon her custom of taking sun baths on the roof.

Last month you saw the picture of Sally Eilers and her baby son. This month we introduce a very different Sally—the dark-eyed enticing lady who vamps all comers in *Carnival*

Sylvia Sidney? No, look again. Although she has that same delicate beauty as the popular Hollywood star, Jessie Matthews is an English favorite whom you'll see soon in *Evergreen*, a Gaumont-British production

Rival Storks Tie

CLARA BOW'S baby boy and Harry Langdon's came so nearly at the same time, about five o'clock the morning of Sunday, December 16th, that it was decided to give the contending Doc Storks a tie. Wasn't any tie in weight, though. Clara's husky boy weighed seven and a half pounds; the "dead pan" comedian's boy ten!

Speak Hinglish

DURING the filming of Ronald Colman's vehicle *Clive of India* certain minor players whose English accents, authentically British though they were, didn't match the "Oxford" of the principals and had to be drilled in diction. American audiences, in the opinion of the director, do not appreciate the fact that there are as many English dialects as North American. Yes, sir, from Thoid Avener to Boston, cawn't y'see, cleah daown South suh!

Sally O'Neil A Mrs.?

NOW that folks discovered Molly O'Day kept her marriage secret for four months, they're beginning to suspect her sister, Sally O'Neil, may be Mrs. Tommy Guinan. Hollywood's idea seems to be that the secret marriage gag is liable to run in families, like red-headedness or the habit of having twins!

Norma's Heavenly Bundle

SEEMS the Thalberg's, Irving and Norma Shearer, will not take a long vacation abroad as it was once rumored. They want the expected Thalberg heir to be a native American; in fact, a Native Son or Daughter of California!

[*Continued on page* 53]

SUPPOSE *You* BECAME A HOLLYWOOD STAR

ANNE SHIRLEY charms her way to stardom in RKO-RADIO's "Ann of Green Gables"

You'd learn this about BEAUTIFUL HAIR

An expert Hollywood hair stylist would study your facial contours and design special hairdress styles that would give your personality the most character, glamour and allure. But first, you would be advised to get a good permanent wave. A wave, soft and natural in appearance. You would be cautioned to make sure the permanent waver used only the finest waving solution and fresh clean pads. You would be warned that movie stars dare not take the slightest chance with the beauty of their hair. If you asked your studio hair stylist to recommend a wave, he might say, *"89 Hollywood Beauty Shops feature* DUART WAVES *and there must be a reason for these shops serve the world's most famous, most particular patrons—the Hollywood Stars."*

Now even though you may not be a Hollywood star, you are a star in a daily drama with your own friends, husband or sweetheart whose admiration and desire you wish to inspire. And you *can* have all the pleasure and enjoyment of a naturally beautiful DUART WAVE because there is a beauty salon near you equipped to give you a genuine DUART WAVE, with all the quality features that have made this wave the Choice of the Hollywood Stars. Prices may vary with the style of coiffure and the artistic reputation of the operator.

★

WAVE OIL

If your hair is inclined to be dry, too fluffy or unruly after shampooing, use a few drops of **DUART PERMANENT WAVE OIL.** It makes the hair soft, silky and radiant, adding to the life and beauty of your wave. Delicately scented. Not gummy or greasy. If you do not find Duart Permanent Wave Oil in your beauty salon, use coupon below. SEND 15 CENTS for full size bottle.

DUART
PERMANENT
WAVE
OIL
DUART
HAIR RINSE
CHOICE OF THE STARS
HENNA
DUART
HAIR RINSE

SEND COUPON FOR TRIAL

HAIR RINSE · 12 SHADES

Hollywood beauty experts recommend a correct shade of **DUART RINSE** after every shampoo. It rinses away the invisible particles of soap that dull the natural sheen and brilliance of your hair. And it adds a tiny tint —just enough to give a touch of shimmering sunlight to the natural color of your hair. It is NOT a dye—NOT a bleach. Look for Duart Rinse at your beauty salon, drug store or use the coupon below. Each 10-cent package contains TWO rinses of the same shade.

DUART ★

Choice of the Hollywood Stars

Send 10c for Duart Rinse · 15c for P. W. Oil

Mark choice of shade

Black
Dark Brown
Chestnut Brown
Titian Reddish Brown
Henna
Golden Brown
Titian Reddish Blonde
White or Gray (Platinum)
Ash Blonde
Medium Brown
Golden Blonde
Light Golden Blonde

Mail to Duart Mfg. Co., Ltd., 984 Folsom St., San Francisco, Calif.

☐ Check here for full size bottle of Duart Permanent Wave Oil. Send 15¢.

Name..........
Address..........
State..........

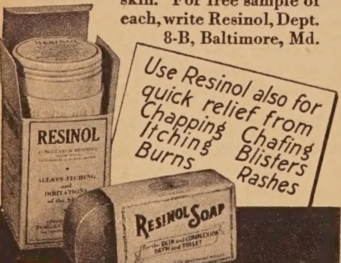
....UNTIL you see the surface skin blemishes she has tried to cover up

DO YOU have those occasional little pimples that come sometimes from a temporary internal disorder, or perhaps from clogged, sluggish pores? You probably do—almost every woman suffers this embarrassment now and then.

Don't try to cover up these surface defects with cosmetics, which won't really conceal—*get rid of them instead.* You can clear them up so easily and quickly by giving nature a little external aid with Resinol Ointment and Soap, to hasten the healing process.

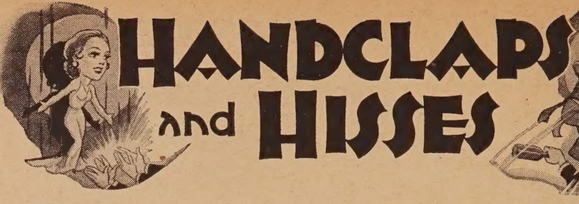
It is refreshing to breathe the tonic-like fragrance of Resinol Soap and to feel its light foamy lather cleansing and stimulating your skin as you gently work it into the pores. It rinses easily, too, and leaves the skin ready for the soothing medication of Resinol Ointment. This special medication relieves the soreness and redness and helps to quickly heal pimply spots. Made from a doctor's formula, it is safe for the most sensitive skin and it does not smart or sting.

All druggists sell Resinol Ointment and Soap. Supply yourself today—use them freely as directed and you will be delighted with the improvement in your skin. For free sample of each, write Resinol, Dept. 8-B, Baltimore, Md.



Use Resinol also for quick relief from
Chapping Chafing
Itching Blisters
Burns Rashes

Resinol
Ointment and Soap



HANDCLAPS and HISSES

Write and win a cash prize! All letters should be addressed to The Editor, SCREEN BOOK, 1501 Broadway, New York City

"Mr. March is a talented actor, and has every right to feel insulted"

$15.00 Letter

Hint to Mr. March

I'M SO "het up" over the position of Mr. Fredric March on your Popularity Barometer that I'm moved to write my first letter to any movie magazine. Of course, the last movie I saw him in was such a vile story and such a terrible rôle for him that I've even forgotten the name of it. Anyway, he was "Senior Fairbanksing" it all over the place—even to swinging on curtain rods. Mr. March is a talented actor and will be an actor long after these hair-cutless boys are forgotten and he has every right to feel insulted about the rôles handed him. I like him as a society man or in rôles similar to those in which he appears with Norma Shearer. To me he is the cleanest-looking male on the screen. I wish him every success.—*Mrs. E. Hunt, 78 W. Morton St., St. Paul, Minn.*

$10.00 Letter

Airing a Pet Peeve

MY PET movie peeve may seem laughable, but I'm going to air it just the same. It's this! I dislike moustached men, but no sooner do I pick out a nice, clean-shaven favorite than he ups and grows a moustache. John Boles became my favorite in *The Desert Song*. When he sprouted a hedge on his upper lip I deserted him for Clark Gable. But soon Clark was peeping coyly out from behind a hirsute appendage. Next I elected Bing Crosby and now I hear that he sprouts a fancy lip adornment in *Mississippi*. It's too much! I'm through with him, and Baby LeRoy is my favorite now. Moustaches are swell on Adolphe Menjou, Warner Baxter and William Powell, but when an actor makes his biggest hit clean-shaven for heaven's sake why doesn't he stay that way?—*M. Kelly, 44 Clara St., San Francisco, Calif.*

$5.00 Letter

Hail to Astaire!

ARE you a bit saturated with the mechanical precisions and geometric routines that pass for dancing in our musical comedy films? Then treat yourself to a performance of *The Gay Divorcée* and let the inimitable artistry of Fred Astaire refreshen your enjoyment of The Dance. So spontaneous and true is his art that even the common, everyday tasks of donning a hat or a necktie are imbued with grace and beauty. And yet Fred is a man for all that and not the slightest trace of femininity mars his real self. Long may he lend his inspiring presence to the screen!—*Mary Manning, 23 Hendry St., Dorchester, Mass.*

$1.00 Letter

What a Girl!

"To me Miss Rogers stands for everything one could wish for in a friend, wife or sweetheart"

I SIMPLY can't get enough of that beautiful, lovely, downright delightful Miss Ginger Rogers. I defy anyone to name any actress in Hollywood or anywhere else who is more beautiful, can dance more gracefully or who has a lovelier figure. To me Miss Rogers stands for everything one could wish for in a friend, wife or sweetheart. May I use the medium of *Screen Book* to offer my sincere good wishes to Hollywood's most popular newlyweds, Lew Ayres and Ginger Rogers.—*Fulton A. King, Weyers Cave, Va.*

$1.00 Letter

Anne of Green Gables

PERHAPS censorship agitation had something to do with bringing *Anne of Green Gables* to the screen. Personally, I've waited for it since I was a little girl and read the entire series. I think credit should be given Kenneth MacGowan for his good adaptation and a great big orchid should go to Anne Shirley for her performance as the imaginative and sensitive heroine.—*Rose Mutulo, 445 West Ninth St., Pittsburgh, Calif.*

$1.00 Letter

Lowdown on Fan Letters

SURELY every movie fan would like to know just how and when their letters to the stars will be answered—if at all. Here are my results:

Jean Harlow—*personal and sweet.* Anna Sten—*prompt.* Gene Raymond—*semi-personal and semi-prompt.* Ruby Keeler—*not personal.* Ginger Rogers—*prompt and not personal.* Elissa Landi—*nothing personal but semi-prompt.* Dick Powell—*very*

EXTRA PRIZE LETTER

$10.00 for the Best Critical Opinion of Carole Lombard

I SHOULD relish the opportunity to hoist myself into a prominent spot before less psychic individuals and hand them a very unladylike Bronx cheer. In the manner of an old meanie I'd like to remark, "I told you so!" . . . Carole Lombard always has possessed all the attributes which constitute a fine emotional actress. By sheer perseverance she has acquired a perfection of technique and voice culture which has enabled her to become a decidedly different and fascinating personality. Beneath her sophisticated exterior is the fire of emotion and the warmth of feeling found only in the greatest artists.—*Esther Conn King, 217 Conant Road, Weston, Mass.*

prompt but not personal. Jean Parker—*prompt.*

No answers from these—Alice Faye, Joan Blondell, Joan Crawford.—*Mary Lou Schill, 128 North Summit St., Prescott, Arizona.*

This is interesting, although other fans may have had varying experiences. Let's hear from others on this subject in these columns.—Ed.

$1.00 Letter

Young Sculptor Speaks

THE men usually judge the actresses—and the women the actors, but I will give you my personal opinion of the male stars. I am a high school senior whose hobby is sculpturing. I have tried carving from soap the heads of many of the actors and have been most successful with the carving of Joel McCrea. In all my experience I have not found an actor with more perfect masculine features. I have not missed seeing many of his pictures and I do not believe that he receives enough praise for his acting. His work in *The Richest Girl in the World* will bring him much more fame and many handclaps.—*Harry Leighton, 1250 Rebecca* Ave., Wilkinsburg, Pa.

"In all my experience I have not found an actor with more perfect masculine features"

$1.00 Letter

What Movies Can Do

I'D LIKE to be the President of the United States long enough to make one sweeping move against war. I would equip every theater in the nation with prints of *All Quiet on the Western Front* and make every person, young or old, who failed to see it at least once in every thirty days guilty of a misdemeanor. Let us all try to see this great picture just once more. Then let's see if we can still muster sufficient

[*Continued on page* 83]

If everyone in this Family uses Pepsodent Antiseptic
(As used in recent tests)

...there should be 50% fewer colds!

New way in cold prevention revealed in test with 500 people. Facts on how Pepsodent Antiseptic helps reduce number of colds—time lost from colds. How Pepsodent Antiseptic gives you three times as much for your money.

LET us assume that everyone in this family should use Pepsodent Antiseptic regularly. Then, if what happened in a recent scientific "cold" study happens again . . . as it reasonably should do . . . these people will have 50% fewer colds.

We present this forceful possibility to encourage you to see for yourself how Pepsodent can help you prevent colds this winter.

The test we refer to included 500 people, over a period of five months. These 500 people were divided into several groups. Some gargled with plain salt and water—others with leading mouth antiseptics—one group used Pepsodent Antiseptic exclusively. Here is what happened as shown by official scientific records.

The group who used Pepsodent Antiseptic had 50% fewer colds than those who used other leading mouth antiseptics or those who used plain salt and water.

The group who used Pepsodent Antiseptic, and did catch cold, were able to rid themselves of their colds in half the time of those who used other methods.

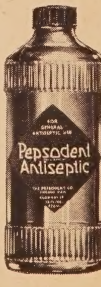
Thus we believe that you will agree with our predictions for any average group. Naturally we cannot anticipate just how many people in this family would ordinarily catch cold. Nor can we foretell how many would catch cold if they didn't use Pepsodent Antiseptic. We do say that the facts proved in this scientific test with 500 people can be applied to some extent to any other group.

Pepsodent can be diluted

Remember, Pepsodent Antiseptic is three times as powerful in killing germs as other leading mouth antiseptics. You can mix Pepsodent Antiseptic with two parts of water and it still kills germs in less than ten seconds. Therefore, Pepsodent gives you three times as much for your money. It goes three times as far and still gives you the protection of a safe antiseptic.

Get Pepsodent Antiseptic and see for yourself just how effective it is in helping you prevent colds this winter.

PEPSODENT ANTISEPTIC



Contest!

Win a RUBY KEELER *Scholarship* *or Valuable* *Cash Prizes*

Ruby Keeler as she appears in one of her famous tap dances for *Go into Your Dance*, in which she appears with her husband, Al Jolson

This is your chance to win stardom on the stage or screen! Enter this thrilling new contest today!

DID YOU know that Ruby Keeler's father took a job as driver of an ice wagon when her family first came to New York from Nova Scotia, and that the pennies of the family were saved to give Ruby lessons under that famous dancing teacher, Jack Blue?

It was from such an humble beginning that Ruby Keeler rose to stardom, and even today Ruby declares that the ability to dance is the ONE thing that brought her success. Like Ann Dvorak and Joan Crawford, she stepped into a movie career on nimble feet.

Now SCREEN BOOK, with the cooperation of the famous JACK BLUE SCHOOL, is offering a full three months Impresario Course under the same distinguished instructor from whom Ruby Keeler took her first lessons. Everyone everywhere may compete for the remarkable first prize and the other equally impressive awards. Remember that every contest winner will have his or her photographs presented for the consideration of studio executives.

There are no qualifications for the contest other than to mail in your photograph as instructed in the rules on the opposite page. Read them carefully and do it now!

In Mailing your photographs remember to send if possible a full length snapshot of yourself as well as a portrait, although this suggestion is not absolutely necessary. SCREEN BOOK urges that contestants do not send expensive portraits, as the judges are interested only in the personality and charm of those who will be selected as winners.

The Prizes

WIN ONE OF THESE PRIZES

FIRST—$500 Impressario Course at Jack Blue's famous dancing school in New York City, or an alternative prize of $150 in cash. (See contest rules for further details.)

SECOND—$100 in cash and presentation of winner's photographs to studio casting directors and talent scouts. (This last provision applies to each of the following prizes below.)

THIRD—$75.00 in cash.

FOURTH, FIFTH and SIXTH PRIZES—$25.00 each.

SEVENTH and EIGHTH PRIZES—$15.00 each.

NINTH to FIFTEENTH PRIZES—$5.00 each.

RUBY KEELER, Scholarship Contest Editor
SCREEN BOOK, 1501 Broadway, New York City.

To the contest judges: The following facts for your information are true and the pictures attached are of myself, taken within the past year.

Name ....

Address ....

City.. State..........................

Age.................... Height.................... Weight....................

Graduated from high school?.................... College?....................
(answer yes or no)

What sort of dancing do you like best?..

Have you ever had dancing experience?.................................
(state briefly)

....

Contest Rules

PROCEDURE: Each contestant will mail to *The Ruby Keeler Scholarship Contest Editor, SCREEN BOOK, 1501 Broadway, New York City,* a clear, full length snapshot and if possible a portrait. Contestant's photographs must be accompanied by the coupon or a facsimile on which the questions listed are truthfully answered.

THE PRIZES: *First prize*—$500 Impressario Course at the Jack Blue School in New York City, with the school's guarantee of a remunerative position upon satisfactory completion of its requirements. Tuition and expenses directly concerned with the course will be paid for by the school, but all traveling and living expenses to, from and in New York are to be assumed by the winner. If for any reason the first prize winner decides not to take the dancing course offered as first prize, he or she may elect to accept the alternative prize of $150 in cash. *Second prize*—$100 in cash and presentation of winner's photographs to studio casting directors and talent scouts. (Note: This latter provision also applies to each of the following prize awards.) *Third prize*—$75.00 in cash. *Fourth, fifth and sixth prizes*—$25.00 each. *Seventh and eight prizes*—$15.00 each. *Ninth to fifteenth prizes*—$5.00 each.

CLOSING DATE: The contest will close on Midnight of May 10, 1935, and all entries must be postmarked on or before that date.

WHO MAY COMPETE: This contest is open to everyone everywhere, with the exception of employees of Fawcett Publications, Inc., and its affiliates and their families. It is not necessary to purchase a copy of SCREEN BOOK to compete as facsimiles of the entry coupon may be secured from copies on file at the public libraries, or at the newsstands. Entries from professional dancers are not solicited.

THE JUDGES: Judges for the contest will be Jack Blue, famous dancing instructor, the Editor of SCREEN BOOK, and two motion picture studio executives, whose names will be announced in a future issue. The decision of the judges will be final.

FURTHER CONDITIONS: In the event of tie for any of the prizes, the winners will each receive the full amount and conditions stated for each prize. No photographs will be returned to contestants unless accompanied by correct return address and sufficient postage. Although SCREEN BOOK will endeavor to return upon request all photographs within a reasonable length of time after the closing date, May 10th, it cannot be held responsible for incorrect addresses or packages lost in mailing. The first prize winner, if he or she elects to take advantage of the free course, must do so within six months after date of notification of the award. Otherwise, the alternative prize of $150 will be paid. Rules of the contest are clearly stated and SCREEN BOOK, in fairness to all contestants, cannot enter into correspondence concerning individual entries.

Ruby Keeler before she became famous, dancing with her instructor, Jack Blue

"SUB SOIL" GROWS GOOD BLACKHEADS

ONLY A PENETRATING FACE CREAM WILL REACH THAT UNDER-SURFACE DIRT!

By *Lady Esther*

Those pesky Blackheads and Whiteheads that keep popping out in your skin—they have their roots in a bed of under-surface dirt.

That underneath dirt is also the cause of other heart-breaking blemishes, such as: Enlarged Pores, Dry and Scaly Skin, Muddy and Sallow Skin. There is only one way to get rid of these skin troubles and that is to cleanse your skin *to the depths.*

A Face Cream that Gets Below the Surface

It takes a penetrating face cream to reach that hidden "second layer" of dirt; a face cream that gets right down into the pores and cleans them out from the bottom.

Lady Esther Face Cream is definitely a *penetrating* face cream. It is a reaching and searching face cream. It does not just lie on the surface. It works its way into the pores immediately. It penetrates to the very bottom of the pores, dissolves the imbedded waxy dirt and floats it to the surface where it is easily wiped off.

No other face cream has quite the action of Lady Esther Four-Purpose Face Cream. No other face cream is quite so searching, so penetrating.

It Does 4 Things for the Benefit of Your Skin

First, it cleanses the pores to the very bottom.

Second, it lubricates the skin. Resupplies it with a fine oil that overcomes dryness and keeps the skin soft and flexible.

Third, because it cleanses the pores thoroughly, the pores open and close naturally and become normal in size, invisibly small.

Fourth, it provides a smooth, non-sticky base for face powder.

Prove It at My Expense

I want you to see for yourself what Lady Esther Four-Purpose Face Cream will do for *your* skin. So I offer you a 7-day supply free of charge.

Write today for this 7-day supply and put it to the test on your skin.

Note the dirt that this cream gets out of your skin the very first cleansing. Mark how your skin seems to get lighter in color as you continue to use the cream. Note how clear and radiant your skin becomes and how soft and smooth.

Even in three days' time you will see such a difference in your skin as to amaze you. But let Lady Esther Four-Purpose Face Cream speak for itself. Mail a postcard or the coupon below for the 7-day trial supply.

Make This Test

Pass your fingers over your whole face. Do you feel little bumps in your skin? Do you feel dry patches here and there? Little bumps or dry or scaly patches in your skin are a sure sign of "sub soil" or under-surface dirt.

Copyrighted by Lady Esther, 1935

(*You can paste this on a penny postcard*) (10) **FREE**

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois.

Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream.

*Name*____________________

*Address*____________________

*City*__________ *State*__________

(*If you live in Canada, write Lady Esther, Toronto, Ont.*)

Movie Decency
Pro—*and* Con

"I am ready to crack down on the movies," says Dr. Christian F. Reisner, pastor of New York's famed Broadway Temple

I PROBABLY know more motion picture people than any other clergyman in America. They have appeared in my pulpit—Lillian Gish, Constance Bennett, D. W. Griffith, Eddie Cantor, George M. Cohan, Thomas Meighan, Mary Pickford, Georgie Jessel, Eddie Dowling—I can't remember all of them. But they were of all denominations.

Every Monday night I show motion pictures in my church. I have been doing this for years. I bring the theater into my church. I have taken shows off Broadway and put them on with the sermon. I have staged pageants. At the present time I am interested in filming the *Life of Wesley* in England.

And I think—and I say this frankly, without creed, without personal animus—with only a heavy feeling in my heart—the movies of today are bad! I'll go all the way down the line with you on that! And yet I will be frank enough to admit that I can't give you the complete answer.

Why?

Let me ramble for a moment. D. W. Griffith, an old friend of mine, told me once, when we were having lunch with Mary Pickford:

"Dr. Reisner, you can't fool the camera. That camera goes right through the star. If there is a moral laxity there the black and whites show it up! That's why they call this girl here, 'America's Sweetheart.'"

This is an old complaint, I know—but keep it in mind as we go along.

Moral laxity among the stars has reflected directly on the quality of pictures produced in Hollywood for the past fifteen years. And it is a weak moral laxity, which creeps into their work—not the moral laxity of a commanding genius, but that of the lesser artist!

That's No. 1!

[*Continued on page* 56]

"Shall a minority dictate the morals of the rest of us?" asks Dr. Charles Francis Potter, founder of the First Humanist Church

THE proposed censorship of the movies is a joke, and the national boycott by the churches a travesty on our Constitutional principles. While there are many motion pictures which might obviously be improved, and many others which should not be shown to children, I am inclined to consider censorship by church groups as essentially dangerous.

It is bad in a Democracy to have any one group set up a moral censorship over the rest. Who gave any church, or all the churches and synagogues together, the right to dictate the morals of this nation? By the churches' own figures there are only fifty million persons in this country who avow church connections. Since our present population is approximately one hundred and twenty-five millions, that leaves seventy-five millions without religious affiliations. Shall the representatives of a minority of Americans dictate the morals of the rest of us?

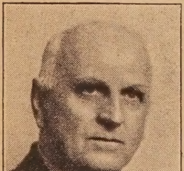
The wave of immorality—such as America had never known before—which resulted from prohibition of liquor, should seriously be considered before we go stepping out to prohibit something else. I doubt whether American public opinion will stand for it.

History shows us that every attempt made by a church group to supervise the morals of nations has met with disaster. If we must have censorship, let a non-church group be represented with the church group, because the minute the church alone projects itself, the issue becomes a religious one only.

NOW don't think from the foregoing that I am against decency, for no man will fight for it harder and longer than I will. But I have merely pointed out above that the premise from which this present campaign sprung is false, that the methods are not only unconstitutional, but childish, unintelligent and antiquated.

[*Continued on page* 62]

Editor's Note



Dr. Christian F. Reisner

SCREEN BOOK is definitely opposed to censorship of movies and feels that Hollywood producers have kept faith with the high motives inspired by the Legion of Decency by offering pictures which are definitely superior in moral tone to current offerings of the stage and popular literature.

Recently renewed public interest in the question of censorship and boycott of alleged indecent pictures prompts the publication of these interviews which definitely show a wide difference of opinion among clergymen the country over.

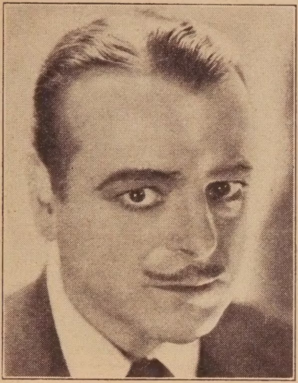
In order to offer completely unbiased reactions to this important question, SCREEN BOOK purposely, through its well-known writer, Herbert Westen, offers these interviews by two men who have no connection either with the motion picture industry or The Legion of Decency. These interviews, of course, do not represent the views of this publication.

Dr. Christian F. Reisner is known widely as the militant pastor of Broadway Temple, New York's famous "skyscraper church." He is of Methodist Episcopal faith, an ardent prohibitionist, author of fifteen books and the father of one son, also a minister.

Dr. Charles Francis Potter is founder and pastor of the First Humanist Church of America. A former newspaperman, lecturer and author, he numbers among his congregation distinguished philosophers, professors, liberal political leaders and social welfare experts.

Dr. Charles Francis Potter

In Memoriam



LOWELL SHERMAN
1885-1934

With the passing of Lowell Sherman, Hollywood loses one of its most colorful figures. An actor of the old school and one of the screen's most brilliant directors, he had just finished *Night Life of the Gods* and begun work on *Becky Sharp*, the new Miriam Hopkins picture, when a sudden attack of pneumonia resulted in his death.

Sherman came to Hollywood from the New York stage when movies were yet in their infancy to appear in D. W. Griffith's *Way Down East*, and since then he had played in and directed pictures for almost every studio. He appeared with nearly every star of importance as a leading man at one time or another and is credited with bringing fame to two of today's most important stars, Katharine Hepburn, whom he directed in *Morning Glory* and Mae West in *She Done Him Wrong*.

Three times married, Lowell Sherman's first wife was Flo Hart. Later he wed Pauline Garon, from whom he was divorced, taking Helene Costello as his third mate. He is survived by his mother.

More frequently than ever of late the passing of time has taken from Hollywood its famous men and women. The absence of Lowell Sherman from the ranks of screen veterans is an irreparable loss. He was one of those glamorous characters who lived for the moment, in whose every gesture, lived the temperament and drama that is Hollywood.

WHY JEAN! HOW DID YOU GET SO THIN?

TEST the...
PERFOLASTIC GIRDLE
For 10 Days at Our Expense!
"I have reduced my hips Nine Inches" writes Miss Healy!

"I read an 'ad' of the Perfolastic Company ...and sent for FREE folder".

"They allowed me to wear their Perforated Girdle for 10 days on trial".

"The massage-like action did-it... the fat seemed to have melted away".

"In a very short time I had reduced my hips 9 INCHES and my weight 20 pounds".

REDUCE
YOUR WAIST AND HIPS
3 INCHES IN 10 DAYS OR
...it won't cost you one penny!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

Reduce Quickly, Easily, and Safely!

● The massage-like action of this famous Perfolastic Reducing Girdle and Brassiere takes the place of months of tiring exercises. You do nothing, take no drugs, eat all you wish, yet, with every move the marvelous Perfolastic gently massages away the surplus fat, stimulating the body once more into energetic health.

Ventilated . . . to Permit the Skin to Breathe!

● And it is so comfortable! The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. There is no sticky, unpleasant feeling. A special adjustable back allows for perfect fit as inches disappear.

Don't Wait Any Longer... Act Today!

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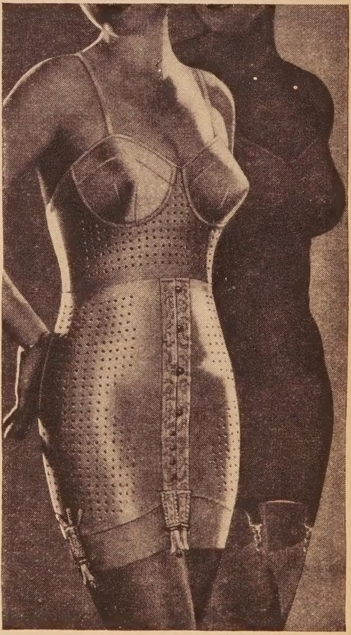
"You can be YOUR SLIMMER SELF without Exercise, Diet or Drugs!



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Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER.

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Use Coupon or Send Name and Address on Penny Post Card

With the Editor in Hollywood

A striking camera angle on Barbara Stanwyck and Gene Raymond during the making of a scene for their new picture, *North Shore*

THIS is the story of the most brief interview on record. A scribbler who had been trying for weeks to interview Mae West finally barged into her dressing room.

"Miss West," the lady said, "I want to write an article and all I want from you is a list of ten male players whom you consider to have the most 'It.'"

"That's out," flipped Mae, "but if you'll go out and find just ONE man along the lines you speak of I'll sign him for my next picture."

There you have in a twenty second interview exactly what Miss Mae West thinks of Hollywood's male population.

● ***In those potent Hollywood love dramas the most overworked, trite and laughable line of dialogue is, "We can't go on like this!" For using it in* Wednesday's Child, *an otherwise perfect picture, we award the dialogue writer a large bouquet of dried turnips.***

"HELLO!" A warm, feminine voice came over the wire, falling pleasantly on the ears. "Yes, this is Katharine Hepburn speaking." What we said to Katharine Hepburn and what Katharine said to us is really a private matter, but the conversation proves that this star who has a reputation for being ill-tempered and ill-mannered really is a gracious person. She usually refuses interviews, but if you know her number you may call her up and ask all sorts of questions that may be bothering you. Provided the questions aren't silly or insulting Katharine will answer them and thank you for calling.

● ***Ruth Roland, serial queen of the silent movie days, still makes personal appearances billed as a movie star, but oddly enough, although she has hundreds of fans, she hasn't appeared in a picture in more than ten years.***

WHEN Bill Robinson, world famous tap dancer, arrived at Fox studios for his rôle in *The Little Colonel,* Shirley Temple met him and took a fancy to the ebony wonder.

Bill was teaching Shirley some steps and paused to say, "Now, Missy Shirley, there are two ways to do this step. One is the easy way and one is the hard way."

"Show me the hard way, Mr. Robinson—I can do it." Shirley replied. And do it she did.

Shirley by the way will do the famous Robinson stair case dance in *The Little Colonel*—something only a very few dancers dare attempt—thereby proving that she comes honestly by her reputation as the world's greatest child genius.

● ***During the Christmas holidays scores of film players—not the most noted ones—arranged for their dogs to exchange Christmas gifts. Meanwhile, Marion Davies continued to hold her annual Christmas party for poor children, playing Santa Claus to nearly ten thousand children on one of the huge studio sound stages.***

BABY Ricardo Lord Cezon, a staggering old man of two and a half years, was the official stand-in for Baby LeRoy during the making of *Ruggles of Red Gap.* Master LeRoy had a sudden fit of temperament and walked off the set in high dudgeon, pausing only to call the director a nawsty name. The result was that Baby Cezon stepped in and played the rest of the picture.

All of which proves that even the babes in the movies know how to "go Hollywood" in a very thorough manner.

● ***Mrs. Fred Astaire has been dropped from the Social Blue Book, we suppose because her husband has gone into the movies. But the Astaires aren't shedding any tears. Socially and at the box office they stand aces high with a million movie fans who are their real friends.***

WE HAVE never had the pleasure of making June Knight's acquaintance and there may be a very good reason why she left her husband after only twelve days of marriage. There is, however, no reason why she couldn't have done it without a great splurge of headlines. Miss Knight is not a great star. She has appeared only in one or two pictures and is not yet to be considered a genuine Hollywood personality. For this reason she should not be privileged to put Hollywood and its highly respected citizenry in a bad light with her marital antics. There should be a definite way of publicly spanking these neophyte cinema youngsters who are continually subjecting the whole of the film colony to muddy baths in the headlines.

● ***In the waiters' dressing room of a fashionable Hollywood night club is an order which reads: "When a patron becomes over-boisterous, do NOT eject him—until his check is paid."***

YOU can take it or leave it—meaning the Ten Best Pictures of 1934 as selected in a nation-wide poll of critics which numbered among others your humble servant, the editor. When all the ballots were in the winners were in the order named: *Barretts of Wimpole Street, House of Rothschild, It Happened One Night, One Night of Love, Little Women, The Thin Man, Viva Villa, Dinner at Eight, Count of Monte Cristo* and *Berkeley Square.*

It wouldn't be quite cricket to say that a selection of the ten best pictures is about as important as nothing, since producers who are blamed for everything from the high divorce rate to the fact that there are Dillingers in the country deserve some credit for high achievement. Yet the fact remains that you might off-hand choose another ten pictures which would comprise just as fine a list. For instance—*The Gay Divorcée, Catherine the Great, Treasure Island, Twentieth Century, The Affairs of Cellini, Bulldog Drummond Strikes Back, Only Yesterday, Little Man, What Now?, Of Human Bondage* and *Judge Priest.* But for the whims of we self-confessed critics, one or all of these might have been the year's winners.

● ***Perhaps we would render a more concrete service if we were to choose the ten worst films—that would give our movie bosses something to work on. Or we could let the movie critics pick the All-American team and the sports writers the pictures. The result would be about the same.***

Carl A Schroeder

SCREEN BOOK

MARCH, 1935

Hidden Chapters in the life of JEAN HARLOW

By SONIA LEE

JEAN HARLOW has been twenty-four sheeted as no other woman in the world. Her tragedies, her behavior, her character, her personality, her moods and reactions have all been fodder for a sultry public curiosity and a persistent press.

She has always been a magnet for reverberating, for dramatic events! And she is destined to continue so! Strangely enough, not because her glittering hair and her seductive body are fantastically alluring, but because Jean Harlow is given to mistakes in her personal contacts with people whom she trusts!

Her avid desire for friendship, her undeviating integrity which permits her no suspicion of the motives of others, her almost childish faith that people like each other when there is no reason for dislike, have again and again opened roads for her spirit which have ended in disaster.

Women with a masculine integrity, with a forthrightness of soul, invariably are hurt! Jean Harlow has been hurt not because she has an ultra-feminine body, but because her beauty houses a mind and spirit which functions like a man's.

Jean is one woman who places a greater value on friendship than on love! She has built her life and her behavior on the concept that friendship rules the world—and that idea has frequently blinded her to other considerations, even to the realization that this is a complex world, which offers no such simple formula for behavior.

There is one saving grace in her philosophy. While it is responsible for the drama in her life, it is also responsible for the sane solution of her problems, and for the wisdom with which she has met every crisis in her full twenty-three years.

There is no doubt that Jean's early training, her background, and her constant association with adults in her formative years is responsible for her deification of friendship. Other children are taught an automatic love for their parents, and for those closely related to them. But to the little Jean something more was given—an understanding, a companionship which became far more important than the unthinking affection children give their elders.

She was born in Kanses City on a wind-swept March day in 1911. Long before her birth her nineteen-year-old mother dreamed of the companionship and understanding she would give her daughter. There was never any doubt in her mind that it would be a girl—she had even picked her name, Shirley Jean, which as a compromise became Harlean, to perpetuate the mother's maiden name—Harlow.

If ever a youngster had a chance to be spoiled that was little Harlean Carpenter. At two she was a small tyrant—spoiled by her enraptured grandfather, by the tradespeople who came to the door, by the household servants and her nurse alike!

THE Carpenters were sensible people. They realized that too much devotion was more dangerous than a lack of it. Until now, they had lived with Mrs. Carpenter's parents in the rambling ancestral home.

After a family conference it was decided that the Carpenters would take a small home of their own. [*Continued on next page*]

Do You Know These Facts About Jean Harlow?

At sixteen, Jean Harlow wed for the first time to her girlhood sweetheart . . . she appeared on the screen for the first time when only eighteen and once played extra in a Clara Bow picture . . . her grandfather objected violently to her screen ambitions . . . her first salary in pictures was $15 a day . . . she is extremely sensitive and has frequently been known to burst into tears over an unkind remark . . . she does not believe that she is a good actress, but studies diction and technique constantly in the hope that she some day may contribute something of value to theatrical history.

There was an unusual contact between the small child and the tall and dignified man with the deep voice and kind eyes whom she called "grandfather." She was much like him. They both had an astounding strength of will, and as Jean grew older, she learned from him sincerity and honesty and the ability to stand on her own two feet, and to take it on the chin if need be.

She had a small boy's ability to absorb punishment. She never cried. She never complained. She wasn't a whining child. Her grandparents and her parents understood her so well that they permitted her to develop an independence which extended to making decisions for herself, even important decisions, as she grew up.

This family was a unit sufficient unto itself, able to find all the satisfactions of living among themselves and to get joy out of association with each other.

Jean's childhood and girlhood was an idyl of love and contentment. Summers she spent at the Harlow country estate, Red Gables, and here she was constantly with her grandfather. They picnicked and went fishing and swimming, and riding and boating.

When Jean was ten years old, her mother and father separated, and the mother and daughter went to California to pass the winter. They remained three years, returning to Kansas City or Colorado only for the summer months.

During those first three years in California Jean and Mrs. Carpenter developed more than a daughter and mother relationship. They became very good friends. Jean was mature for her age. She understood her mother's unhappiness and the chaos which a divorce brings into a woman's life. The difference in their ages became unimportant, and at this time began the understanding relationship which is theirs today.

WHEN they returned to Kansas City, they found a small apartment not far from the Harlow home, and Jean was enrolled in a French Catholic convent. But her mother was so lonely and Jean so unhappy that she was enrolled in Miss Bigelow's School where she could go home every afternoon.

When Jean was fourteen, she was stricken with scarlet fever—a dreadful attack which stubbornly resisted the best medical skill. Her grandfather grew haggard and grim through the siege, fighting to keep his self-control, resisting the thought that the thing most precious to him might be snatched away.

When the specialists stood back and admitted their failure—admitted that there was no hope, then love and faith stepped in. The young mother turned to prayer, to the belief that a just and compassionate God could not punish her by taking the child away from her. And the child was spared.

It was a long fight to health and vitality, but they evolved a game of health—a game which had *belief* as its fundamental ingredient. During all the weeks of that slow convalescence, during the tedium of special exercise and dull routine, they both *believed*, and that faith which Jean Harlow developed so sturdily during her months of illness has been of infinite help to her during every crisis in her life. During the critical days following Paul Bern's death, through every disillusionment which has come into her life, she has turned to communion with the Infinite Goodness for strength and for guidance.

Jean had been stricken with scarlet fever in a northern Michigan summer camp for girls. When she was able to travel, she was taken back to Kansas City, and the journey proved momentous, for quite accidentally, Mrs. Carpenter met Marino Bello on the trip. That casual meeting became a friendship, and soon thereafter Jean's mother became Mrs. Bello.

THE following fall Jean was entered in Ferry Hall, a girl's boarding school in Lake Forest, a suburb of Chicago. Her mother took an apartment nearby, so that Jean might pass the week-ends with her. They had made a solemn vow to each other that while Jean was at school they would be together only week-ends, for it was felt that the girl ought to be more with girls her own age and a bit more detached from the protection of her family.

It was a difficult promise to keep and it wasn't long before it became a daily habit for Jean's mother to drop in at the school laden with delightful things to eat.

Jean wasn't like other girls. Boys her own age interested her not at all. Other girls had their "crushes," whispered and giggled about their youthful romances. True enough, Jean had a hero—Rod Adams, a friend of the family, who was all of thirty. She made a secret promise to herself that when she was grown up she would marry Rod and live happily ever after. But Rod was quite unconscious of the adoration Jean gave him.

She found boys companionable, but they aroused no dreams of romance until Chuck McGrew—Charles Fremont McGrew III—scion of a fine Chicago family, appeared on her horizon.

Because Jean spent every week-end with her family she had never attended the customary Friday night dances at the school. But one Friday when she had to

[*Continued on page* 63]

It took Jean Harlow a long time to convince movie producers that she was an actress and not just beautiful scenery. At the left you see her as she appears with Franchot Tone in her newest picture, *Reckless*

Nothing Can Hurt Her NOW!

The tragic end of her romance with John Gilbert made Virginia Bruce a great star. Today all eyes in Hollywood are upon her as she continues a real life drama that is almost unbelievable

By JACK SMALLEY

VIRGINIA BRUCE faces the third exciting climax of her career. Again she feels the critical eyes of Hollywood turned upon her.

Just as in drama, life is a succession of climatic acts. Virginia has played through two, and now the final dangerous test has arrived. The curtain rose upon it with dramatic surprise at the Trocadero the other night.

Out on the glistening floor of this picturesque rendezvous of the stars, Virginia Bruce was dancing with Ricardo Cortez. Those who watched felt pulses quicken, as the black panther grace of Ricardo's dancing and the golden loveliness of this lithe girl merged into a symphony of color and music and movement.

As they returned to the table to rejoin their group of friends, the handsome face of the Marquis de la Falaise de la Coudray smiled up at them.

"I've just heard good news," he said. "Virginia, you have been dancing with your new leading man!"

Then what a hubbub of excitement! It was true; Ric was to be borrowed from Warner Brothers by Virginia's studio, and Metro was to produce that famous mystery story by Arthur Somers Roche, *Shadow of Doubt,* with Virginia Bruce in the lead. The accolade of screen success had touched her shoulder at last.

Virginia must have felt the exhilaration of that moment with mixed emotions. She could look back upon strange twistings and turnings in the road she had come along, remembering happiness too fragile to last, the bitter torment of hurts suffered along the way, the ordeals that had changed her from a girl to a woman.

But she thought first, with the unselfish tenderness that always has distinguished her character, of one whose career has been so completely entwined with her own—of the man who had meant everything in her life.

For that same night John Gilbert, too, was facing a crucial test, awaiting the verdict New York would write upon his work in *The Captain Hates the Sea.* Hollywood, too, waited for the outcome of the preview. Gilbert, in his lonely room high in the hills above Beverly, looking down upon the boulevard that winds past the Trocadero, would be pacing the floor in suspense.

Virginia heard the newsboys crying the Sunday morning papers. She bought one and hurriedly scanned the review section, where critics would pronounce judgement on this picture.

She remembered another time when she and Jack Gilbert were man and wife, and the picture called to judgement on that page was

[*Continued on page* 58]

Virginia fell in love with John Gilbert during their first picture together. Divorce followed, but their lives are so closely knit together that Hollywood believes there is a chance of reconciliation

"I knew that I would always love him," Virginia Bruce says of John Gilbert. "Nothing he has done or could do could change that"

QUESTIONS
DARE Ask

The answers to all those questions you've
Hollywood writer who is cross-

Marlene Dietrich won't talk about her husband, but in this article you'll find the answer to what appears to be a puzzling relationship

By S. R. Mook

THE life of an interviewer is not an easy one. For instance, on one of those crisp, cool Hollywood mornings I bustle toward SCREEN BOOK's offices, almost bumping into Garbo as she leaves her tailor who has his measuring quarters in the same building.

Full of elation, I face the editor. He eyes me sourly. "I just had a feeling something was going to happen to me today," he observes.

"Right as always," I agree enthusiastically. "You're going to get some of the best stories you've ever had—the sort your magazine *needs*. Why, I . . ."

"Never mind the sales talk," he cuts in. "If I've got to have your drivel, I want you to find out if Constance Bennett is going to divorce the Marquis and marry Gilbert Roland."

"Yeah—you and who else would like to know?" I jeer. "Why, that's one of the questions nobody dares ask a star."

"What would happen if you did?" he persists.

I reflect. "I'm not quite sure. If she was in a bad humor, which she probably would be over such a question, she might throw something at me. If she was in good humor she would probably say like this: 'Why, Dick! How can you ask me such a thing? You *know* how I feel about discussing my private affairs.'

"'Yes, I know,' I would agree gloomily. And then I might say, 'But if you did discuss them what would you say to that question?'

"And she might answer, 'You remember before the Marquis and Gloria were divorced I steadfastly refused to announce our engagement because he wasn't free and I thought it the height of bad taste to proclaim yourself betrothed to a man who wasn't free. Well, it would be in bad taste for me to say I'm engaged to Gilbert when *I'm* not free and haven't taken any steps to free myself and don't want to. Besides, Gilbert and I are only good friends—you ought to know that."

THE editor considers that for a moment. "What would Joan Crawford reply if you should accuse her of seeking publicity through her many charitable acts?"

"In the first place," I answer indignantly, "no gentleman would ask that question, but if I did it would simply be because a few people have made that unjust comment, although never in Joan's hearing, and I'd want to give her a chance to deny it."

"And if she answered," the editor persists, "what do you suppose she'd say?"

"First," I reply, "she'd probably turn purple and throw a small hysterical fit. Then, after she cooled down a bit, she'd say in a quiet, coolly indignant voice—'I have been around Hollywood long enough to know that whatever you do you run the risk of being misunderstood. But, as you very well know, I have persistently refused to talk about what little I have been able to do for my fellow beings. If writers find out what I do, it's not my fault, but I certainly never would publicize myself through the misfortunes of others. The fact that a few people may misunderstand my motives will not hinder in any way the things I like to do for others—and you can tell THAT to your snoopy old editor.'"

"Now what," persists this human interrogation point, "would Marlene Dietrich say if you asked her how *Herr* Sieber feels when he's in Hollywood and she goes out with

You Don't
the STARS

been wondering about offered by a veteran
examined by his editor

Mr. Von Sternberg or Mr. Mamoulian and leaves him to amuse himself as best he can?"

"She would probably," I answer promptly, "go right into the house to see if a batch of dough she had set had started to rise. And, undoubtedly, I would not see her any more—ever. If I happened to catch her in the kitchen when the dough had already risen and she couldn't leave it, she might say, 'Mr. Sieber and I have our little Maria in common and a great, great understanding. He knows it's business and he wants me to get ahead. He knows that no matter how much I go out with the others, I love only him.' "

"That would be a very sweet sentiment," the editor enthuses, "and would indicate a great and noble understanding."

"Wouldn't it just?" I echo.

"Now," he goes on, "since you seem to know so well what they might answer, suppose you tell me what Greta Garbo would say if you asked her about her romance with George Brent? As long as we're only playing make-believe, we might as well play with her as the rest of them."

"Yeah, I suppose so," I answer dolefully. And then a bright idea strikes me. "You see, I don't know Greta very well. And I don't know what her mental processes are. I've only seen her a few times and those times I got to see her because I pretended I wasn't looking."

Don't you DARE ask Connie Bennett whether or not she and the Marquis are soon to cut the ties that bind. It's one of those thousand and one questions that are taboo

The impertinent author of this article will ask almost anyone almost anything, but he knows better than to question Nancy Carroll about Dick Arlen's ability as an actor. "As soon as I mentioned Dick's name I would look more like a pound of hamburger than a writer," he says

"Yes," says the editor, "but I'm only asking you to *guess* what she *might* say—if she felt inclined to answer you."

"I'm quite sure she wouldn't feel inclined," I snap, "but if she did she would probably stretch out her arms towards heaven and say, 'I am a lonely woman. I haf liffed by myself a long time—with few friends and little understanding. Mr. Brent is a great man. He, too, has had much unhappiness. He knows what life can be. We shall be friends together—nothing more.' "

"YOU'RE doing fine," the editor concedes. "Now, *if* you were fortunate enough to get an interview with Ronald Colman and asked him why, when he always plays such a cock-sure gentleman on the screen, he pretends to be so shy off-screen and gives out that he is afraid of interviews, what would *he* say?"

"He would probably," I assure the editor, "call 'Meadows!' And when Meadows appeared, Mr. Colman would undoubtedly say, 'Meadows, Mr. Mook is just

[*Continued on page* 80]

What I Know About the Women I Have Loved

Gene Raymond talks about the leading ladies he has wooed and won on the screen

By Dorothy Ann Blank

GENE RAYMOND has been as fickle in his screen loves as he is in real life. On the screen he goes from one lovely leading lady to another with nonchalance—and all Hollywood knows that off the screen no one has yet taken his heart. He is one young man who believes in playing the field.

His inconstancy might be due to any number of reasons. However, of one thing I'm fairly certain—it isn't because he doesn't like the ladies!

On the screen, Gene has made love to a group of young ladies, who, walking down any street, could only be properly classified as "Wows." Jean Harlow, Fay Wary, Loretta Young, Dolores Del Rio . . . the list goes on. And when I asked him about these screen loves of his, he spoke of each in a sort of *special* way.

"You know, it's funny," he said, his mouth turning up at one corner in that infectious, half-earnest smile, "how well you get to know the person you're playing opposite in a picture. For two months, you see almost no one else; in a way, it's sort of like marriage. You have your fights and make up; and you have your swell moments. And you're both trying awfully hard to do a good job—you see?

"Of course, the better you get to know each other, the better job you both do. You can analyze what the other person's natural reaction would be in certain situations, and it all helps toward a more convincing performance. So you study not only your rôle in the picture and the character your portray, but you study *her* character, too." He smiled reminiscently.

"We didn't take each other very seriously," says Gene Raymond of Sylvia Sidney with whom he played in *Behold My Wife*

"I'LL never forget playing opposite Nancy Carroll in *Personal Maid.* It was my first picture, and naturally I was nervous. Though I'd been on the stage, the lights, cameras, and different kinds of direction all bothered me, and I knew I'd pull some boners. On top of all that, everybody had warned me about Nancy's 'temperament.' From what I'd heard, I expected her to be very impatient. Goodness knows she had reason to be!

"Well, I still think Nancy's 'temperament' is a myth. I have played with her twice, once in *Personal Maid* and again in *Transatlantic Merry Go Round,* and the only times I ever saw her display any signs of temperament or temper, she was certainly in the right. . . . I remember one scene which had to be taken with two cameras, one on Nancy and one on me. I had to keep inside two chalk lines, and I couldn't seem to remember not to walk outside them. When I did it after being warned several times, Nancy reached over and touched my foot with hers, so I'd remember. She went out of her way to be nice to me always.

"Then there was Sylvia Sidney," he grinned. "We didn't take each other very seriously. We had played together in a play on Broadway called *Mirrors,* and we knew each other pretty well. We did *Ladies of the Big House* together, always kidding about that bond of the theater between us. And just recently we completed *Behold My Wife* together—so really I know her about as well as anyone. The interesting thing about Sylvia is that when she's not working she's just the opposite of the sad, wistful girl you see in pictures. She's always bubbling, carrying on a running fire of conversation with everybody."

"TELL me about Jean Harlow," I suggested, "when you were making *Red Dust.*"

"Well," he smiled, "that was the craziest cast I was ever on location with. Clark Gable and a lot of swell people were with us—we did nothing but rib each other constantly." He sobered. "Then Paul Bern died, and Jean was out for ten days. We all wondered what it would be like when she came back. But it was exactly the same. We started kidding right where we left off. Nobody mentioned the tragedy, nobody inflicted expressions of sympathy on Jean." Sincerity in his face and voice, he went on, "She's a great girl, Jean! She took the whole thing wonderfully.

"Then there

[*Continued on page* 68]

Sweet Sixteen STEALS the SHOW

Anne Shirley suddenly has become the brightest young star in Hollywood. How did she escape the Fate of those child stars who are spoiled and forgotten? Read this story for surprising facts about a new favorite

By J. Brien Chapman

"HOW can a girl herself tell if she escaped being spoiled?" Anne Shirley asked me. "Maybe I am. I only know people are saying I'm not. But you can't go to a mirror and look at yourself and see, as you can see whether or not your hat is on right, now can you?"

And come to think of it, you can't!

So it is outside evidence on which we must rely to determine that interesting little point about Anne, the little heart-wrecker—if appearances count—of tomorrow, the sixteen-year-old ingenue of *Anne of Green Gables* today, the child star Dawn O'Day of yesterday.

For understand that Anne, right now, is at that most interesting stage in any girl's career. Interesting and critical, both in view of professional life and personal life. Sixteen! Some girls are women at that age, ready for marriage. Some girls are still children, giggly and given to playing with dolls. Others are right at the point in between.

Anne is right at the in-between point. Another six months may see her step over into that next class, with all the boys in Hollywood after her for "dates," for she's a beauty who'll take their breaths away. The importance of the "spoiled or not spoiled" question may not be apparent to those not intimately familiar with Hollywood. Actually, it is of vital moment for Anne, or any girl so beautiful *who has been a child star.* On it will probably hinge the fate of her happiness in love, and possibly the destiny of her career.

For spoiled child stars can't be happy in marriage! Can't find satisfaction in romance! Can't find any real happiness in life until part of a life span of hard knocks has converted them by the painful processes into real human beings again. That is why I was anxious about Anne, even to the point of consulting her about it. We already know that Madge Evans, a child star who continued in pictures, escaped "spoiling." Loretta Young, so sweet and true and human by nature, nearly escaped, and one unhappy marriage quickly proved salvation from any further consequences, so Loretta today is free to find happiness in love, and is already happy in her general life.

ANNE, however, is different. That I learned. And if you saw and fell in love with her as *Anne of Green Gables*, you'll be glad to hear that the future looks rosy for her. It seems pretty certain she'll escape the common fate, because, right now, she *is* unspoiled, human, and armed with a sense of humor that enables her to laugh at herself and see when she's being absurd.

Two factors [*Continued on page* 54]

They're together again!
They're together again!
They're together again!
They're together again!
They're together again
They're together again!
EXTRA

Janet GAYNOR
Warner BAXTER
in
One More Spring

with this splendid cast
WALTER KING • JANE DARWELL • ROGER IMHOF
Grant Mitchell · Rosemary Ames · John Qualen · Nick Foran
and STEPIN FETCHIT

FOX
Produced by WINFIELD SHEEHAN • Directed by HENRY KING
From the Novel by Robert Nathan • Screen play and dialogue by Edwin Burke

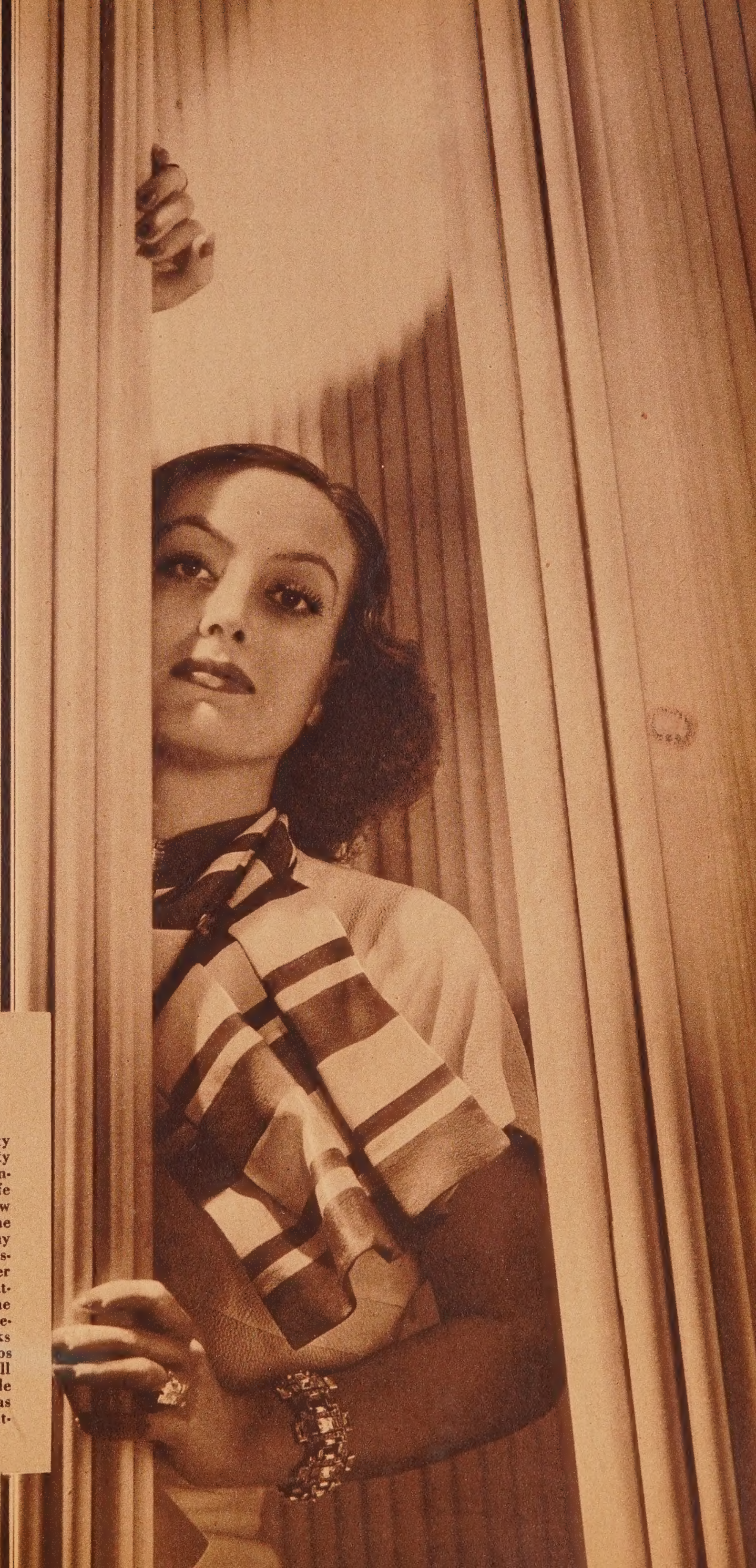
They're together again!

Who's Who in Hollywood

Portraits of those famous stars in Hollywood who stand first on the screen, first in the hearts of the people and first in the Social Register of Movieland

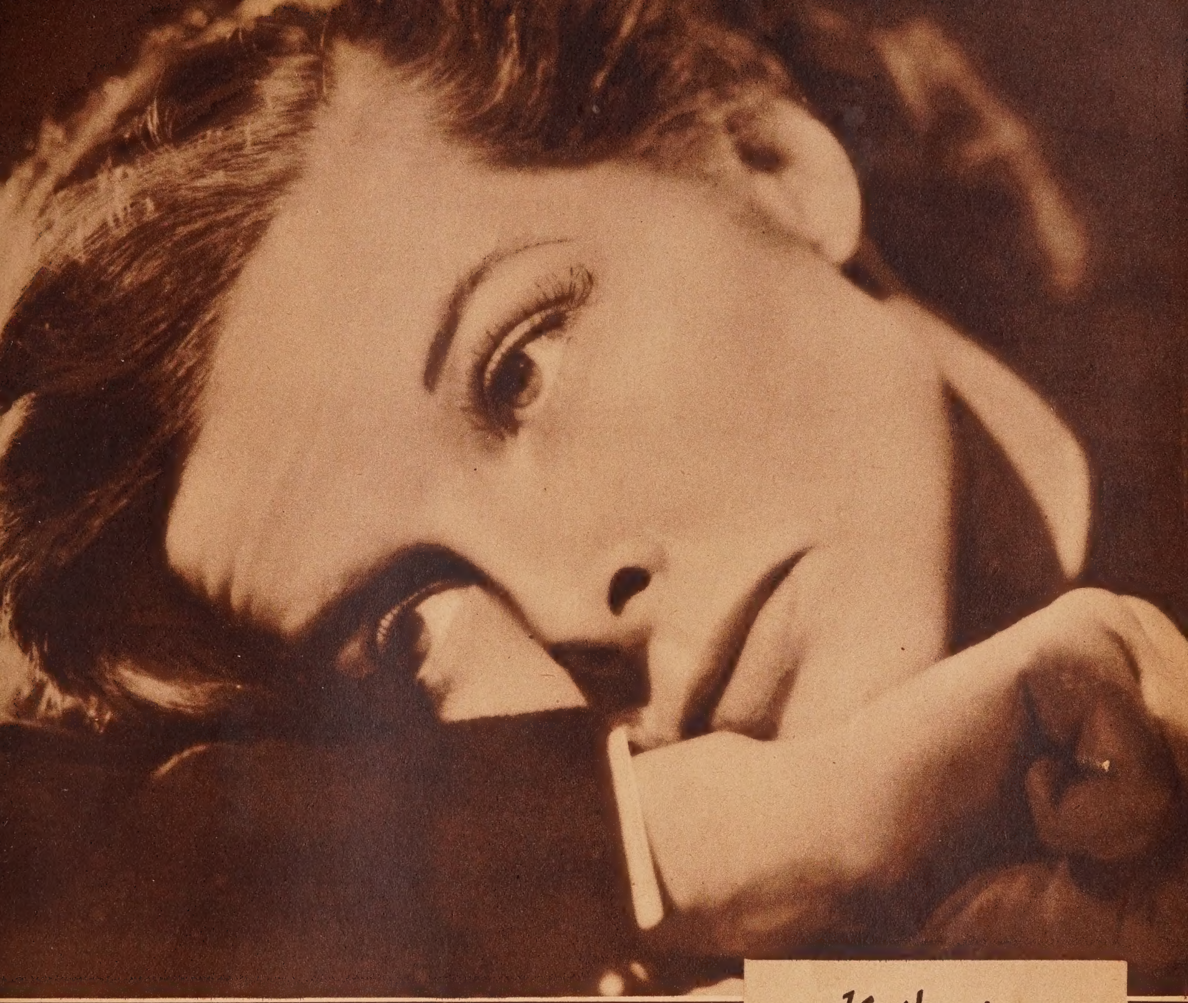
Joan Crawford

A Cinema Queen of the self-made variety . . . 120 pounds of carefully nourished beauty once just plain Lucille Le Sueur of San Antonio, Texas . . . the greatest hurt of her life is the snubbing she took from fellow students at Stephens College because she waited tables to pay her tuition . . . today she still regards the ultra social life as disgusting sham . . . she cannot ever remember having seen her father, her parents separating when she was but a baby . . . yearly she spends thousands for charity and really detests mention of it which she earnestly seeks to avoid . . . from her alert mind shoot barbs of fascinating wit, a few of which are still sticking in those who have dared to trade caustic remarks with her . . . some day, as she sincerely believes, she will be the greatest of our dramatic actresses!



Ann Dvorak

Although the daughter of Anna Lehr, one-time stage and screen star, Ann Dvorak was on the payroll at M-G-M for three years as a dancing instructor to the stars before, at the age of nineteen, she made her screen début in *Scarface*. She doesn't care much for Hollywood social life and spends most of her time on a ranch with her husband, Leslie Fenton, despite the fact that she frequently has said: "I'll never let marriage interfere with my work or ambitions." Apparently domesticity and her career mix well, for she is openly adored by her husband and at the studio she is the darling of the lot



Dolores Del Rio

Mexico's greatest gift to the screen appears younger than her thirty years . . . she is famous for her costume picture rôles such as *Madame Du Barry*, her most recent . . . the tiny "beauty spot" on the left side of her nose is really a mole . . . she has been chosen for more artists' lists of the world's most beautiful woman than any other actress . . . she could speak French before she could her native tongue and still retains her accent . . . the Del Rio toenails always are painted bright red . . . never diets, but keeps herself beautiful and slim by tennis and swimming . . . socially she rates much better than most Hollywood stars

Katharine Hepburn

$50,000 a picture is the sum for which she slaves and earns because *Little Minister* should bring her studio many times that amount in profit . . . she is twenty-eight years old unless she fibbed on her marriage license when she wed Ludlow Ogden Smith in 1928 . . . now a single lady, her name is most often linked to that of Leland Hayward, literary and theatrical agent . . . Hepburn will not be interviewed, but always answers her own telephone and to those who call politely answers questions—unless they happen to be too personal or insulting . . . she is an expert golfer . . . a graduate of Bryn Mawr . . . her father is a doctor . . . she has two sisters, Marion and Peggy . . . two brothers, Robert and Richard . . . she spends a great deal of her free time at the family home on Bloomfield Avenue in Hartford, Conn.

Margo Turns On The Heat

"The script calls for a torrid Spanish dancer and that's exactly what we will have!" Thus spoke the eminent Ben Hecht to the equally eminent Charles MacArthur as they began to film *Crime Without Passion*. And that's how it happens that Margo, dancing in a New York hotel, was clutched to the bosoms of the movie producers. You will see this dancing flame in *Rhumba*, with Carole Lombard and George Raft

I GOT WISE *to* Myself!

Dick Powell tells what a trip back to the old home town did for him—and suggests that it might be good medicine for stars with a "Big Shot" complex

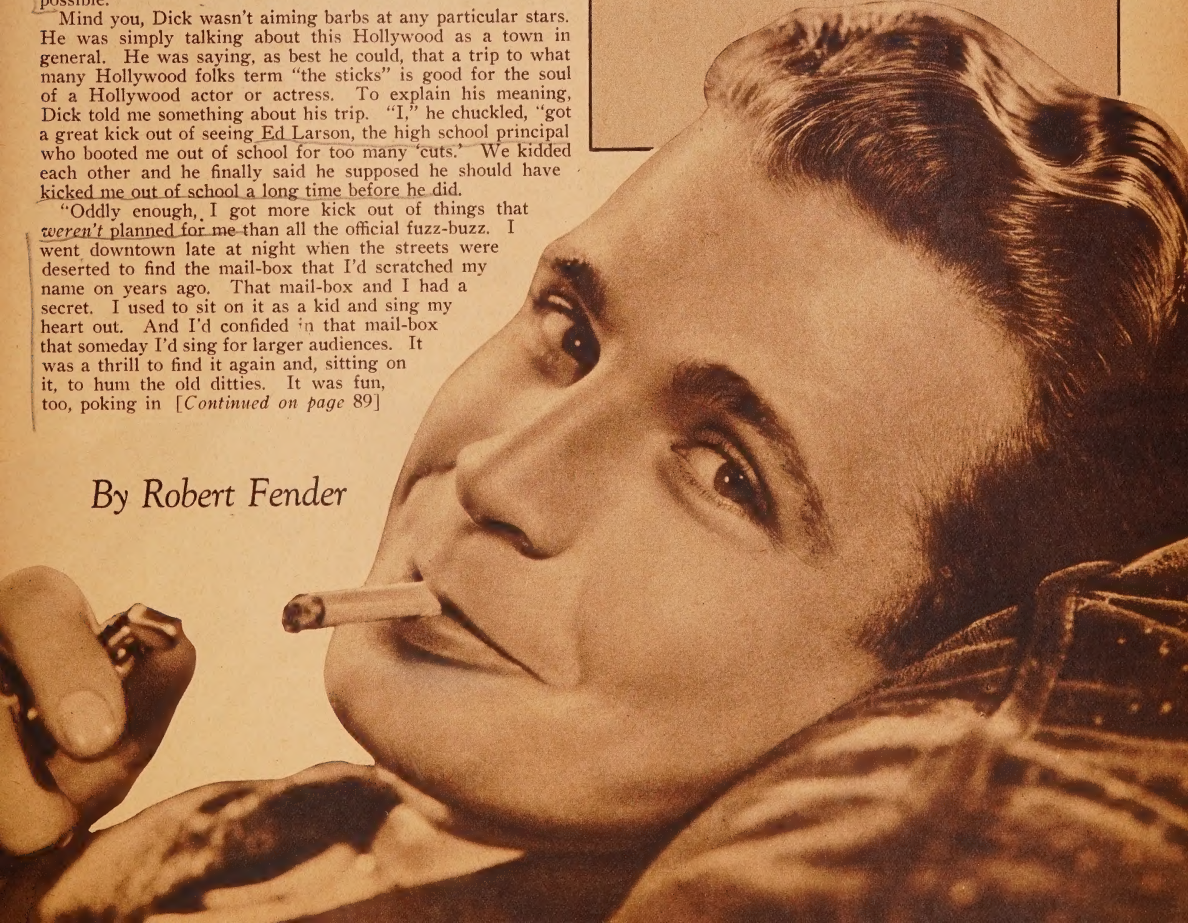
HOW would you like Hollywood to come to *your* town? How would you feel if you were to stroll down the street and meet Bill Powell, Myrna Loy, Adolphe Menjou or Clark Gable browsing around? Sounds sort of incredible, doesn't it? And yet, if Dick Powell has his way, it will not be at all unlikely. For Dick, since his recent trip home and personal appearance tour, distinctly thinks Hollywood should "get out of town" once in awhile. And although he didn't exactly say so, he may even go so far as to see they *do* get out of town once in awhile.

"I'd like," he told me the other day over at Warners, "to take along a lot of Hollywood people who grumble when their salaries are trimmed, on a similar trip next time to show them the number of people in the United States who are cheerful, more—downright happy, 'though broke. I wish a few Hollywood folk I know could have taken that trip with me. I wish some of them here who think it takes at least a thousand dollars to have a good time could see the folks in Little Rock, my home town, enjoy themselves on a dollar and a half or a great deal less. I wish they could forget their fame long enough to rub elbows with 'the folks' who made their fame possible."

Mind you, Dick wasn't aiming barbs at any particular stars. He was simply talking about this Hollywood as a town in general. He was saying, as best he could, that a trip to what many Hollywood folks term "the sticks" is good for the soul of a Hollywood actor or actress. To explain his meaning, Dick told me something about his trip. "I," he chuckled, "got a great kick out of seeing Ed Larson, the high school principal who booted me out of school for too many 'cuts.' We kidded each other and he finally said he supposed he should have kicked me out of school a long time before he did.

"Oddly enough, I got more kick out of things that *weren't* planned for me than all the official fuzz-buzz. I went downtown late at night when the streets were deserted to find the mail-box that I'd scratched my name on years ago. That mail-box and I had a secret. I used to sit on it as a kid and sing my heart out. And I'd confided in that mail-box that someday I'd sing for larger audiences. It was a thrill to find it again and, sitting on it, to hum the old ditties. It was fun, too, poking in [*Continued on page* 89]

By Robert Fender



ANN HARDING
Faces a Crisis

ANN HARDING is fighting the eternal battle of all womankind—for right to mother her own child.

And the sympathy of all mothers is with her.

But she is fighting also another battle about which her loyal and sympathetic fans all over the world know nothing. Even more than the legal right to possess her little daughter Jane is at stake now in the career of Ann Harding, for once again she is battling for her health and life itself.

She does not know if she can ever return to the screen again.

And so, to understand what is behind the crisis Ann Harding is facing, it is necessary to explain what has happened to her in Hollywood, and to look back into certain little-known events of her stage career. Events that cast their shadows upon her life to come.

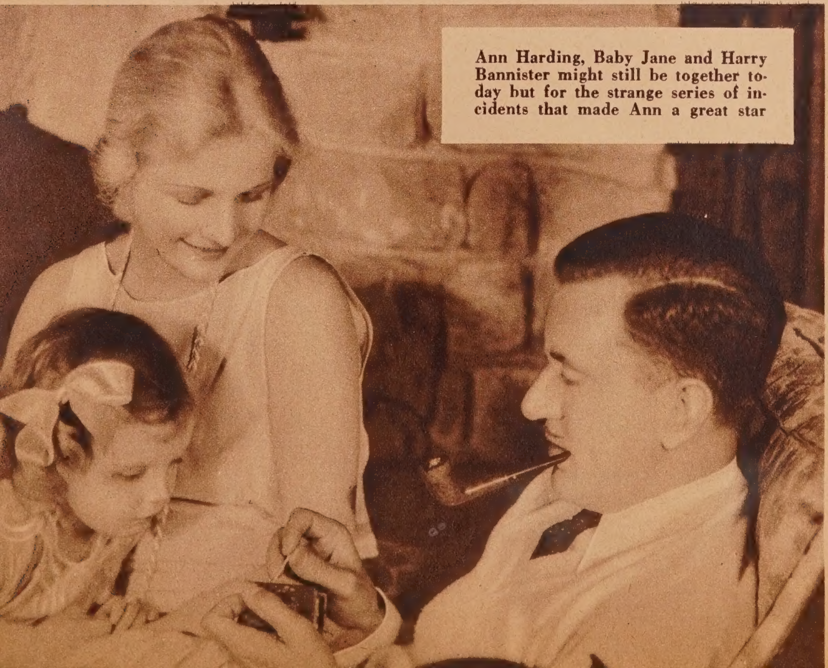
As everyone knows, her marriage was a perfect romance. It would have remained that if the movies had not discovered sound, precipitating the revolutionizing of the industry and catching her up in its turmoil.

Something prophetic happened at that marriage in The Little Church Around the Corner when she and Harry Bannister took their vows to cherish each other forever. Ann Harding had climbed from obscure rôles in stock to become the idol of Broadway. One success after another had culminated in *Stolen Fruit,* and that sensational play brought plaudits that named her a second Duse, another Bernhardt. Ann was worn and weary from managing her summer stock company, yet she had gone into *A Woman Disputed* with Lowell Sherman to create even more enthusiasm in the hearts of New York stage lovers. Therefore she and Harry planned a very quiet wedding. But the papers got hold of it. When they arrived at the church a seething mass of people jammed the streets, the church was filled to overflowing, and women fainted in the rush to catch a glimpse of the beautiful ash blonde woman who was New York's darling.

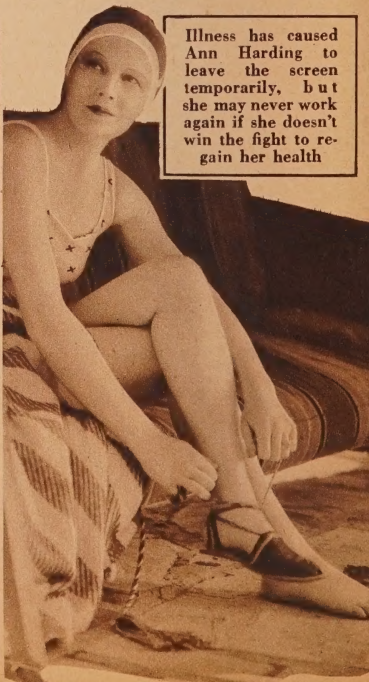
HISTORY has a way of repeating itself, no matter what mere mortals try to do in changing the march of destiny. History repeated itself in Hollywood. In spite of her efforts to avoid such a happening, just as when she planned a private, quiet wedding, Hollywood's adulation brought mobs to throng her steps, and Harry Bannister—a fine actor in his own right, remember—was forced to pretend he did not hear people refer to him as "Mr. Harding."

Yet Ann Harding would never have set foot on a sound stage if she could have known the prophetic meaning of that mob at the church, and what was to happen to her in pictures.

Always frail, she had at last heeded advice of doctors to retire from the stage for a long time, when she came West to prepare a home for her husband. Harry Bannister was well able to support his wife and infant daughter. After playing



Ann Harding, Baby Jane and Harry Bannister might still be together today but for the strange series of incidents that made Ann a great star



Illness has caused Ann Harding to leave the screen temporarily, but she may never work again if she doesn't win the fight to regain her health

The dramatic story of a woman's great love for her child and a grim stroke of Fate that may end a brilliant screen career

Ann Harding, whose perfect romance failed

Strange Interlude for the Theater Guild in New York, he went on the road with it, and the company was to put on the play in Los Angeles.

Accordingly, Ann cancelled her contract with Al Woods, played her last performance in *The Trial of Mary Dugan* and brought baby Jane to California. She took a little house in Pasadena. There, in the secluded yard surrounded by its ivy-covered wall, she and baby Jane could lie in the sun and forget the cares of the world. Harry joined them, and they were very happy.

Outside those quiet walls a great upheaval was going on—the great picture industry was in the throes of becoming vocal. The studios were in a panicky hunt for stage actors with voices, when someone remarked that Harry Bannister's wife had done pretty well in that line. She was, in fact, right here on the coast.

Ann Harding could not see what was to happen when she finally agreed to come out of retirement and sign one of the three studio contracts offered her. She loved the theater; to it she had given her best always. The old lure of drama was irresistible.

I happened into the Pathe studios a few days after she had signed. A publicity man showed me some still damp photographic proofs of their new player, Ann Harding.

"They've gone crazy!" he exclaimed. "She won't photograph. Her hair is almost white. And blue eyes—gray maybe—why, it's gonna be awful. They're loading up with a bunch of stage people without giving a thought to how they'll look on the screen."

Having recently seen her in *The Trial of Mary Dugan*, I suggested he withhold his verdict.

Ann Harding did not think she would be any nine days wonder, either. She never for a moment regarded herself as a beauty, despite the evidence of her own mirrors. She did not know, any more than the publicity man, that she would win and hold a place at the top of all Hollywood stardom, that she would be picked up and thrust far above the not inconsiderable fame of her husband.

Yet she managed to keep their home intact and happy for a long time, for all change comes with such gradual stages of transition that even the wisest are at last caught unaware. When she and Harry Bannister were finally divorced in Reno, the change had been so slowly achieved that they continued to be friends.

Ann saw no reason why there should not be a provision in the legal papers to the effect that Jane's father could take her away from her mother for two months in every year.

BUT time does not stop working its changes. In time Ann Harding learned that divorced mates cannot remain the same in their viewpoints, and that inevitably they must drift apart.

Quite suddenly she realized that, should Harry Bannister marry again, her baby Jane could be taken from her arms to spend two months with a woman who would be a stranger to her. What mother could enjoy that prospect? No one, certainly, could blame Mr. Bannister should he marry another woman, nor object should he exercise his legal right to call for his daughter. Yet the instincts of a mother cannot be denied, and a mother claims the sympathy of all when she takes steps to cling to the child for whose sake she went down into the valley of the shadow of death. That was why Ann Harding went to the courts again, to battle against the tangling strings of red tape that might at any moment be used to pull her baby from her.

Not that she doesn't want Jane's father to see his daughter any time he wishes. That isn't the point at all. Harry Bannister will always be welcome to see his child—but not to take her away from her mother.

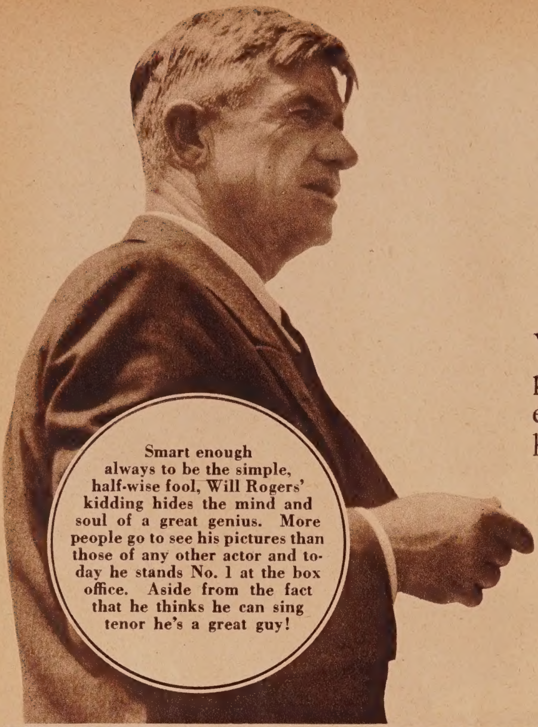
Those who know Ann Harding best, declare that her most dominant characteristic is her intense sense of duty, coupled with the highest ideals.

She regards her duty as a mother above all else. To fully understand the strength of these ideals, again we must delve into significant events in her life, and the influences that shaped her character.

ANN HARDING was the daughter of a strict, stern colonel in the United States Army who finally condoned, but never forgave her for going on the stage. For Colonel George Grant Gatley, who had brought up his daughter in the traditions of New England, considered the drama as a road to perdition, and when she wrote and told him of her decision, his embittered reply haunted her for years. He refused to be won over. He would not come to her wedding or answer her letters telling him of the event.

His daughter, Dorothy Gatley, making the name [*Continued on page 76*]

By JACK SMALLEY



Smart enough always to be the simple, half-wise fool, Will Rogers' kidding hides the mind and soul of a great genius. More people go to see his pictures than those of any other actor and today he stands No. 1 at the box office. Aside from the fact that he thinks he can sing tenor he's a great guy!

Nobody's FOOL!

We boast that this is the most complete, human and remarkable story ever written about the man the world has come to know as "Mr. America." We give you Will Rogers!

By
Lew Garvey

THE most popular actor on the screen isn't an actor at all. This odd situation is the result of the motion picture exhibitors of the nation recently voting Will Rogers the outstanding film player for 1934 on the basis of box office receipts.

Rogers was far in the lead when votes were counted. In his wake trailed Clark Gable, Wallace Beery, Mae West, Joan Crawford, Bing Crosby, Norma Shearer, George Arliss, Katharine Hepburn, Fredric March and 198 other glittering luminaries of the screen.

Hail to Will Rogers, box office champion and newly crowned king of film actors, despite the fact that:

He has never kissed a leading lady.
He wears no makeup.
Doesn't use a dressing room.
Seldom reads a script.
Attends no previews.
Doesn't own a dress suit.
Never had any dramatic training.
Hasn't got a chauffeur.
And describes his acting as "making faces at the camera."

Whereas other stars have spent years perfecting certain screen mannerisms, tricks of speech, exotic attire and various eccentricities to attract the public eye and ear, Rogers has never attempted to portray anyone but himself in films. That's why his performance is always so realistic. It isn't acting . . . just Will Rogers, poking around in front of a camera and doing things, and saying things in pretty much the same way he behaves in real life.

Rogers is the same person in private life that you see on the screen. He's David Harum, Handy Andy, Judge Priest, Doctor Bull and Pike Peters all rolled into one. He's never out of character. Therefore, it's a cinch for him to step into his screen rôles. He has amassed a fortune and won acclaim as the greatest film idol of the day through an amazing ability to act natural. His success should inspire all young actors and actresses, or anyone else for that matter, as the formula is simple. It can be summed up in two words: "Be Yourself."

Rogers recently celebrated his fifty-fifth birthday. It marked thirty-four years as an entertainer, starting as The Cherokee Kid in a wild west show, then vaudeville, the Ziegfeld Follies and the screen.

He is probably the most intimately known American in the entire world. Mr. America would be an ideal title for him.

CONTRARY to general impression, he has a good education. He attended grade school in Oklahoma and a military academy afterwards.

His knowledge of horses and cattle comes naturally. His father was a rancher. And Will started punching cattle when he was seventeen. Later, he became a gaucho and "rode herd" in the Argentine.

He worked his way from Buenos Aires to South Africa to get into the Boer War, but arrived a day after hostilities ceased.

From the cakes and coffee money received with wild west shows, he broke into small time vaudeville, doing trick roping at $50 a week. Now, he is reputed to receive $125,000 a picture.

He started on his career as a nationally famous wit by announcing his roping tricks in vaudeville. His droll manner of speech and extemporaneous gossip delighted audiences. So he talked more and roped less.

Things are different now. He's probably the richest active performer in the entertainment world. A fortune built on laughs.

He has participated in more benefit performances than any other person on stage or screen. And he has probably played the rôle of Good Samaritan more times than anyone else in his profession. But he's too fine to allow his generous deeds to be publicized.

He lives on a 2,200-acre ranch in Santa Monica Canyon within sight of the Pacific ocean. It includes one of the finest polo fields in America and a small golf course. There's a stable of polo ponies and thirty-five head of cattle. One day a friend noticed ten men grading some acreage at the ranch. The friend remarked that a tractor could do the work in considerably less time. Rogers

[*Continued on page* 64]

Astaire Rehearses for Roberta!

HOLLYWOOD'S ECCENTRIC GENIUS PREPARES FOR HIS GREATEST ROLE

"Um-tee dum-tee da!" There goes Mr. Fred Astaire, stepping off his smart new dance routine for "Roberta," in which he appears with Ginger Rogers and Irene Dunne. You know, of course, that those magic feet are insured for a million dollars, but have you heard that Fred's amusing grimaces while he dances are a result of his habit of making faces at himself in a mirror, that his lovely wife calls him "Sap," that he only dances when he has to and that he positively detests ballroom dancing? Mr. Astaire looks large on the screen, but he's only a medium-sized chap weighing just 138 pounds!

Wallace Beery is in the army again--this time as the hardboiled aviator in *West Point of the Air*

Gary Cooper found his way to Norma Shearer's table at Hollywood's gala Mayfair Ball. The two are great friends

HOLLYWOOD

All the latest news from the Studio Colony, accurately and honestly reported by SCREEN BOOK'S veteran news sleuth

Dumb Like A Fox

RIGHT from Gracie Allen's own lips we hear she has a yen, like so many comedy geniuses, to play drama. That she's a great admirer and student of Helen Hayes. She recently met Helen for the first time, and was as thrilled as any fan. "Or," says Gracie, "as anyone who aspires to success in an art, on meeting one of that art's greatest exponents."

Desperation

WE HATE to tell this. But we witnessed some of it. When the women "dress extras" were chosen recently in a series of much-publicized inspection parades, some of the girls tore the clothes and disarranged the hair of rivals when there was no time to repair the damages, by this desperate measure cutting down the competition for themselves. The original elimination was from 900 to less than a third of that number.

Lupe's New Accent

WHEN we encountered Lupe Velez whirling along the boulevard the other day (first sight of her since her return from abroad) Lupe delivered this startling information: "Een thees England, I haf acquire thee mos' Breetish accent, don' you theenk?"

New Romance

IT'S beginning to look as though Mary Boland and Charlie Ruggles, so oft seen as man and wife on the screen, would have to marry in real life. They both complain that their cinema relationship is so firmly established, each spoils the other's chances of attracting outside romanc !

Literary Bed

WE LIKE Jean Harlow too much to poke any but the best-natured fun at her, but we can't resist a crack at her divorce complaint. It was in part that one of ex-hubby's objectionable traits was reading in bed. Come now, Jean. Didn't we hear you say that you *wrote most of your novel in bed?*

Builder-Upper Gable

THIS is real inside information on how they make picture stars. Twentieth Century, determined after Loretta Young's showing in *Clive of India*, to make her a star, is placing her opposite Clark Gable in *Call of the Wild*, because playing opposite Gable makes stars of likely gals. Check up and you'll find it's true, with Claudette Colbert in *It Happened One Night* an outstanding example.

Name Oddity

"HERE," said a fan-mail secretary to the mother of Baby Jane, Universal's three-year-old starlet, "is a real coincidence. It is a letter to Baby Jane from a little Missouri girl named Juanita Quigley. And judging from the letter, which was written by the little girl's mother, they did not know Juanita Quigley is also Baby Jane's real name."

Charity Got Break!

NOW it can be told. New-papas Joel McCrea, Harry Joe Brown, and George Barnes had to give away a lot of

The lovely lady with Fredric March is Florence Eldridge, but should you inquire further any wise news sleuth could tell you that she is Mrs. March, too

Robert Young dons the uniform in *West Point of the Air* to play the rôle of a too-cocky young Lieutenant who loops himself into a peck of trouble. Wallace Beery is his father in the picture, and from advance peeks at the film during its making, their scenes together are some of the most dramatic ever to reach the screen

FLASHES

By the Studio Spy

presents purchased way back around Christmas time for their new babies. In their purchases they'd been too optimistic about quick growth. Sally Eilers was particularly amused at the boxing gloves Brown got their son, and Joan Blondell figured it would be a shame to keep the bicycle George got for Norman Scott Barnes until he could ride it!

Following Frances

SCREEN BOOK's gossip hound feels responsible to the readers for information on *their* choice nominee for fame, Frances Drake. So from the set of Universal's *Transient Lady* we report that dark-haired Frances looks mighty romantic opposite platinum-haired Gene Raymond. Frances has an excellent rôle, sharing top honors with Gene and Henry Hull.

Li'l Movie Party

WE DON'T like big parties, but when Mrs. Movie Director phoned us that hers was to be a small one that would include Janet Gaynor and Anna Sten, we reserved two, ringside. Now it was a swell party, and we're grateful. But at that li'l party we counted 183 guests!

Such Is Fame

WHEN the stork brought a son to John Wayne, one of the most popular Western film heroes, and a former U. S. C. football star, a group of alumni was paged in connection with some natal celebration project. To the amazement of our informant, few of the group had any idea that Western-star Wayne was the Duke Morrison who used to make Trojan touchdowns. That's one price you pay for adopting a "screen name!"

Landi Divorce

ELISSA LANDI probably will continue that trans-Atlantic divorce battle, fighting the charges filed by her husband, John Cecil Lawrence, according to information gleaned in Hollywood. Lawrence in his suit alleged misconduct, which Hollywood figures is not exactly a chivalrous retort to his wife's previously filed suit charging mental cruelty.

Irene's Defense

IRENE DUNNE tells us that she doesn't want folks to gather, from her recent statements about Hollywood stars being "clothes careless," that she isn't all in favor of the styles of filmtown. She wishes to stress the fact that the film colony hasn't much time to worry about dress. Not, at any rate, dress other than that worn before the camera.

Lola And Ginger

FILM work is such a family affair that wives and ex-wives, husbands and ex-husbands rub elbows, play in the same casts. Working side by side at Radio in their separate pictures are Lola Lane and Ginger Rogers, ex-wife and new wife of Lew Ayres.

Joan's Good Deed

JOAN CRAWFORD was on the elevator headed for an appointment with her tailor and a visit in SCREEN BOOK's office. A little old lady with her arms full of packages saw Joan, and got so flustered she dropped them all. "Oh, dear," she exclaimed, to the elevator girl, "go on up without me." But Joan helped her pick up all her bundles, which not only gave the old lady a break, but let ye editor, who arrived just in time, help Joan with her good deed!

[*Continued on page* 66]

TAKE Your LOVE ADVICE from the STARS

YOU want to capture love? To hold it? Of course you do! But how?

Ah, now there's the problem. And in this year of grace, 1935, a girl can't slip over to good old St. Valentine and say: "Now see here, Val dear, I'm in a terrific jam. Tell me what to do to keep my Johnny. . . ."

No, but she can take heed of five of the most famous judges in all Filmland. Women to whom love is an open book—who even have added a few chapters themselves!

Katharine Hepburn, for instance. An exotic young sensation without a single claim to standardized beauty. But what fascination! You'd expect her to have a different view of the subject. She has—"Think love. Think it as well as feel it. If you are in tune with a person, and you have to be to make marriage a success, your thought will carry to him," says Katharine. "It will direct your actions. You won't have to worry for a minute about being self-conscious or doing the wrong thing at the wrong time.

"It's like acting, in a way. Let me tell you the camera records your thoughts every bit as much as it does your actions! That is why when I'm playing a love scene I deliberately fall in love with my leading man. During the actual filming of it, you understand. I have a mental image of myself being deeply attracted by that certain character. Otherwise the scene wouldn't ring true. If I have a doubt that I couldn't love a man of the type he's supposed to be in the script, then I don't work in the picture! Because sooner or later that bubble of doubt is going to burst. In the screen production it means a terrific let-down. Often a box office failure. In everyday life it means a world of unhappiness." The Hepburn ideas fairly sizzle. They come so fast from that high-powered young mind of hers.

"The most important thing," she goes on, "is to distinguish between love and passion. One is an ordinary animal instinct like breathing and eating—but when that instinct is keyed to something in the spirit you have love. The love that Jo felt for Laurie in *Little Women.*"

Color everything you do together with an intimate touch. Above all, make it seem out of the commonplace. That is Katharine Hepburn's secret.

AND Miriam Hopkins has another. That magnetic little half-pint who was born with Cupid's number in her hand. I wasn't startled. I always forget to be, in spite of her continual one-woman revolution against stodgy conventions. Maybe it's her eyes. They flash so—especially when she talks about romance!

"A lot of so-called 'good' women make their love immoral," she informed me with gusto. "You know why? Because they are not true to it. And not truthful about it. Every girl since Eve has had that sex appeal spark. It's no sin to let it grow into a flame! Controlled, of course," she flashed again at me. "What *is* a sin is pretended ignorance of the power it gives you over men. That Victorian coyness. Ugh—how I loathe it! *Don't fall in love too often!* That's my advice. If you do, you're liable to overdraw on your emotional bank account! Trying to make a great romance out of every passing fancy doesn't pay. Personally, I think the only love that sticks with a woman is that she experiences when she reaches maturity—around twenty-five. It's wiser to wait for it. Much. . . ."

WHICH is where Norma Shearer chimes in. Unconsciously of course, for it was another day, another place, that we met. On the beach, to be exact. "People," said Norma scanning the smoky horizon, "say there isn't a training school for marriage. But there is. I've often thought about it. Girls should make their love affairs of the 'teens and early twenties their training school for the biggest step in life they'll ever take. That's the time to study men. To learn the various sides of masculine nature so that later you can be one of those really great women of the world—a successful wife." Waves broke and curled in white foam at our feet. Sea gulls circled overhead. And Norma, chin resting on her knees, thoughtfully threw a powerful beacon light on this romance business.

"The worst thing a young person can do is to get wrapped up in sentimentality. Or in herself. Right from the first she has to learn to be love's master—*and not its slave.* Don't go into it just emotionally . . . or cheaply. Put your mind to it! Nurse it along."

"No very young girl," continued Norma, "should keep steady company with any one boy. She needs to go around with a lot of men. It's the only way she'll find out what fascinates different types. It's the only way she'll find out *what type suits her.* . . . Almost every girl knows what it is to go through a series of heart flutters. First, the football hero . . . then the dashing young officer or aviator with the fascinating tinge of danger about him . . . the dreamy-eyed matinée idol. Finally she discovers how to separate a man from any dazzling cloak that may be hung about him. That's an awfully big step in the right direction," mused Norma reminiscently.

"You hear them say: 'Oh, I'm not thinking seriously of marriage!' But they should be. It is a woman's chief job in life. And being able to live together happily isn't merely a matter of luck—'You have to scheme and plot and plan for it." Shearer pounded the sand emphatically. "I'd say: Begin by making yourself attractive in other ways than physical. Because down underneath a man wants to be proud of his

How a Woman Can Win the Man She Loves

Think* love as well as feel it.—*Katharine Hepburn.

Begin by making yourself attractive in other ways than physical.—*Norma Shearer.*

Keep him guessing—it won't hurt him!—*Mae West.*

In which five of Hollywood's most glamorous women offer their own frank reactions to the problems foremost in the mind of every girl

"A woman should take up a career, not give one up, for love." Norma Shearer believes that woman's independence is a sure way to tie a man to home fires

"The most important thing," Katharine Hepburn declares, "is to distinguish between love and passion—make your love something above the commonplace"

Miriam Hopkins insists that no girl should take love seriously until she reaches maturity . . . Follow your heart, is Lupe Velez' slogan. She maintains you can't force a great love or kill it

"Women who know how to keep their emotion from overspilling always have the upper hand!" Mae West believes in the art of keeping men guessing

By Jerry Lane

choice. He wants other people to approve. You know my pet theory? A woman should take up a career, not give one up, for love!"

It sounded drastic. But Norma explained: "If a man feels his wife has other things on her mind besides him he gets more intrigued. . . . So go out and get an interest. That is the Shearer tip. Not bridge, nor tatting. But some occupation that's as colorful to him as it is to you. Even though home is the main event—and secretly, it ought to be—reach for outside contacts. You may be tied down, but you don't have to be mentally. Let your husband get the impression that you're pretty much in step with the world—that, in a pinch, you could live without him! And that," says Norma, "is the surest way to tie him to the home fires. . . ."

A WHIRLWIND crossed the room, perched on my shoulder, then twirled over to a couch. A silver slipper went spinning against the wall. Lupe Velez was discussing love. . . . "Warm lips, laughing eyes, ni-ess perfume. Thees makes the romance. Follow the heart. Why should it be deni[illegible]" she shrugged. And when Lupe shrugs . . .! "Don't try to make a success of love. Just live it. It is like thees—when I feel like eating I eat. Never do we sit down to meals at regular times. Is it not so, my baby angel? My lover darling. *Kiss me!*" This to Johnny Weissmuller who had just entered. This was long before their falling out. Then—calmly as if there had been no interruption—"And when I feel like sleeping I sleep. Sometimes I drive all night and go to bed at five in the morning. And when I feel like loving—"

"You love!" I suggested.

"Why not? Let the red flame lead you. That's what I do. There is nothing you can do about love anyway. If it dies, that is the end. You can boil an egg but you can't warm it over! Look—if you try to force love, you can't. If you try to kill it, you can't." I pondered a little over Lupe's advice and wondered whether or not she has some heartaches in store for her now that her marriage seems at an end. But Lupe lives for the moment and it is hard to imagine her unhappy.

MAE WEST had new fuel for thought on the subject of love's flame.

Long ago she learned that smouldering fire lasts longer—that, allowed to burn fiercely, it burns itself out fast. Hence—"Be satisfied with a *little* love," advises Mae. "With an occasional thrill, not an entire stack of them piled one on top the other. The husband or boy

[*Continued on page* 81]

What Not to Do When Love Comes Your Way

Don't fall in love too often—you're liable to overdraw your emotional bank account.—*Miriam Hopkins.*

Don't try to make a success of love—just live it!—*Lupe Velez*

Let him think he knows everything about you and you're well on the way to losing him!—*Mae West.*

The CRITIC'S Choice

Find the right pictures through SCREEN BOOK'S up-to-the minute reviews. You'll find the month's best offerings analyzed on these pages. Other critiques on page 86.

LOVERS OF THE MONTH—Clark Gable and Constance Bennett take the spotlight with their romance in *Town Talk*, a sophisticated comedy-drama which also has Billie Burke and Stuart Erwin in the cast

Town Talk

GABLE AND BENNETT GREAT ROMANTIC PAIR

YOU like your Gable, do you? Then you're going to get a flutter out of this new pair in a fast moving and entertaining comedy drama. Gable is managing editor of a New York daily who fires Constance Bennett, a socialite trying to be a reporter. He hires her again and gains the confidence of she and her mother, Billie Burke, when he scents a news story in her apparent intimacy with Hale Hamilton, wealthy sportsman about to be named co-respondent in a sensational divorce. When Connie learns this she leaves Clark at a party to go with Hamilton who later kills the wife in the divorce case, Catharine Alexander. Suspicion falls on the husband, Harvey Stephens. Gable is able to show Hamilton up, and convinces Connie he loves her.

Excellent support contributed by Stuart Erwin, Henry Armetta, Charles Richman. There's plenty of humor, suspense, and realistic treatment of the whole theme. This picture is one you must not miss if you admire the work of Clark Gable.—*Rating*—★★★★—*Metro.*

Evergreen

NIFTY MUSICAL INTRODUCES A NEW STAR

IF YOU are wild about Fred Astaire, and who isn't? you'll be bewitched by Jessie Matthews, whose syncopated hands and feet make *Evergreen* one of the most delightful of current pictures. This is one musical that doesn't ignore the necessity for having a plot to keep the audience interested and in the whole affair there is just one short moment that interest lags during the dancing routine of a large chorus. On the whole, the swiftly moving story, which has Miss Matthews as the girl who impersonates her famous mother, and Barry Mackay, a capable actress opposite her, is well worth an evening of anyone's time.—*Rating*—★★★—*Gaumont-British.*

The County Chairman

NO BOASTING—THIS IS WILL ROGERS' BEST

WHEN Will Rogers and almost any passable story combine, it's fine entertainment. When, as in this instance, Will and a really good story come together, the result is a smash hit! This time Rogers is a wise-cracking politician and editor in a Wyoming cattle town back in the '90's, the story revolving around a typical rustic political campaign. In a whirlwind climax Evelyn Venable as the heroine is saved from marrying Kent Taylor's rival by a race between a horse and buggy and a model 1898 side-winding automobile. It's worth the price of admission just to hear Will Rogers throw barbed harpoons of wit into politicians. Burton Churchill, as Rogers' bitter enemy, takes second honors and fine support is also given by Gay Seabrook, Russell Simpson, Charles Middleton and Robert McWade. Like most Rogers pictures, this cost far less than the average production—if you don't count Will's salary—and is worth far more!—*Rating*—★★★★—*Fox.*

The Night Is Young

RAMÓN NOVARRO TURNS IN ANOTHER NICE JOB

DID you ever see a musical comedy plot that didn't feature a handsome prince in love with a commoner, but forced to marry royalty? We doubt it. But this highly musical Ramón Novarro vehicle pleases both the eye and ear and features an able crew of comedians—Edward Everett Horton, Charles Butterworth, Una Merkel and Herman Bing. The scene is Vienna, with Novarro the archduke and Evelyn Laye a ballet dancer. She joins him at the palace to help him cover up another romance of which his emperor disapproves. They naturally fall in love and conduct a comic affair that is particularly amusing.

You'll like Cecilia Parker, Kay English, Christian Rub and Charles Judels in smaller rôles.

You may like to know that in the middle of this picture Evelyn Laye slipped off with Frank Lawton, who played hookey from the *David Copperfield* cast, and the two were married. But it didn't make Evelyn's romance with Ramón Novarro any less effective on the screen.—*Rating*—★★★—*Metro.*

Follow the Official Rating System to Better Entertainment

SCREEN BOOK'S veteran critics preview every picture reviewed on these pages, in addition to watching them in the making. Depend on this reliable guide to point out the best pictures each month. For the purposes of a simple label as to the relative value of each film the following official rating system is employed: ★★★★ Hit Picture. ★★★ Good Show. ★★ Average Movie. ★Mediocre Offering.

Enchanted April

ULTRA-SOPHISTICATED AND SLIGHTLY DULL

ANN HARDING'S newest lacks something, it's hard to say what. The story has Ann Harding and Katharine Alexander taking a vacation from their spouses by renting a Villa in Italy for the month of April. Jessie Ralph, a dowager, and Jane Baxter, society girl who, it develops, is the sweetheart of Ann's husband, Frank Morgan, are taken in as paying guests. This relationship is revealed when Morgan and Katharine's husband, Reginald Owen, join their spouses, the former to visit Miss Baxter since he is unaware that his wife is with her. The tangle untangles without reaching any particular climax, resulting in little more than a character study of a group of people. Ann wins Morgan back, of course. Reginald Owen contributes excellent comedy, which is about all that can be said for the picture.—*Rating*—★★—*Radio.*

The Unfinished Symphony

RECOMMENDED ONLY FOR MUSIC LOVERS

THE music throughout this picture is so perfect that the plot is of little importance. The story tells of the chapter from the life of Franz Schubert, in which he has a romance with the little pawn shop girl, played by Helen Chandler. As he plays his "B Minor," he has an inspiration for the completion of his symphony which is shattered by a girl's laughter. A romance follows, but both the symphony and the love remain unfinished. Helen Chandler handles a small rôle effectively. Although this picture may not have a universal appeal, it is well-acted and directed, the music alone being enough to warrant a sincere recommendation from your critic.—*Rating*—★★★—*Gaumont-British.*

Mystery Woman

A PICTURE WITH PLENTY OF PUNCHY DRAMA

LOTS of thrills in this one. Rod La Rocque is sent to Devil's Island for failing to deliver a French official document. Mona Barrie, his wife, trails John Halliday on a boat to America to recover it. Gilbert Roland, a spy, steals the paper before Mona gets it, tears it in half, and thereafter the halves are always in the possession of the wrong parties. The players, including Mischa Auer, are excellent, and the film holds interest throughout.—*Rating*—★★★—*Fox.*

The Iron Duke

GEORGE ARLISS GIVES HISTORY ANOTHER BREAK

OUR favorite, official cinema historian brings another famous statesman back from the grave in *The Iron Duke*, and does it in a way to put to shame all of the dust-collecting history books ever published. Just as he was Rothschild, so is Arliss the Duke of Wellington, that English hero credited with having sent Napoleon back to the bush leagues. The picture itself is an epic of the screen, an historical pageant that moves swiftly and dramatically through the dramatic events of the period represented. English-made, none of the players are recognizable to the average movie-goer with the exception of Arliss. But don't let that keep you away. You will enjoy it every bit as much as you did *The House of Rothschild*, and agree with this critic's assertion that George Arliss should devote the entire remainder of

[*Continued on page* 57]

CLOSE-UPS THAT COUNT—George Raft and Carole Lombard have a lot of them in *Rhumba*, a semi-musical that is filled to the brim with dark plots and intoxicating, sultry music that syncopates through your veins

FOR MUSIC LOVERS TO LOVE—*The Unfinished Symphony*, a British-made musical, with Cecil Humphreys and Helen Chandler, is a rare treat for those who appreciate the music of Schubert

ANOTHER FOR GAYNOR FANS—Walter King, a newcomer, woos Janet Gaynor in *One More Spring*, her newest hit, which also features her old cinema partner, Warner Baxter

READ **FREE** OFFER BELOW

WHY MEN "FALL" FOR CERTAIN GIRLS

—a simple beauty secret

DULL, lifeless eyes are a handicap to happiness. Yet *you* can have lovely eyes in 40 seconds! There's no need to envy girls who always have "dates"—you can accent your eyes so easily, so inexpensively.

See how quickly my Winx Mascara glorifies your lashes, giving your face a new charm. Little eyes become big. Skimpy lashes become long, lustrous. Remember your eyes are your fortune—beacons on the road to romance.

For "Come hither eyes" Winx your lashes and brows

Millions of women prefer Winx to ordinary mascaras—so will *you*. Winx is refined to the last degree—so it's safe, smudge-proof, non-smarting, tear-proof—scientifically perfect. Try Winx today—learn how easy it is to have lustrous Winx lashes. Get Winx at any toilet counter, darken your lashes, see the instant improvement.

To introduce Winx to new friends, note my *two* offers below. My booklet—"Lovely Eyes—How To Have Them"—is complete—how to care for the lashes and brows, how to use eye shadow, how to treat "crow's-feet," etc.

WINX
DARKENS LASHES PERFECTLY
FREE

Louise Ross

Merely send Coupon for "Lovely Eyes—How to Have Them"

Mail to LOUISE ROSS, F-3-35
243 W. 17th St., New York City
Name..
Street..
City........................State..............
If you also want a generous trial package of Winx Mascara, enclose 10c, checking whether you wish ☐ Black or ☐ Brown.

Hollywood Defeats the BEAUTY SUPERSTITIONS

By Janet Lynn

DURING the years I have been reading letters from women on their beauty problems I have encountered in them, over and over again, the same beauty superstitions—a few unfounded fears that prevent these women from using perfectly legitimate and safe toiletries to enhance their appearance.

The most popular and most erroneous superstitions are (1) Face creams promote the growth of superfluous hair. (2) Mascara causes the eyelashes to weaken and fall out. (3) All hair dyes are powerfully dangerous and *never* safe to use. (4) Wave setting lotions cause dandruff. (5) It is harmful to check perspiration locally. (6) All depilatories are harmful and always make the hair grow in heavier than before.

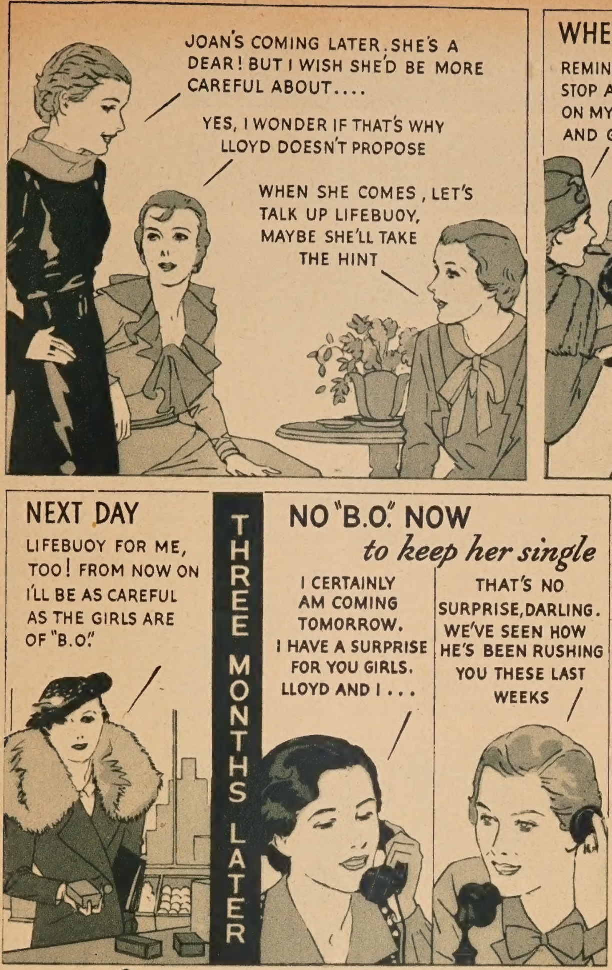
You've probably heard every one of these superstitions gossipped about over bridge tables, on front porches, at luncheons, wherever women gather for their long chats. You may not believe *all* of them, but nearly every woman believes one or two pet ones, quite implicitly. It's high time, however, that these childish beliefs were discarded, along with faith in Santa Claus and the Easter Rabbit, so we might as well start to refute Superstition Number 1—that the daily use of creams quickens the growth of hair on the face.

In the first place, the growth of superfluous hair is controlled internally, by the glands, rather than by any external influence and in the second place, if it were established that the application of creams could produce even the downiest growth of hair, they would be bought in trainload lots by millions of bald-headed men! The reason for the superstition is based, no doubt, on the fact that women begin using face creams regularly and liberally at about the same time in their lives—around 40—when superfluous hair often makes its appearance on chin, upper lips and cheeks. Naturally they attribute the growth of hair to the creams they have been using so faithfully to eradicate lines and wrinkles and, in horror, stop using the creams. The natural growth of hair that most women acquire in their forties sometimes disappears after a while, sometimes remains. But no amount of cream will encourage it to appear or to become more luxuriant!

The second common superstition, that mascara causes the lashes to fall, is due to the fact that most women think the life of an [*Continued on page 70*]

Proper application of mascara adds great beauty to the eyes. Use a tiny brush, and brush up on the lashes

Apply cold cream with a lavish hand to achieve a soft skin. Posed by Dorothy Hill, now appearing in *North Shore*


JOAN'S COMING LATER. SHE'S A DEAR! BUT I WISH SHE'D BE MORE CAREFUL ABOUT....
YES, I WONDER IF THAT'S WHY LLOYD DOESN'T PROPOSE
WHEN SHE COMES, LET'S TALK UP LIFEBUOY, MAYBE SHE'LL TAKE THE HINT
WHEN THE PARTY BROKE UP
REMIND ME, DORIS, TO STOP AT THE STORE ON MY WAY HOME AND GET LIFEBUOY
I WANT SOME, TOO. I WOULDN'T FOR WORLDS MISS MY DAILY LIFEBUOY BATH TO STOP "B.O."
YOU'RE RIGHT. ONE SIMPLY *CAN'T* TAKE CHANCES WITH "B.O"
NEXT DAY
LIFEBUOY FOR ME, TOO! FROM NOW ON I'LL BE AS CAREFUL AS THE GIRLS ARE OF "B.O."
THREE MONTHS LATER
NO "B.O." NOW *to keep her single*
I CERTAINLY AM COMING TOMORROW. I HAVE A SURPRISE FOR YOU GIRLS. LLOYD AND I . . .
THAT'S NO SURPRISE, DARLING. WE'VE SEEN HOW HE'S BEEN RUSHING YOU THESE LAST WEEKS

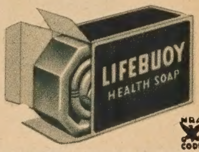
CAN'T HELP KISSING A SOFT SMOOTH SKIN LIKE YOURS
THEN I OWE THESE KISSES TO LIFEBUOY WHICH *GAVE* ME A SOFT SMOOTH SKIN

SO MILD yet so effective. Cleansing deeply, thoroughly, without a trace of harshness. No wonder complexions quickly respond to Lifebuoy's gentle pore-purifying action. Dullness vanishes—clear, healthy radiance comes instead.

Perspire in winter?

Yes, we all do—a *quart* of odorous waste daily, science says! Bathe regularly with Lifebuoy. It lathers abundantly in hardest water, deodorizes pores—stops "B.O." (*body odor*). Lifebuoy's own fresh, clean scent quickly vanishes as you rinse.

Approved by Good Housekeeping Bureau


LIFEBUOY HEALTH SOAP
NRA CODE

IT'S THE SUDS THAT SAVE THE WORK

IT MAKES WONDERFUL SUDS—WASHES CLOTHES 4 OR 5 SHADES WHITER
MY WIFE USES IT FOR DISHES, TOO
WILL YOU LOOK AT THE GREASE GO—I'LL BE THROUGH IN HALF THE TIME!
USE RINSO FOR DISHES, MEG. IT'S MARVELOUS! SO EASY ON THE HANDS

HOW the news spreads! For the wash, for the dishes, *for all cleaning*—"there's no soap like Rinso!" On washday it SOAKS out dirt—saves scrubbing—gets clothes 4 or 5 shades whiter. Clothes washed this safe, "no-scrub" way last 2 or 3 times longer. You'll save lots of money. A little Rinso gives rich, lasting suds—*even in hardest water.* Recommended by makers of 34 famous washing machines. Tested and approved by Good Housekeeping Institute. Get the BIG box.

A PRODUCT OF LEVER BROTHERS CO.

TRY AMERICA'S BIGGEST-SELLING PACKAGE SOAP NEXT WASHDAY

NRA CODE

Rinso

NEW...BETTER
CORN
RELIEF

FROM THE RED CROSS LABORATORIES

• YES, corn plasters have gone modern. This new plaster *from the Red Cross Laboratories* is toe-conforming, waterproof, inconspicuous.

New Shape—Protects toe from pain and pressure as it treats corn. Trim slip-proof tabs hold fast without crowding toes.

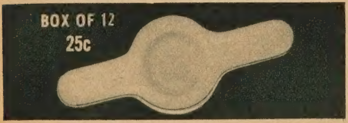
Never sticks to stockings—because of its smooth, glossy finish. And it's waterproof, too. Stays dry when you bathe. The Drybak feature is not found in other plasters.

Individual Medicated Centers—safer and unexcelled for removing corns effectively.

Send 10c for a trial package of corn plasters.

For professional foot treatment see a Chiropodist.

Johnson & Johnson
NEW BRUNSWICK, N. J. CHICAGO, ILL.



RED CROSS
DRYBAK
CORN PLASTER
(Also Drybak Bunion and Callus Plasters)

CHARM

Valuable Hints from MOVIE HOME MAKERS

By Grace Ellis

SOME movie stars avoid their kitchens like a plague, but the majority are given to slipping into them, on the contrary, sometimes to steal cookies or cold cuts, more often to cook a pet dish or oust the cook temporarily and prepare a meal. Dolores Del Rio makes her tortillas, Irene Dunne cakes and pastries, Bing Crosby concocts a variety of New England dishes, Claudette Colbert goes in for steam-pressure vegetables which no one can prepare in such delicate natural flavors, Ken Maynard and Buck Jones are deadly rivals at *chile con carne* making, especially when they're *con frijoles,* Nydia Westman is famous for her hand-decorated French apple pies, and so on.

And there's one Hollywood star who actually prepares most of her husband's meals, when the professional duties of both permit: newly-wed Evelyn Venable, whose dishes are heavenly concoctions for Cameraman Hal Mohr.

But there's probably a lure kitchenward other than just the desire to prepare food, in most stellar homes. Think of the superb equipment they have to work with! It fairly asks for use, and fascinates that food-preparing side of one, the good old primitive instinct that survives in the most artistic, artificial sort of world. A primitive calling abetted by the most modern facilities!

For instance, most stellar kitchens are glossy with enamel, which collects no sort of smudge or stain. The Mohr kitchen, for instance, is nearly all tile, even to a floor that has the familiar linoleum pattern but is actually tile, which is somewhat easier to clean. Kitchen ranges, whether gas or the more popular electric, are for the most part like Evelyn's in that the cooking odors and steam are sucked up and out by a special suction ventilator above the stove. No cauliflower odors to waft through the house with this device! And of course the ovens have automatic heat control, thermostats and thermometers, also timing devices.

Barbara Kent has an unusual electric mixer which squeezes orange juice in a matter of seconds and can also be used to whip cream or beat eggs. You'll find a similar time-saver in every Hollywood kitchen

ONE of the handiest new gadgets is the wall desk, which is at a height convenient for use, standing, is also provided with a tall, comfortable backed stool in case the user wishes a seat. When closed the desk is merely a small ornamental tile or enamel panel flush with the wall. Opened, it is a real miniature desk, rigid with a good writing surface. In it are concealed the house phone and extension of an outside phone, door bell and servant bell annunciator, recipe books, stationery, calendar and so on.

Sinks, of course, are tile, and the preference seems to have swung to white again. In the sinks of most homes are automatic, sanitary garbage chutes. Some stellar kitchens have gas incinerators, usually reached by a wall panel which opens [*Continued on page* 82]

DRY all winter...but
"WET" all year 'round!

THE recent 'blue-law'-repealing election makes California more than ever, America's Ideal Playground.

MAKE RESERVATIONS NOW
...to enjoy the one Hotel in Southern California which can offer greatest variety of de luxe entertainment... both outdoors and in.

Golf, tennis, sun-bathing, a plunge, smart shops, theatre, exquisitely appointed rooms and suites and merriest of night life at the world-famous "Cocoanut Grove."

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A 22-acre Playground in
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Now!
HORSE RACING AT THE NEW
SANTA ANITA TRACK...

IT CORRECTED MY CONSTIPATION IN *NO* TIME!

Thousands Now Get Safe Relief from Indigestion, Skin Troubles, "Nerves" with this Pasteurized Yeast

DO you want to stop indigestion, pimples and boils, "jumpy" nerves, and all the other annoying ills caused by a sluggish system? You do? Then try this improved *pasteurized* yeast. Thousands have found that this remarkable corrective food ends constipation and related ills for good!

Science now knows that in countless cases of constipation the real cause is insufficient vitamin B complex. The stomach and intestines, deprived of this essential element, no longer do their work properly. Elimination becomes incomplete and irregular. Digestion slows up. Poisons accumulate in your system.

Yeast Foam Tablets supply the vitamin B which is necessary to correct this condition. These tablets are pure *pasteurized* yeast — and yeast is the richest known food source of the vitamin B complex. This improved yeast quickly strengthens your internal muscles and gives them tone. It stimulates your whole digestive and eliminative system to normal, healthy function.

With the true cause of your trouble corrected, constipation soon goes. Indigestion stops. Pimples disappear. Pep returns. You really live again!

Don't confuse Yeast Foam Tablets with ordinary yeast. *These tablets cannot cause fermentation in the body.* Pasteurization makes Yeast Foam Tablets safe for everyone to eat.

Any druggist will supply you with Yeast Foam Tablets. The 10-day bottle costs only 50c. Get one today.

YEAST FOAM TABLETS
YEAST

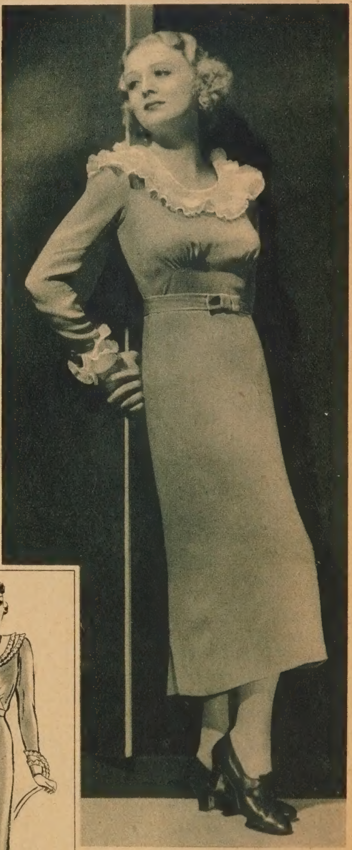
YEAST FOAM TABLETS

CHARM

Stars Model the New SPRING PATTERNS

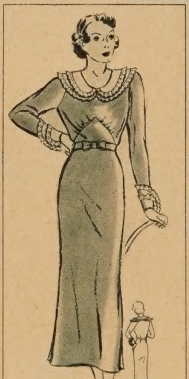
By Jane Carroll

SPRING'S children in Hollywood are emerging from their winter chrysalises in light colored dressmaker frocks of almost childlike simplicity. Ruby Keeler puts personality above pretense of furbelow and chooses, as a foil, a frock of dusty blue crêpe, fresh as baby-breath, with a bib collar of tucked net, lace-edged like those you wore to dancing school at the age of five. Infantile buttons march across the belt front. If you think it isn't adorable, just wait until you see Ruby wearing it in *Flirtation Walk*, her latest picture. Smarter, you'll get the pattern which she so obligingly permitted us to make, and appear simultaneously in a brand new fashion while it's new. Collar and cuffs are detachable, and you'll find it amusing to have a variety of them. Any medium weight or triple sheer material in dainty coloring is good for the frock—3¼ yards 39-inch fabric for size 16, with 1¼ yards of net, organdy, organza or what you will for the collar and cuffs. Pattern B243 comes in sizes 12 to 20 and 30 to 38.

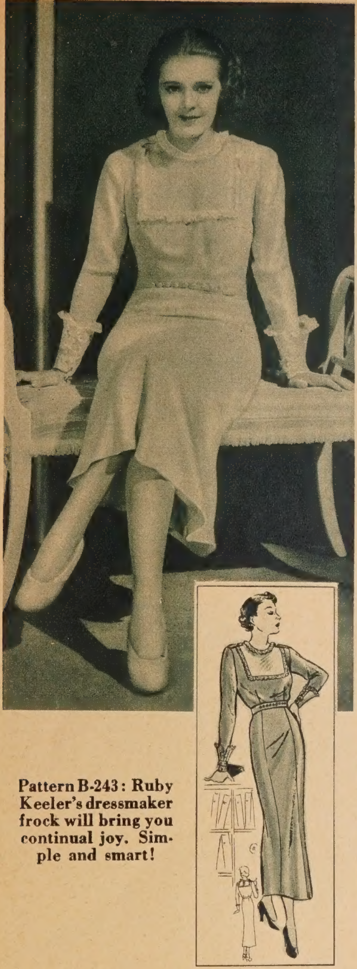


GLORIA STUART'S glamorous figure is not entirely a gift of the gods. Its radiance is accented by the cut of her gown. Note the inverted V seam that points up the diaphragm, with little gathers to mould the bust. That's the most flattering line you ever saw! Two little splits at the side skirt hem, plus a double school-girl-collar and cuffs of ruffle-trimmed organdy, that's all there is to the dress. But that's plenty to give you a touch of Gloria's glamour. We've the pattern of her frock, too — pattern B242. Any pale or cheerful color in a silk crêpe—3¼ yards 39-inch fabric for size 16 for the dress, with 1⅛ yards crisp, sheer contrasting material for collar and cuffs, a few simple instructions, and there you are! Pattern B242 may be ordered in sizes 12 to 20 and 30 to 38.

SCREEN BOOK'S Spring Pattern Book is filled with other new and charming creations. Send for it today! The price is fifteen cents.



Pattern B-242: Gloria Stuart's enticing spring frock that will give you a glamourous figure!



Pattern B-243: Ruby Keeler's dressmaker frock will bring you continual joy. Simple and smart!

USE THIS COUPON

SCREEN BOOK Pattern Dept.,
529 South 7th St., Minneapolis, Minn.

For the enclosed........cents, please send me ☐ Pattern B-242, Gloria Stuart's advance spring frock, size...........bust...........; ☐ Pattern B-243, Ruby Keeler's advance spring frock, size..........bust..........; ☐ SCREEN BOOK'S pattern catalogue. Be sure to include size.

Name ....
State whether Miss or Mrs.

Street ....

City ....

State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. When ordered in combination, one pattern and the pattern catalogue, the price is 25c.

When a girl needs a girl friend

"Those were his very words!"

"What do you suppose that new young doctor said to Jack after the dance the other night? When Jack asked him how he liked the rush Jane was giving him, he just looked bored and said, 'Why doesn't some kind girl friend tell her she needs Mum?' Those were his very words. Imagine! After the way we girls have all tried to ease it over to her! Can we help it if she's dumb?"

What an old meanie she is for not telling!

"Mr. Glover said he was afraid he'd have to let Ann go. Wish I had the nerve to tell her what's the matter. It's such a pity when a jar of Mum would save her job for her."

(In other words, young lady, you need Mum.)

"Your references as to ability are very good, Miss Clark. But I hardly think you'd fill the requirements of our position here. Sorry."

SHE'S bound to lose out every time—the girl who is careless about underarm perspiration odor. For people will not excuse this kind of unpleasantness when it is so easy to avoid. With Mum!

It takes only half a minute to use Mum. And it lasts all day. Use it any time—when dressing or afterwards. It won't harm your clothing.

Mum is soothing to the skin. Prove this by shaving your underarms and using Mum *at once*.

Another reason you'll like Mum—it prevents every trace of ugly odor without preventing perspiration itself. Decide today to use Mum and be safe *every day*. Bristol-Myers, Inc., 75 West St., New York.

MUM TAKES THE ODOR OUT OF PERSPIRATION

YOU NEED MUM FOR THIS, TOO. Use Mum as a deodorant for sanitary napkins and enjoy relief from worry about this source of unpleasantness.

SOME AMAZING FACTS
ABOUT GREYHOUND BUS LINES

—that mean a lot to you when TRAVELING

● Greyhound Lines have had the most rapid growth of any transportation company in history—from a 6-mile route 21 years ago to 50,000 miles in 1935.

● Records show that Greyhound travel is more than 7 *times as safe* as private car travel—in any weather. Greyhound has won the National Safety Council's highest award for intercity bus fleets *every year.*

● Comfort features include deeply-cushioned reclining chairs, and controlled warmth from Tropic-Aire heaters.

● The average cost of Greyhound travel is 25% to 50% less than other first class transportation—schedules are usually far more frequent.

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Send this coupon to nearest Greyhound office listed above (paste it on a penny post card if you like)—for pictorial folder and full information on any trip. Jot down the place you wish to visit on the margin below.

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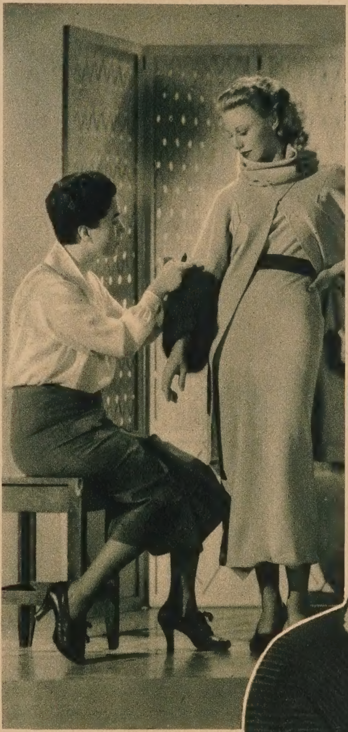
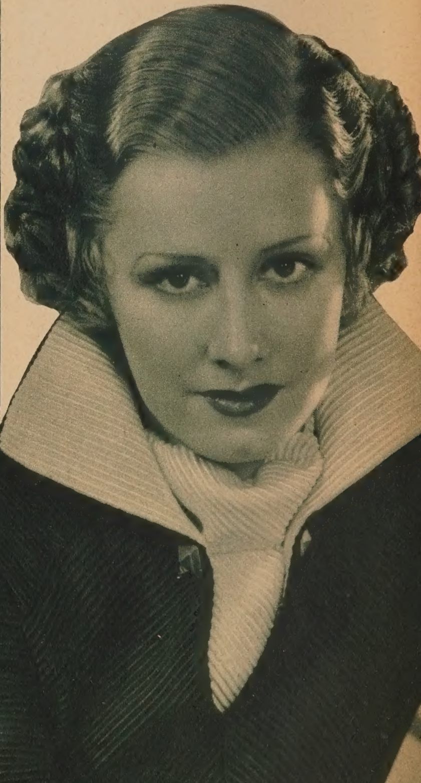
CHARM

Style Notes from the GAY MUSICAL, ROBERTA

By Gloria



Above: This smart *Roberta* outfit of Ginger Rogers' has a straight-line dress, with coat that fastens down the back with self-material buttons. Morocco brown velvet hat, suede pumps, gloves and bag in the same shade complete the outfit



Below: "This is Irene Dunne's new "Coiffure Chic," created for *Roberta.* Parted at left side, there's two deep wide waves on top, with soft massed ringlet curls at the sides and band of close-hugging curls at back neckline

Ginger and Fred Astaire take a peek at themselves as they rehearse before mirrors. The unusual polkadot dress and hat is one of the one hundred and fifty striking outfits specially designed for the picture. The *Roberta* wardrobe cost $50,000!

Miss Dunne discusses the fashions with the designer, Bernard Newman. She has fifteen changes in the picture, and this tunic dress is one of her most charming with its soft lace collars and cuffs

Bill made me cry
a month ago . . .

. . . but he's saying "I'm sorry" now!

It was Ada who really saved me. I was telling her how Bill and I had quarreled that morning because I couldn't get his shirts white enough to suit him.

"Your trouble sounds like tattle-tale gray," Ada told me—"and that means left-over dirt. Change to Fels-Naptha—its *richer golden soap* and *lots of naptha* get out ALL the dirt."

And am I glad I listened to Ada! My washes are *like snow*. They've lost every bit of tattle-tale gray. Bill's so tickled with the way his shirts look that he's been sweet as pie ever since!

YOU bet Fels-Naptha will get your clothes cleaner—*and whiter!*

For Fels-Naptha brings you something that no "trick" soap can—*two* dirt-looseners instead of one. Not just soap alone, but good *golden* soap with *plenty* of dirt-loosening naptha.

Chip Fels-Naptha into your washing machine—and see what a gorgeous job it does. It's great in your tub and for soaking or boiling. You'll find it gentle—safe for your finest silk stockings and daintiest lingerie. And it's kind to hands, too—for there's soothing glycerine in every golden bar! . . . Fels & Co., Phil., Pa. © FELS & CO., 1935

Banish "Tattle-Tale Gray"

with Fels-Naptha Soap

NRA CODE

Another Marriage
for
JOAN CRAWFORD?

Read the answer in
March Motion Picture

Don't miss these famous authors!
—Nina Wilcox Putnam's story in defense of Katharine Hepburn.
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Now
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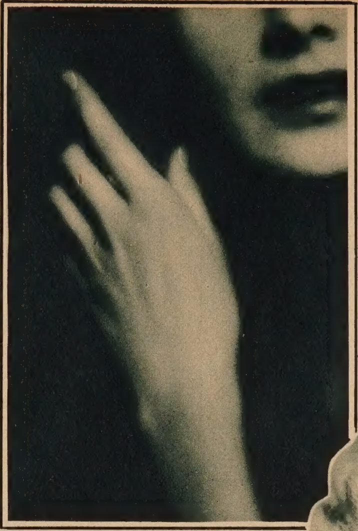
HEPBURN IS SHY... SAYS NINA WILCOX PUTNAM

What GARBO



—Genthe

In which Dr. Arnold Genthe, the famous photographer who saved Garbo's career, reveals with words and pictures the secret of her dramatic genius

"JUST with a single gesture of her hands Greta Garbo can express more than can most actresses after hours of emoting!"

Thus in a single sentence did Arnold Genthe, world famous photographer and friend of Garbo, reveal one potent secret that lies behind her unparalleled success.

"Just look at her hands!" Doctor Genthe picked up two of the strikingly beautiful studies he had made of Garbo. "It was when she first came to New York in 1925 and called at my studio that I first became aware of her expressive hands. She wasn't famous then. Still I knew that she possessed great artistic talent.

"Unconsciously Garbo's hands express the feeling of her soul. As she posed for me they instinctively took the position her nature demanded at the moment, expressing so much more than her own words could—passion, anger, kindness and temperament.

"Garbo is believed to be reserved and unemotional. Still, those hands reflect a warm-hearted, generous personality. They show good reasoning power, physical and moral courage, loyalty, independence of thought and action."

Dr. Genthe knows whereof he speaks, for it was his keen vision that saved Garbo's American career at that eleventh hour when she was about to return home after she had failed to impress American producers. And it was the portraits by Genthe, whose camera sees souls rather than people, which brought Garbo her first contract.

"Unlike other actresses," Genthe told me as we studied the portraits which accompany this article, "Garbo's hands express her feelings without effort. Unconsciously one becomes aware of their movements and gathers more from their gestures than any other particular thing about her acting.

"IF ONE is to look carefully it is to be noted that Miss Garbo's hands really say more than her words. I especially noticed this point while watching *Queen Christina.* That scene at the inn, for instance, when in the morning her hands lovingly caressed every wall, every piece of furniture in the room in an effort to

Makes Great?

—Genthe

By Greta Montabel

convey to her mind, through their sensitive touch, the permanent picture of the place where for a few hours she had known a few brief hours of happiness. The most brilliant speech spoken by the finest of actresses could not have equaled the emotion expressed by those hands!

"I HAVE always admired Miss Garbo greatly. I consider her a true artist and a real woman—full of feeling, understanding and charm. Full of that intangible something that makes genius.

"As I photographed her I was able to catch the real beauty of her nature. Of all the pictures I have made of her, those of her hands I treasure most. No matter how aloof and mysterious she remains, her hands will always break the spell cast around her personality.

"Miss Garbo's hands speak! Should she ever be unable to use her speech, her hands would replace that faculty most ably. They would convey everything she should want to express."

The distinguished Arnold Genthe hopes some day to again photograph Garbo—to compare her with the shy girl who came to his office unheralded that day ten years ago.

"I think I would find her the same," he told me. "Garbo is one woman whom time cannot change!"

NEED A BLONDE FADE EARLY?

By Lady Esther

People say that blondes have a brilliant morning, but a short afternoon. In other words, that blondes fade early!

This, however, is a myth. Many blondes simply look older than their years because they use the wrong shade of face powder.

You should never choose a face powder shade just because you are a blonde or brunette. You should never try to match the color of your hair or the particular tone of your skin. A blonde may have a dark skin while a brunette may have quite a light skin and vice versa.

A face powder shade should be chosen, not to match your hair or coloring, but to *flatter* your whole appearance.

To Find the Shade that Flatters

There is only one way to find the shade of face powder that is most becoming to you, and that is to try *all* five basic shades.

Lady Esther Face Powder is made in the required five basic shades. One of these shades you will find to be the most flattering to *you!* One will instantly set you forth at your best, emphasize your every good point and make you look your most youthful and freshest.

But I don't ask you to accept my word for this. I say: Prove it at my expense. So I offer to send you, entirely without cost or obligation, a liberal supply of all five shades of Lady Esther Face Powder.

When you get the five shades, try each one before your mirror. Don't try to pick your shade in advance. *Try all five!* Just the one you would least suspect may prove the most flattering for you. Thousands of women have written to tell me they have been amazed with this test.

Stays on for Four Hours —and Stays Fresh!

When you make the shade test with Lady Esther Face Powder, note, too, how exquisitely soft and smooth it is. It is utterly free from anything like grit. It is also a *clinging* face powder! By actual test it will stay on for four hours and look fresh and lovely all the time. In every way, as you can see for yourself, Lady Esther Face Powder excels anything ever known in face powder.

Write today! Just mail the coupon or a penny postcard. By return mail you'll receive all five shades of Lady Esther Face Powder.

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(You can paste this on a penny postcard) (10) **FREE**
Lady Esther, 2030 Ridge Ave., Evanston, Ill.

Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder.

*Name*________________
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Audrey Howell, screen player

Hollywood Endorses this New Soapless Shampoo

You, too, can have beautiful hair that glows and glistens like the movie stars'—after your first shampoo with Mar-o-Oil. No soap required—no messy lather, and it washes out with clear warm water.

Start today. Get your bottle of Mar-o-Oil at any toiletry counter. All leading beauty shops give and recommend Mar-o-Oil shampoos to rid hair and scalp of dandruff accumulations, dirt, and grime. Guaranteed results.

Mar-o-Oil
SOAPLESS
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GENEROUS TRIAL BOTTLE
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Please send me your liberal 2-trial bottle of Mar-o-Oil. I enclose 10c (stamps or coin) to cover handling and mailing.

Name
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Now You May
POSSESS
Permanent
DARK EYES

One Application Lasts 4 to 5 Weeks

Dark, alluring lashes and brows . . . not merely for hours, but for long as *4 to 5 weeks* with a *single* application of new, amazing "Dark-Eyes"! *Not a mascara.* Resists water, perspiration, tears and facial creams. Non-smarting, absolutely safe—approved. Easily applied. Used by beauty salons everywhere.

"Dark-Eyes"
PERMANENT DARKENER

Dark-Eyes Laboratories, Dept. 10C
412 Orleans St., Chicago, Ill.
Please send me a generous trial package of "Dark-Eyes." I enclose 25c (coin or stamps).

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SUBTLE, fascinating, alluring. Sells regularly at $12.00 an ounce. Made from the essence of flowers:—

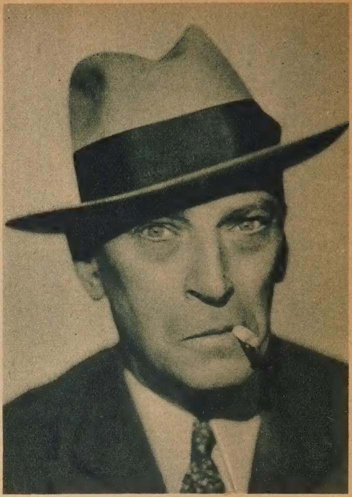
Three odors:
(1) Fascination
(2) Lilac
(3) Aristocrat
A single drop lasts a week!

Send only 20c

To pay for postage and handling send only 20c (silver or stamps) for 3 trial bottles. Only one set to each new customer. 20c!

Redwood Treasure Chest: Contains 4—50c bottles of perfume selling at $2.00 an ounce—(1) Hollywood Bouquet, (2) Persian Night, (3) Black Velvet, (4) Samarkand. Chest 6x3 in. made from Giant Redwood Trees of California. Send only $1.00 check, stamps or currency.
PAUL RIEGER, 168 First Street, San Francisco

Old SOUR FACE



Ned Sparks by actual count has clocked more laughs per square foot during his appearances on the screen than any other actor

Ann Dvorak encounters Ned Sparks' famous "fish stare" in his latest picture-stealing excursion, *Sweet Music*

By Clark Warren

FIRST and foremost, Ned Sparks wants to stamp out the rumor that it's indigestion that gives him the famous sour face which throughout his life has been a passport to three good meals per day, clothes, and lodging.

The indigestion, it seems, came when he was a mere boy. Maybe it did give him that mournful, determined-to-be-blue look in the beginning, but Ned thinks it more likely that he was born with that look. And since he passed out of boyhood with its accompanying stomach aches, he has found no reason for changing his outward appearance of defiant pessimism.

Contrary to the old axioms that it pays to smile, that smiles win friends, that smiles get one "on" in the world, Ned found almost from boyhood that his doleful look was far better. He'll never forget the first time it was impressed upon him, during his boyhood in St. Thomas, Ontario, Canada. A boy who was the bully and leader of the local younger generation suddenly looked at Ned, long and fixedly. Ned stared glumly back. The bully, with first a perplexed frown on his face, then a look of genuine concern, put his arm around Ned's shoulder and said, "Aw, gee, Ned—be a good feller and cheer up, can't ya? It jest *can't* be as bad as that!"

"It's worse!" Ned retorted mysteriously.

And right then his playfellows started what millions of people have carried on ever since: the movement to cheer Ned Sparks, to make him see that the world's a pretty good place after all!

He was a pretty frail youth, but the lure of adventure gripped him early. He wanted to go to the Klondike to dig for gold. So he started bravely out, accompanied only by his life-long companion, that "I've-lost-my-last-friend-and-things-are-going-to-be-worse!" expression. It was like letters of credit on the Bank of England. His railroad fare West took all his money, so when he had to go on from the rail head by boat and dog sled, his wardrobe was inadequate. A school suit and a dress suit! But all he had to do to outfit himself was to do a bit of singing. A sad ballad and his doleful face caused him to be nearly mobbed by people who insisted on helping him, and knowing all about him!

Arriving in Dawson, the burly grizzled miners there wouldn't let him go out in the cold and dig in the frozen ground. No sir! Not nobody with a dress suit and a "golden voice" and such a sad face! They kept him right in Dawson's amusement places, and made him sing sad ballads so they could weep copiously and alcoholically into their beards, and shower him with gold in an effort to cheer him up. He became famous, and was earning about $200 per week.

After a year in the gold-strike boom towns, he decided to travel in the United

States. He spent five years in travelling shows of every variety. At medicine shows people bought his wares despite his lugubrious assurance that the stuff was no good. At gambling games they gambled despite his reiterated warnings, "you can't win!" Sometime during this period he found he could make people laugh as well as weep. That was the golden key that took him to Broadway as a featured comedian with Madge Kennedy and other favorites, and after a distinguished comedy career on the stage, into the movies.

ONE mystery remains unsolved. It's a mystery greater than anything Garbo offers. Is Ned Sparks really a happy man, or is he as sad as he looks, off-stage and on, sleeping or waking? That's one thing Ned will never tell. It's his trade secret!

The Hollywood Lowdown

[*Continued from page* 10]

Gary's Sandra's Dog

ACCORDING to Gary Cooper, wife Sandra's pet pooch howls when he —Gary, not the dog!—sings "Object of My Affections." To which Sandra replies pertly: "Well, and who wouldn't?"

Kindred Souls

SHIRLEY TEMPLE'S new favorite is Bill Robinson, famous tap dancer who appears with her in *The Little Colonel.* Not just because she and Robinson tap dance together in the piece, but because they agree about ice cream. He eats two quarts a day, which is Shirley's idea of the right diet.

Nadine Sues

HERE'S the odd case of a girl on contract to a major studio who prefers to be a freelance "extra player," and is suing Fox Films for the right. Nadine Dore, whose real name is Nadine Redman, started the legal action because under her contract, she claims, she was never paid more than $49 per week and was doing work extras get paid $15 per day for! She is a beauty contest winner named as "Miss Los Angeles" and "Miss North America" in various contests.

Crack At Sylvia

WHEN Sylvia Ulbeck, former masseuse of movie stars, came out in print with the statement she had hammered a total of 9037½ pounds of excess weight off her clients, some Hollywood stars disputed the half-pound part of it, while one cracked: "Her so-called exposés about stars in print, however, were harder to take than her anti-fat pounding." Sylvia "disclosed" a good many things about some of her clients which they resented and labeled untrue.

Cobwebby Ned

NOBODY will tip off the culprit to Ned Sparks. The other day Ned took a nap on the set, and awoke to find that someone had taken a property depart-

[*Continued on page* 75]

"Jim-in-ee crickets! I'm glad you came along! Feels like half the sand in this box is inside my diapers. I'm getting all scratched up where I sit down. What'll we do about it, Mother?"

"A bath before supper? Swell! And Johnson's Baby Powder . . . here, there, and the other place? Rubbed on like this—smooth and slick and comfy? Oh, lady—you have the best ideas'"

"Won't it be dandy—that soft, tickly feeling when the nice powder gets into my creases? No wonder I'm the best baby on this street! My skin feels so good I never know I have it on!"

"I'm Johnson's Baby Powder—the kind that makes babies happy! I'm made of Italian talc—try me between your thumb and finger... I 'slip' like satin. No gritty particles as in some powders. And no zinc stearate or orris-root... You'll like my pals, Johnson's Baby Soap and Baby Cream, too!"

Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

OLD FOLKS SWEAR BY
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Sweet Sixteen Steals the Show

[*Continued from page* 25]

fought, like good and evil, for the soul of little Dawn O'Day. On the evil side, although they had all the good intentions in the world, were directors and adult stars with whom she worked. She made her début on the screen at the age of three with William Farnum in *Moonshine Valley,* and then, like Shirley Temple today, she was irresistable. To aid her mother in the latter's attempt to keep her from being spoiled was almost beyond human power. From directors and stars down to property boys, they catered to her, because they loved her.

On the other side was Dawn's own nature and her mother's valiant efforts. And another thing. Consciousness, even at that early age, that she was the breadwinner of the family! Her mother was a widow, and Dawn first contributed to the family support as model for baby clothes advertisements. It was this which brought her screen recognition, led to her becoming a child star.

Another thing that helped was the scantiness of their income. She played in more than fifty features, but child starring parts before the recent rage were few and far between. The family of two often lived on a budget of ten dollars per week for long periods. Dawn learned to cook and sew, and used to walk to the studios to save street car fare. A professional school with hours elastic enough to conform to the exigencies of screen work took care of her education, supplemented of course by regular studio teachers.

THEY didn't have an automobile, so even now Dawn—or since we're up to date, Anne—doesn't know how to drive one. Her most recent part before *Anne of Green Gables* was a good rôle in *Finishing School.* The reason she changed her name to that of the Anne character is an interesting one, and in no way publicity hokum to "boost" the picture. Let Anne herself explain:

"You see, *Anne of Green Gables* had been one of my favorite books. Mother first read it to me when I was a very small tot. Later I read and re-read it. Then I heard Radio was going to produce it. Just that news was a tremendous thrill, but I had no idea I could get the part. Just the same, I tried.

"They were making a great many screen tests for the rôle. Girls of all ages from ten to maybe twenty-five were trying out for it. My heart sank when I saw some of them who wanted the rôle. How could I ever hope to win in the face of such competition?

"Well, I don't know how I *did* win, but they chose me, and I was so happy I cried. Changing my name was my idea, because I loved the character so and had been thinking of making some change. It was all right with the studio, so I became Anne Shirley. I suppose it's trite or something to say I *lived* that part when I was making the picture, but I believe in my heart it's true. Just remember how close Anne had been to me during my childhood, how I'd read the book until I had it memorized, and played it out many a time with my dolls. Maybe then you'll understand."

ANNE'S experiences as an infant model began in New York City, her birthplace, in 1919. She came to Hollywood in 1922. Her principal souvenirs of her child star experiences are a collection of dolls, presented to her by various famous stars and directors. That perfect little body which made her sought as a model in infancy was carefully developed by her mother so that today Anne is healthy, athletic, but not muscular, for her exercises were carefully chosen. So her pastimes today are ping pong and swimming, supplemented by physical exercises under the direction of the studio trainer. Later, when the danger of becoming broad-shouldered, narrow-hipped and muscular is entirely past, she'll take up more strenuous sports, such as harder swimming, and tennis.

Her hair is natural red with a glint of gold in it, and her eyes have a baffling tint not very well described by the customary hazel, or any brown, for they are like amber, and you can see *into* them! With these strikingly beautiful features goes a complexion to which the screen, even color photography, cannot do full justice. For this reason she uses little, and often no makeup for the camera. An amusing anecdote is told of one of her screen tests. A conscientious makeup man was ordered by a director to "make this little girl up in a hurry." Time passed, and the director, impatient, demanded to know what was causing the delay.

"Well, sir, the trouble is I can't seem to find any makeup for her that looks so well under the blue filter as her natural complexion!" the greasepaint artist replied in a puzzled tone. He was a veteran, but it was the first time he'd ever had *that* experience.

However, she uses a light orange lipstick for off-screen purposes, which with coral nail polish matches her red hair and amber eyes beautifully. She is five feet, two inches in height, and due to grow a bit taller still, also as she matures from the rose-bud stage to add a few pounds more of weight to her present even hundred. No artist but nature's own could make these changes of growth without marring her present perfection of body, but Anne, it seems, is one of those girls who grows gracefully. She has never really had that stage most girls pass through, the gawky one.

NOR has she passed through the silly, giggly stage so common in early teens. Since she was ten years old she has always detested giggliness, particularly in the phase she frequently sees it: a bunch of girls together in a movie show, giggling and nudging each other when their favorite movie hero comes on the screen!

For be it known, there are few more ardent "fans" than Anne. When it is possible, she attends one picture a day. Unlike those fans who have not grown up in motion picture work, however, she doesn't get "crushes" on the film heroine's hero. That, says Anne wisely, would be like wanting someone else's boy friend! Which shows you that Anne, fated by her beauty to be breaking

Shirley Temple, suh, becomes a little southern lady in *The Little Colonel*. Here she is, all dressed up for her new rôle, talking with Lionel Barrymore, who also appears in the picture

many a heart in a few years, has yet to learn that love is a pretty selfish proposition, and by its very nature no respecter of other people's property.

One of the healthiest things in her development is a modesty of desires. Little things make her happy, step by step as they are attained. Once she wanted a canary. By and by, that wish came true; she still has that canary. Next the big desire was for a Scottie dog, and shortly after the completion of *Anne of Green Gables* she got just about the cutest Scottie pup I ever saw.

Next, it seems, there's to be a little white cottage with a green roof (green's her favorite color!) and a white picket fence around it, to live in. Hitherto she has been an apartment-house dweller; only those who have never had such a little house can understand just what that dream means to Anne. Of course, it's a dream which can come true, but she's not rushing right out and buying one. No, sir! Things in her life come slowly and singly, the better to be appreciated.

"DID you ever have a Christmas tree with quite a few presents on it, things that you'd wished for for a long time, and discover that you couldn't quite appreciate every one of them as it deserved because you couldn't crowd enough enjoyment into a single day?" asked Anne, by way of illustrating that point.

Anne loves Christmas trees, holly wreaths, and of course presents, but I suspect if she were given the revising of Santa Claus' methods she'd arrange it so he'd call with one present at a time, at suitable intervals all through the year!

That sort of attitude in a budding star should guarantee her happiness. For instance, I feel that when in a few years she finds the right man, she'll appreciate him properly, and not try—as a "spoiled" person would almost inevitably—to crowd several other lovers into the picture at the same time!

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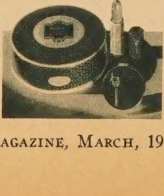
COSMETICS OF THE STARS



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Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
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Movie Decency Pro

[*Continued from page* 16]

Second: I accuse the producers of pandering to the cheapest in public taste, without responsibility!

On the third count, I indict the writers—the men and women of talent who won't stand their ground as artists, but slip into the main current and "go Hollywood"!

Now, with that off my chest, let us look below the surface.

Art always reflects the civilization which has nourished it. Our popular art is the motion picture.

If men will be gangsters, then the motion picture art elevates the gangster.

If this is what can be termed a "hot age," then sex will be emphasized. But—does it help us? It doesn't!

THIS age of interpretation of adolescent phenomena has passed, it seems to me. There is a thing called common decency. It has ruled through the ages. Man has found it to be good in the past and we have discovered no reason why it shouldn't hold for the future.

We are living in an age which is even more dangerous than decadent. And we love it—that danger! Motion pictures reflect it.

But how long is it going to last?

A child loves danger. It is one of the laws of life. But, the food administered to the younger generation of America by the movies is weak!

It is hard for them to revolt against it and find something else, because the screen is their entertainment. They have nothing else, for this is an age of pictures and drama.

Thus, the responsibility resting on the producers of motion pictures, is tremendous. And I don't envy them!

I concede their handicaps, but I hold that they underestimate the popular intelligence.

Drama and truth is as old as the human race. In our western world the Greeks brought it to power with their festivals. Later, through the medieval age, the theater was subjugated to the church. Shakespeare, Marlowe and Congreve in the Elizabethan days took it away and presented it to the layman.

We do not want it back again. The theater has a separate function in this day and age and the movies is the most powerful weapon of influence the world has known, outside of religion.

I DON'T believe the church should fight the movies. That seems silly to me.

Nor do I believe in censorship. I hate the term! But I feel that we are coming to it—State and Federal censorship.

And whose fault is it?

The movies?

Partly.

The public?

Indirectly.

The public is lazy and indiscriminating! That's why I believe that censorship must come and be invoked violently. In short, I am, as liberal as I hope I am, ready to "crack down" on the movies!

Not that I think it is going to do a lot of good! You can't make a purse out of a sow's ear! And, as I have indicated, I am somewhat sympathetic with Hollywood's problems.

A picture, for instance, like *Sailor, Beware*, has no justification. (This picture has not yet been made and if it is produced for the screen will be radically changed from the stage version.—Ed.) Nor has *Limehouse Blues, Born to be Bad, He Was Her Man, The Life of Vergie Winters*, and a dozen others.

On the other hand, *One Night of Love* (a misleading title) and *Judge Priest* are credits to the motion picture industry.

Yet, the motion picture industry cannot stand on these frail legs.

So, must the churches boycott the motion picture industry, you ask?

I am not in favor of the boycott, although I have used it myself. No more than I am in favor of censorship. But this seems to be war, and churches have gone to war before.

If we are to have decent motion pictures I believe Hollywood should clean its house. Otherwise Pegasus may die of rickets.

Movie Scrap Book

STAR	REAL NAME	HUSBANDS AND WIVES	CHILDREN
Barrymore, John	Same	Dolores Costello	1 girl, 1 boy
Barrymore, Lionel	Same	Irene Fenwick	None
Barthelmess, Dick	Richard Selmar Barthelmess	Mary Hay (ex) Jessica Sargeant	1 girl
Baxter, Warner	Same	Winifred Bryson	None
Beery, Noah	Noah Webster Beery	Marguerite Abbot	1 boy
Beery, Wallace	Same	Gloria Swanson (ex) Rita Gilman	2 boys, 1 girl (adopted)
Bellamy, Ralph	Same	Catherine Willard	None
Bennett, Constance	Same	Phil Plant (ex) Marquis de la Falaise	1 boy (adopted)
Bennett, Joan	Same	John Martin Fox (ex) Gene Markey	2 girls
Blane, Sally	Sally Blane Young	None	None
Blondell, Joan	Rosebud Blondell	George Barnes	1 boy
Boles, John	Same	Marcelite Dobbs	2 girls
Bow, Clara	Same	Rex Bell	1 boy

The Critic's Choice

[*Continued from page* 41]

his career to historical pictures of this sort, humanizing the world's great men. Rating —★★★★—Gaumount-British.

Lives Of A Bengal Lancer

MARVELOUS PORTRAYAL WILL MAKE SCREEN HISTORY

HERE'S a picture that will go down in screen history as one of the finest portrayals of a thrilling story ever produced. Paramount has had this film on the production schedule off and on for seven years, at the cost of a million dollars, and the result is a smash hit. To start with there's a magnificent story, and in addition there's fine cast, production, photography, settings, action, and mass scenes. Only a movie could offer the wide background this does . . . a vast outdoor stage laid in the Himalayas at the Khyber Pass, where the Bengal lancers are under command of Guy Standing, disliked but respected for his strict discipline. When his son Richard Cromwell comes from England and school, he maintains this attitude until the boy rebels. He becomes a victim of Kathleen Burke, feminine lure of the rebellious native potentate, Douglas Dumbrille. Gary Cooper and Franchot Tone, young fellow officers, join forces to protect the boy. In a native stronghold they are tortured, and Cooper dies gallantly blowing up an ammunition store to prevent the ambushing of the British. A great pictorial climax follows swiftly in a charge of the lancers at full gallop. There's a fine denouement scene also. C. Aubrey Smith in a principal rôle, and Monte Blue, Akim Tamiroff, Colin Tapley, Noble Johnson also give fine support. It's a grand picture no one can afford to miss.—*Rating*—★★★★ —*Paramount.*

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[*Continued on page* 61]

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Nothing Can Hurt Her Now!

[*Continued from page* 21]

Left: Virginia Bruce with her daughter who brought lasting happiness despite the failure of her marriage to John Gilbert

Once a show girl, Virginia seemed doomed forever to be just another pretty face and figure in the movies. Now, however, her studio hails her as its coming star

Queen Christina. And with the cold heartlessness of a Roman audience at the arena, all had turned thumbs down upon the fallen idol, sealing his fate. Sealing the fate of their marriage, too, for that matter, since from that moment life became almost unendurable to this embittered man, and hate toward everyone, even those he loved, seethed in his heart.

Here was the page. What would it say? As she read, her face glowed with pride and joy. Jack Gilbert had succeeded! His rôle was a grand triumph, acclaimed by the very critics who had scorned him!

Hastily she tore out the column, and ordered the driver to turn up the road she thought she never would take again. The Gilbert butler came to the door, and Virginia thrust the clipping into his hand.

"See that he reads that as soon as he wakes up," she said.

And then she drove back to her Toluca Lake home, to tiptoe in and waft a kiss to her beautiful sixteen-months-old daughter, Susan Ann Gilbert.

IT IS A curious circumstance contrived in the sardonic humor of Destiny's jester, that the successes of these two did not come in time to save their marriage. Their story might have been vastly different had not his defeat embittered Gilbert to the point where he made his own and every one else's life unendurable in that lonely house on the hill.

If we are to understand the transformation of Virginia Bruce from a pretty picture girl into an actress of emotional power, it is necessary to understand this crucible through which she passed. She had married Gilbert against opposition, borne him the child he wanted, abandoned her career, endured moments of unhappiness for his sake and his alone.

Thus, when Virginia resumed her work on the screen following the divorce, Hollywood suddenly became aware that an actress had been forged from these fires. Climbing steadily from picture to picture, she was given the lead opposite Chester Morris in *Only Eight Hours,* and then the word went out that Metro was grooming her for stardom.

When I went to interview her in her blue and white dressing room at Metro, the papers that day were carrying the news that she was to have the lead in *Shadow of Doubt.* She reminded me of Margaret Sullavan in many ways, even though her personality is quite distinctly her own. Virginia and Margaret have the firm bodies of athletes, small, stubborn chins, a strong sense of independence, and unwavering loyalties. Something that goes deeper than mere beauty is in them both, similar adversities have tried them and found them capable.

Hanging by her dressing table were beige linen towels exquisitely embroidered in cerise with a monogram composed of the letters VBG—Virginia Bruce Gilbert. She is proud of the man whose name she bears, and those initials are to her a badge of loyalty—an escutcheon worthy of pride, and of high fealty. She is served by Hazel, the pretty colored maid long in the employ of Greta Garbo. Virginia greatly admires Garbo. There should be a sense of affinity between them, for that matter.

AS WE talked I thought how important are the buffetings and pummelings of life—without such trials, girls like Virginia Bruce and Margaret Sullavan might never discover themselves. They lead average, sheltered lives and then suddenly are tossed into turmoil. Except for the first year of her life in Minneapolis, Virginia remained until she was eighteen in Fargo, North Dakota, where her father, Earl F. Briggs, was in the insurance business.

Sometimes those stalwart, bronzed men of the Royal Canadian Mounted Police, in crimson tunics, booted and spurred, came through Fargo on their way in and out of Canada. When Virginia dreamed of romance, her story book hero took the form of one of these handsome riders of the last frontier. Such was the sweet, untouched girl from the Northwest who came to Hollywood to complete her schooling.

A girl as pretty as Virginia Bruce, whose figure was perfectly formed, whose face was radiantly lovely, couldn't escape the attention of talent scouts. William Beaudine induced her to sign a personal contract with him. She went to work at Paramount, playing ingénue rôles and growing more lovely to look upon as each day passed.

Yet she might have remained only a pretty picture, after all. Young and unawakened, knowing neither great happiness nor great sorrow, she was blithely unaware of latent powers of expression. She interested producers—and baffled them. Surely there was something more for her than being cast as a lady in waiting for *Love Parade*. Or pretty girl parts in those other pictures in which she appeared in those days. Irving Thalberg always was sure that there was something deep inside this girl worth bringing out.

But Virginia flung her browned arms up at the sun and was glad enough just to be alive, and know the excitement of a swift tennis match, or a dance at the Cocoanut Grove. When she had a chance to go into Ziegfeld's *Smiles* she had no regrets at leaving Hollywood; she wanted to go places and see things. New York was glitter and glamour done in the tempo of fast, harsh rhythms, and she loved it. She signed to do another show that fall, and returned to Hollywood on a visit.

Again Hollywood wanted her in pictures. Robert Young and she made a screen test, and he squired her about the town until it was time to leave. Virginia stopped in Fargo and her manager phoned her to come back at once.

"I didn't want to go back at all," Virginia said. "In fact, I cried all day at the prospect! I said I wouldn't go back, I was going to New York, and to New York I went. But at the end of a week I was on my way West."

THALBERG had decided to test her for *Red Headed Woman*. Virginia went through seven tests for that rôle.

And Jean Harlow got the part.

"Jack Gilbert was to star in *Downstairs*, and Mr. Thalberg decided to test me as his leading lady," Virginia said. "The director, Monta Bell, wanted Jack

[*Continued on next page*]

"No!
my daughter won't
suffer as I did"
WRITES A MOTHER...

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KOTEX is the ideal pad for active girls because it *stays* dry and soft. There's no chafing and rubbing. The sides are covered with a film of softest cotton — the sides only, mind you, for the surface is left free to take up moisture. You can't find any other pad with this Wondersoft feature.

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Shuffling, lovable Wallace Beery, flanked by two hardboiled sergeants in a dramatic moment from his newest film. This is the first scene from *West Point of the Air*, which promises to be the funniest and most exciting of Wally's pictures

to appear in the test with me, but he didn't appear. I remember how put out I was, for it isn't easy to make a test alone. But Monta Bell read the lines for my cues from behind the camera."

The test pleased Thalberg. Jack was called in to view it.

"Say, I like that kid. She's got something. She's—well, *definite*. Sure of herself," said Gilbert.

Which made Virginia smile, for she didn't think she was like that at all. Jack asked her to play tennis with him, and it was her turn now. She refused and sat home with a book, wondering if he would ask her again. He did; and sent flowers besides. They were both head over heels in love before they had time to realize that momentous fact. Virginia had found the one man.

"I knew I would always love him," she said. "Nothing has ever changed that conviction; nothing he has done or could do ever could change that."

They were married, and Virginia's only thought was for his happiness. Her loyalty to him was as firm then as it is now. She gave unstintingly. Jack had voiced two wishes; that she give up her career and give him a child. She gave up pictures, and in a few months was able to tell him that his second wish would come true.

AS TIME went on, Hollywood wondered how she could remain in that bleak house at the end of Tower road. The debacle of *Queen Christina* whipped up even darker tempests in Gilbert's tormented mind. Eventually a choice in duty confronted Virginia. She had a helpless infant daughter to think of now, and her duty was clear. She moved to a home with her mother. She and Jack were divorced, though they still loved each other, in their fashion.

So the curtain fell on the climax of the second act of the drama being lived by Virginia Bruce. And rose on the third act.

She resumed the career she had forsaken, but now there was a difference. She had grown up.

No longer just a beautiful girl, life had given her an inward beauty. The tremendous demands of the rôle she had played as Mrs. John Gilbert, calling for infinite patience, understanding, sympathy and sacrifice, had taught her the things she needed to know to become an actress.

She went into the title rôle of *Jane Eyre*, and moved a step forward. In *The Mighty Barnum* she played the part of Jenny Lind, the Swedish Nightingale, and her fine performance was a delight to behold. Then came a strange picture called *Dangerous Corner*, a prophetic title for Virginia Bruce. That confused picture did little to advance her.

Then she was given the lead with Chester Morris in *Only Eight Hours*. It went into production on drafty old Stage nineteen.

I am very fond of Chester Morris, and visited him several times on the set. I saw Virginia Bruce and was impressed with her dramatic force as well as with the sweet charm of her character. In the stiff white costume of the chief sterile nurse she remained appealingly feminine. Harsh hospital lights on the set revealed no flaw in her warm beauty.

Catching my straying glance, Chester nodded wisely.

"Watch that girl, she's going places," he said.

Metro executives are saying the same thing.

And she is going places, steadily and surely, moving on toward even more difficult tests to come. That she will succeed is accepted. Stardom lies ahead for Virginia Bruce.

That will be the fitting climax to the third act in her life.

Do You Share Your Birthday With a Star?

Jean Harlow	March 3, 1911
Edmund Lowe	March 3, 1892
Sheila Terry	March 5, 1910
Rochelle Hudson	March 6, 1915
Guy Kibbee	March 6, 1886
Claire Trevor	March 8, 1909
George Brent	March 15, 1904
Sari Maritza	March 17, 1910
Edward Everett Horton	March 18, 1896
Chico Marx	March 22, 1891
Gloria Swanson	March 27, 1897
Charles Starrett	March 28, 1904

The Critic's Choice

[*Continued from page* 57]

love! Good support given by Monroe Owsley, Gail Patrick, Jamison Thomas.—*Rating*—★★★—*Paramount.*

One More Spring

JANET GAYNOR AND WARNER BAXTER NEVER BETTER

YOU'VE heard of the depression? Well, you'll like the picture better than you did your own experience, for this is a beautifully human film. Janet Gaynor is an out of work chorine, Warner Baxter a bankrupt antique dealer, Walter King a jobless violinist, who all find refuge in Central Park in the street cleaner's (Roger Imhoff) tool shed. They save Grant Mitchell, a ruined banker, from suicide, and with Stepin Fetchit, a zoo attendant, live happily through a penniless winter. When spring comes Mitchell's bank is saved and prosperity returns for all. Gaynor and Baxter have never been better, and the audience is going to appreciate all the familiar aspects of the well-known depression. Fox tried to make this an all star cast with Will Rogers and Charlie Farrell, but the plans didn't take, but certainly is well cast as it is.—*Rating*—★★★★—*Fox.*

—Wide World

Clark and Mrs. Gable were among the distinguished visitors to the opening of the Santa Anita racetrack. Clark, who owns a horse himself, has more than a casual interest in this thrilling sport

THE RIGHT AND WRONG ABOUT COLDS!

Facts It Will Pay You to Know!

THE "COMMON COLD" yearly, directly or indirectly, takes more lives and causes more illness—and more expense—than any other single ailment to which human flesh is heir.

The sad part of it is that much of the misery caused by colds is due to carelessness or ignorance in treating colds.

A cold, as your doctor will tell you, is an *internal infection*, resulting from a germ attack. In other words, a cold, regardless of the locality of the symptoms, is something lodged within the system.

Everything but the Right Thing!

The failure of many people to recognize the internal or inward character of a cold results in much mistreatment of colds. More often than not, people do everything but the right thing for the relief of a cold.

They rub pungent greases on their chests; they inhale stinging vapors; they swallow all kinds of preparations which, for seven months of the year, are good for everything but colds and which suddenly become "good also for colds" when cold weather sets in.

Many of these methods are good as far as they go—but they don't go far enough! They don't get at a cold from the inside which a cold, an internal infection, requires. The result often is that a cold may progress to the point where it becomes a serious matter.

Recognizing the apparent nature of the "Common Cold," it becomes obvious that a cold calls for a remedy that is expressly a cold remedy and one that is internal in treatment.

Such a remedy is Grove's Laxative Bromo Quinine!

It is expressly a cold remedy and not good for a number of other things as well. It is internal treatment and it is complete in effect.

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First of all, Grove's Laxative Bromo Quinine opens the bowels gently but effectively, the first step in dislodging a cold.

Second, it combats the cold germs and fever in the system.

Third, it relieves the headache and grippy feeling.

Fourth, it tones the entire system and helps fortify against further attack.

This is the treatment a cold calls for and anything less is coming pretty close to taking chances.

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Grove's Laxative Bromo Quinine contains nothing harmful and is absolutely safe to take. For more than forty years it has been the standard cold and grippe tablet of the world, the formula always keeping pace with Modern Medicine.

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Movie Decency Con

[*Continued from page* 16]

One of the principal criticisms which has been leveled at the motion pictures is the effect they have on our children. That of course brings up the question of the parents, and the parents' supervision over the pictures they should see.

But do the parents always know? And if they do, is it possible for them always to see a picture before their children in order to exercise a family censorship? Of course it's not! So, under the present boycott plan, these parents, together with the great many others, must turn to the church to supply them with an approved list of pictures. And that gets us back where we were before. The list supplied by the church groups probably would be far more dangerous to the future liberal education of the child than all of the gangster and sex pictures ever turned out in Hollywood.

The church groups have delighted in stressing that children should not see gangster or sex pictures. That is illogical. Because if children should not see them, then nobody should see them!

Now I happen to be the father of three boys, so I am not unfamiliar with children and the movies. I would like to debate with some of these clergymen the question of how much movies effect children for bad.

Children are tough—especially the children of today. They have developed a natural critical faculty which usually is more highly developed than that of their parents.

Children, when they go to the movies, do not see what the parents see. They live in a world of their own. They exercise discrimination in taking from the picture what they need in entertainment, what appeals to their imagination. Nine times out of ten the so-called "hot stuff" passes over their heads or is ridiculed as another of the "dumb" or freakish things grownups do.

As for gangster pictures offering a suggestion to the child that he pursue that mode of life, I doubt that there is an authentic case on record where a youth has been corrupted by a gangster picture. Children will imitate and "play" gangster the same as they played Indian and pirate in the past, but few of them became Indians or pirates, I believe, just by seeing one, or reading about one.

IT HAS been pointed out that the present move by the churches to interest themselves in the theater parallels somewhat that of the Middle Ages, when the church took over the pagan theater, corrupted by the Romans, and absorbed it. This lasted through the Middle Ages when the only plays were "church plays." Then, in Shakespeare's day, the theater was divorced completely from the church and has remained in that status to this day.

I think it would be a mistake now to re-marry the church and the theater. They have been estranged too long.

The screen in order to be true to its art, has to portray life, and life has many sides to it with which the churches are not today concerned.

In addition, there are two conflicting theories at war here. The churches' theory of life has been to suppress and ignore certain sides of life. Its ten commanding "Thou Shalt Nots" is restrictive. On the other hand, the theater, with a frankness that is refreshing, as faithfully reports all sides of life. In that sense the church is untrue and the theater true to life. I believe in giving the individual life as a whole, and let him judge what he is going to do with it. For the church to emasculate the theater would be a sad thing for art.

One of the faults I have to find with the movies, however, is that in portraying all sides of life there is too much negative criticism. I want the movies to be more constructive.

I have a hobby, which I have been riding for several years—that of correlating the cultural agencies of America. I would like to see the schools, the churches, the motion picture and the legitimate theaters, and the magazine and book publishers map out and adopt a five, ten or twenty-year program to raise the cultural level here. It can be done.

THE movies are a great hope for America. At present they are in that adolescent stage where they are coming to the period of self-consciousness and they face a vital responsibility. Even now visual education is more potent than education through the ear. And although this is a strange thing to say, I believe that an improvement in the ethics in this country has a better chance of coming from the movies than it has from the churches. Sad as it may sound, brains and piety are seldom found together.

One of the significant aspects of the present controversey is the absence of champions of Hollywood. Perhaps it is because the movies are young and those making them unsure. Instead of some stalwart arising to defend the pictures—and we might have had a real religious issue of such vital importance as to sweep and involve the nation in a fruitful discussion of an entirely new code of morals and ethics—the picture people merely seem to become jittery, bow and say, "Yes, sir, we will clean house." The fight may come later.

Crossword Puzzle Solution

H	U	T	C	H	I	N	S	O	N	■	B	R	I	M
O	■	P	O	E	T	S	■	F	O	Y	E	R	■	O
L	B	■	Y	R	S	■	L	■	V	O	N	■	G	N
T	O	M	■	S	■	L	O	U	■	U	■	P	E	T
■	L	I	G	H	T	■	S	T	A	N	D	I	N	G
M	E	X	■	O						G	■	G	E	O
I	S	■	A	L						■	R	■	S	M
C	■	H	I	T						S	I	X	■	E
R	T	■	R	■						T	O	■	G	R
O	R	B	■	P						A	■	F	L	Y
P	A	U	L	E	T	T	E	■	S	M	I	L	E	■
H	I	S	■	A	■	K	A	Y	■	P	■	O	N	E
O	N	■	A	R	T	■	R	■	Y	E	S	■	N	Y
N	■	E	L	L	I	S	■	B	O	D	I	L	■	R
E	A	R	L	■	M	A	R	G	U	E	R	I	T	E

EDITOR'S NOTE: *This is the solution to the Crossword Puzzle Prize Contest. Winners will be announced in the April issue.*

Hidden Chapters in the life of Jean Harlow

[*Continued from page* 20]

remain at school for classes next day, she peeked through the door of the school gymnasium and a friend of hers, a senior, seeing her, presented a tall, good-looking young man. Chuck was impressed by the blazing beauty of the girl. He visioned the silver-haired Jean under a moon-drenched tree. He invited her for lunch the following Saturday—and from then on they were enmeshed, immersed in each other. Their fate was sealed.

THAT was a glorious summer. Chuck courted the girl ardently, youthfully, with the zest of first love. They spent long lazy afternoons on the shady paths of the Lake Forest hills; exquisite hours which they both determined would never end.

Both families approved the romance. But they were so young! Chuck was virtually the first romantic interest Jean had ever had. His kisses were the first Jean's mouth had ever known. When they were older, then they might think of marriage, the families declared.

The summer passed and Ferry Hall opened again, but to Jean the school was nothing more than a prison which she wanted to escape, so that she might be with Chuck without interruption.

Youth being tempestuous, youth being eager, they couldn't wait. They figured that life never waited for anything and that they would follow the pattern of life. It was too stupid to mark time until Jean was eighteen. They were so sure of their love in the future. And so, one night in September of 1927, Jean met Chuck and they drove to Waukegan, Illinois, and were married by a sleepy judge.

They went home at once and broke the news to Jean's mother. Mrs. Bello said nothing. She gave no sign of heart-sickness or disappointment. She knew that this marriage would not last—that the maturing Jean would want more of marriage than glamorous, high-lighted moments. But she put her arms around her new son and her daughter and wished them happiness.

FOLLOW JEAN HARLOW'S DRAMATIC HOLLYWOOD EXPERIENCES!

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Frank, vivid and true to the last detail, the next instalment of Jean Harlow's Private Life Story appears in April SCREEN BOOK. Get your copy early!

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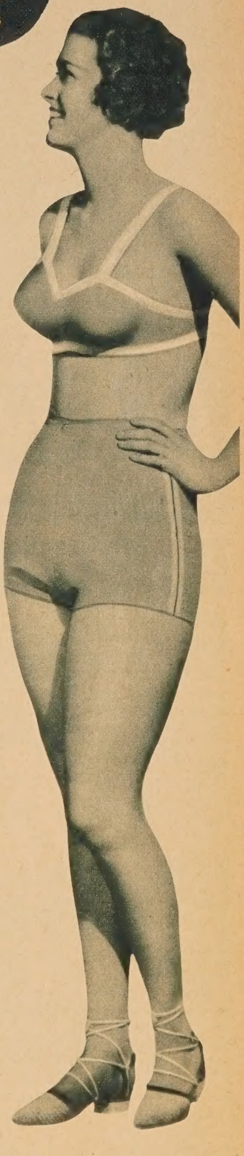
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Nobody's Fool!

[*Continued from page* 34]

admitted this, but explained he'd figured it out that the tractor didn't have to eat and these boys did.

Besides Mrs. Rogers, whom he always refers to as Mama, the family consists of Will, Jr., Mary and Jimmy. Will, Jr., is a student at Stanford and an excellent polo player. Mary has already made a favorable impression as an actress, appearing in summer stock companies in the East. Jimmy attends military school. They are a typical American family. Sometimes Will and the three kids play together as a polo team—and they're mighty good.

Rogers weighs 200 pounds. Wind-whipped complexion. Always in good physical condition. He usually wears blue or brown suits and a dark bow tie. But he's more comfortable in blue dungarees, boots, open shirt and leather jacket. Such outfits keep him in character. You couldn't imagine him wearing a beret.

HE'S a heavy eater with a weakness for chili and beans. In the Fox studio restaurant, where he eats while making pictures, he rattles silverware nervously until served. He dislikes eating alone. Before finishing a meal, he usually has recruited a group of friends to share his table.

He carries a portable typewriter in his car and at a certain hour each day pecks at the keyboard until his daily news comments for a certain newspaper feature syndicate are written. During waits on the set he reads newspapers constantly. William Randolph Hearst valued his witty articles so highly that he purchased an entire newspaper syndicate at one time in order to acquire Rogers' services.

He is an ardent aviation enthusiast and probably holds some sort of record for flying hours as a passenger.

He rarely grants interviews and never answers telephones.

He thinks he can sing top tenor. He is also fascinated by "hog callers."

He worked in the Follies for years, but never had a contract. Flo Ziegfeld's word was good enough for him.

Most of the time he is chewing rubber elastics, not gum.

WHILE making *Handy Andy* he had to appear in one sequence dressed as Tarzan. He balked on appearing in nothing but a leopard skin—until they convinced him that he had very shapely legs. "I ought to have," he agreed. "I was in the Follies long enough."

He never reads a script previous to production. So long as the studio guarantees that it is clean and entertaining it's okay with him. Usually he comes on the set and says: "What do I do today?" He is given his lines for the day and memorizes them. Frequently, he improves the lines and often speaks them entirely different than the writer intended. But he knows what sort of lines audiences expect from him and alters them accordingly. It always works out well.

He usually brings the day's activities on the set to a halt by blowing a whistle and shouting, "All aboard for Santa Monica Canyon!" But, if the occasion demands, he will work as late as the director requires.

He has a library containing more than 1,000 books, practically all of them autographed by the authors. He says that one of these days he's going to get a knife and slit the pages open just to see what's inside them.

At the ranch, he has an enclosed shower bath with a transparent glass door. "Folks put it in," he explains, "to make sure I was tellin' the truth when I said I was going to take a shower."

He owns one of the finest collections of saddles in the country. They fill an entire room. He has a pair of the largest horns ever taken from a steer. It seems that he was down in Mexico one time and saw the steer. The horns intrigued him. So he told the owner he'd like to have the horns when the steer passed on. He'd pay $300 for them. The owner obliged by promptly shooting the steer. Well, that's Mexico for you, Will observed as he paid the $300.

WHEN Prince Mdvani of the "Marrying Mdvanis" visited Hollywood with his new bride, Barbara Hutton, he visited a polo field where Rogers was practicing. A mutual friend informed Rogers that the Prince wanted to meet him. "I'll meet him," Will replied, "but I won't marry him."

Recently, he returned to his first love—the stage—and played the George M. Cohan rôle in *Ah, Wilderness!* at a Hollywood theater. He was a tremendous success, but a lot of people went to hear his curtain speeches. They were different each night, and priceless.

A long time ago, right after Cecil B. DeMille had produced the *Ten Commandments*, Rogers met Jeannie MacPherson, the famous scenarist who wrote the script. "You know, Jeannie," he observed, "that was pretty slick work. For a while I just couldn't figure out where God left off and you began."

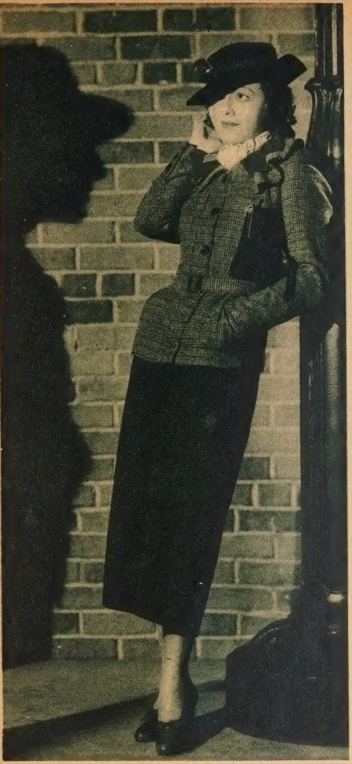
He rarely reads a novel. Asked if he reads any fiction, he once replied: "Yes, the newspapers."

He denies that he's superstitious, yet he constantly knocks wood.

President Roosevelt offered him ten percent if he'd collect the money Europe owes us.

His first attempt at doing a monologue without twirling a rope was almost a dismal failure. He became panicky and floundered about the stage trying to think of something to say. George M. Cohan, standing in the wings, threw him a bunch of lariats. His confidence returned and he finished in a blaze of applause.

ONE of the favorite stories told about him concerns an incident during his Follies engagement. Ziegfeld received a letter from a middle western woman asking him to help locate her stage struck daughter who had run away from home. Rogers read the letter to the audience quoting: "She is a blonde, 5 feet two, weighs 115 pounds and has a large mole low down in the center of her back." Folding the letter Rogers announced: "Well, she ain't with this troupe."



Janet Gaynor, more pert and charming than ever, finds herself shadowed by a handsome male in her newest picture, *One More Spring*

AMONG other things, he refuses to "sit" for pictures. He has never missed a day's picture work. His early ambition was to "grow up and be a man." He was "brought up" as a Methodist, and his mother wanted him to become a preacher. He has starred in eighteen talking pictures. He has authored about a dozen published books. Never buys a suit of clothes . . . his wife buys them.

He has a beautiful Spanish bungalow at Movietone City, but seldom uses it. Always late for meals, except for breakfast when he's first at the table. Never can pack his own grip. Seldom carries any money. Hates dressing rooms and usually changes his costume in his car. Only turns on the radio for political broadcasts and national events. Owns a piano, banjo, mandolin and guitar, but can't play any of them. Likes to throw newspapers on the floor after reading them. He talks to a horse as he would a person and thinks horses are more intelligent.

His daughter Mary speaks French fluently. He speaks Spanish badly. He's been the house guest of kings and has probably created more good will on foreign soil than any living American.

He's liked Franklin D. Roosevelt ever since the latter used to applaud him in the Follies. He detests compliments—and will probably hate this story.

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These gay Hollywoodites are always together—Dixie and Bing Crosby and Jobyna and Richard Arlen. This unusual photo shows them setting off for a hike during a recent vacation at Del Monte

Hollywood Flashes

[*Continued from page 37*]

Gable Fan

THE other day Clark Gable was telling us—while giving us a "lift"—about a new variety of hitch-hiker. He was a boy of high-school age. Clark responded to the beckon of the thumb. For a mile or so his volunteer passenger didn't indicate that he recognized the star. Then he said: "Well, Mr. Gable, I guess I'd better leave you, unless you want to turn around and drive me back to where I left my car parked near your home!"

Janet In Disguise

IT'S lots of fun to sit in with Janet Gaynor and Warner Baxter on a movie set when Janet happens to be in one of her mischievous moods. The other day she was offering to bet Warner that she could disguise herself and, unrecognized, get a job in Jesse Lasky's *Redheads On Parade*. Warner said he wouldn't bet because she'd be certain to frame it so she couldn't lose. To which Janet cracked back, "Not if you got there first to frame it so I couldn't win!"

Wally Didn't Rate

WHOM should we meet strolling on Roxbury Drive in Beverly Hills but Wally Beery, who seemed to be hiking under the leadership of little Carol Ann and an older girl of seven or eight. "Out exercising Carol Ann, Wally?" we asked "No," says Wally with a wink. "She and her friend here are dragging me out to show me some houses of the movie stars!"

Romantic Combination

JEAN HARLOW casts those long lashes of hers right down on her cheeks and refuses to tell us just how the romance with Bill Powell stands, but she did admit she was glad to have Powell with her in a picture. All aside from the off-stage heart-throb angle, Bill and Jean should make a swell film combination.

Star Homes Guide

WHEN SCREEN BOOK's cameraman was snapping a picture of the love-nest of those newlyweds, Ginger Rogers and Lew Ayres, a little girl approached and offered to point out homes of other stars nearby. But she refused a tip. Pointing to a mansion between Connie Bennett's and Dick Barthelmess's she reproved gently: "I live there, and I'm only an *amateur* guide."

Note To Dick Powell

DEAR DICK: Just heard from Rex Banks who says if you ever come as near Fayetteville, Arkansas, as your home town, Little Rock, again without stopping in for corn pone with him, he's going to shoot you. Thought I'd warn you. He heard you were there from some of the boys in Pine Bluff, which as I suppose you know is our pal Peggy Shannon's home town. Regards, *Screen Book's* Arkansawyer.

Mojave Gold

THE big new gold strikes in the Mojave Desert have brought some added shekels to several stars who had interests in mining property, but Chick Chandler stands the best chance of getting a big return for a small investment. He loaned $30 to a school-days friend not long ago, and the friend insisted on giving him a "grubstake right" in his Mojave claim. That claim is one of the bonanzas!

Sonny Boy

RUBY KEELER won't tell us whether it's to be a boy or a girl. When she and Al Jolson adopt a baby, says Ruby, there'll be no publicity on the event. But we sorta gather that it *will* be a boy. Maybe so Al can sing *Climb Upon My Knee, Sonny Boy!* and teach him to say *"Mammy!"* in the inimitable Jolson style.

Gals Not Ritzy

MAE WEST and Helen Hayes deny vehemently that the one thing they have in common besides movie fame, the habitual use of lorgnettes, is high-hat. Mae uses the "spectacles on a handle" to see close-up objects with, and Helen for distant objects a la field glasses!

Romeo Cagney!

JAMES CAGNEY, despite the fact that film gals know he's devoted to Mrs. Cagney, is quite the lion at these film dances. If the red-head is bashful the girls come around asking him to dance with them, and sometimes asking Mrs. C's permission. And you should have seen him cutting in on Joan Crawford and Franchot Tone the other day! Joan was delighted!

Janet's Flame

"ARE Janet Gaynor and Dr. I. S. Veblen *really* justthatway about each other?" we asked our Gaynor expert. "Well," says our G. E., "seven nights a week he takes her out. If there were eight nights in a week—well, you see what I mean. Yeah, I think mebbe they like each other."

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What I Know About The Women I Have Loved

[*Continued from page* 24]

was Bette Davis. Really quite a person, but very high-strung and nervous. I used to talk to her and try to get her mind on other things. She worries a lot about directors she doesn't know. We got along fine; our picture *Ex-Lady* got a lot of notices calling us a good team, in spite of our both being blonde.

"Just the opposite, temperamentally speaking, was my experience with Carole Lombard in *Brief Moment*. Carole—well, you'd never have to worry about her. She doesn't take any handling—gets along with everybody and never worries. She's a great favorite with everybody around the studio from cameramen to stars.

"Fay Wray—there's an interesting girl. Remember *Ann Carver's Profession?* Fay *is* sincere and dependable, as she was in that. She works awfully hard—is always prompt, and always letter-perfect in her rôles." He remembered something that made him smile, but whatever it was he did not disclose it as he went on: "She's strangely aloof, pleasant but hard to know. I worried about it until I saw that nobody else got to know her any better than I did. One night when I left the studio, I stopped and bought a gardenia from a woman who was selling them at the gate. I took it back to Fay, and when she thanked me there were almost tears in her eyes. Funny, in that minute I felt I knew her better than I ever had and better than I have since. Just giving her a gardenia—you see?"

I HAD heard that *Zoo In Budapest*, with Loretta Young, was Gene's favorite picture, so I asked about her. "I did enjoy making that picture," he said. "Loretta? Well, she's a divorcee at twenty—which is interesting in itself. But a very *proper* divorcee! And a very determined young lady in spite of looking so fragile and ingenuish. And she *is* lovely . . .

"And Dolores Del Rio—she is one of the most gorgeous looking women I've ever known, besides being very intelligent. We had some wonderful talks on the set making *Flying Down To Rio*. And what a sense of humor!" He chuckled. "In one scene I handed Dolores an orchid. Noticing that she didn't feel very cheerful that day, I broke up the rehearsal by saying, 'I handed you an orchid now; you'll get scallions later.'

"I sent my man out for a florist's box; green paper, ribbons and all; and two dozen scallions. We wrapped them and sent them around to Dolores with my card. When she opened them she let out a shriek that could be heard all over the lot. Suddenly the laughter stopped. Later I discovered why. Dolores had rewrapped the scallions, enclosing a card which read 'with compliments of Gene Raymond', and sent them on to the director of the picture!"

"And who was your next screen love?" I asked.

"Frances Dee," he said, "in *Coming Out Party*. But really Frances is too busy being housewifely to be anybody's 'love'. She's gone violently domestic since her marriage to Joel McCrea. About five o'clock every afternoon we would begin to notice that far-away look in her eyes, and knew any minute she'd begin muttering about lamb chops."

"Then there was Joan Crawford in *Sadie McKee*. Joan is one of the most *real* persons I have ever known . . . although I must confess I never got to know her really well." He stopped and grinned. "You see, Franchot Tone was in that picture too."

This sparkling little person is Iris Adrian, one of the many talented young dancers who make *Rhumba*, with Carole Lombard and George Raft, one of the gayest musicals ever to reach the screen

Raquel Torres and Nancy Carroll brave the surf at night to hunt for grunion. It's rare sport—if you have an ocean right handy in your back yard

"Who is your latest screen love?" I asked.

"BARBARA STANWYCK," he replied. "I'm making a picture called *North Shore* opposite her at Warner Brothers Studio. In many ways she strikes me as being one of the nicest girls I have ever met. She's extremely independent and generally manages to have her own way, and yet I notice that she is one of the best-liked girls on the Warner lot.

"Well, that brings me up to date," he concluded. "They're an interesting bunch of girls but I'm afraid I haven't told you much."

In spite of Gene's half-apologetic conclusion, I realized that he had described these young women more interestingly than any other leading man with whom I've ever talked. And at the same time, he had furnished us with a clue to the mystery of his perennial bachelorhood.

His vital interest in persons—indicated by these brief but penetrating word-pictures of screen heroines—explains his romantic invulnerability. He would rather study and know a variety of people, it seems, than tie himself down to one particular person.

For as he once remarked: "Observation of married friends of mine convinces me that one's interest in people must narrow down remarkably after the wedding bells ring."

Did you know that within a few hours after the sudden death of Lowell Sherman, a score of stars rushed to hospitals for examination and treatment? Heading the list was Charlie Chaplin, who stopped production and rushed home. Claudette Colbert went to the hospital for a rest, as did Miriam Hopkins and Dixie Lee, wife of Bing Crosby.

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Hollywood Defeats the Beauty Superstitions

[*Continued from page* 42]

eyelash is eternal! They cannot believe, somehow, that it is as natural for an eyelash to fall out when its days are finished as it is for leaves to fall off the trees in Autumn. The average life of an eyelash is about 90 days and no amount of coaxing or refraining from the application of cosmetics will make it stay attached to your eyelid for a longer period. So when you see a few lashes departing, coincidentally with the use of mascara, don't get excited. That's Nature, not mascara! The falling out process is controlled far under the skin, in the papilla or root of the hair, and since mascara is applied only on the surface of the hair and cannot possibly reach the root, it can have no effect on the life of the lashes.

The apprehensive feeling about hair dyes is understandable, I must admit, for there have been countless heads of hair ruined by inferior dyes and there have also been several cases of hair dye poisoning; but when you state these frightening facts, you are giving only one side of the story. For there *are* reputable hair dyes on the market that color the hair very naturally and artistically.

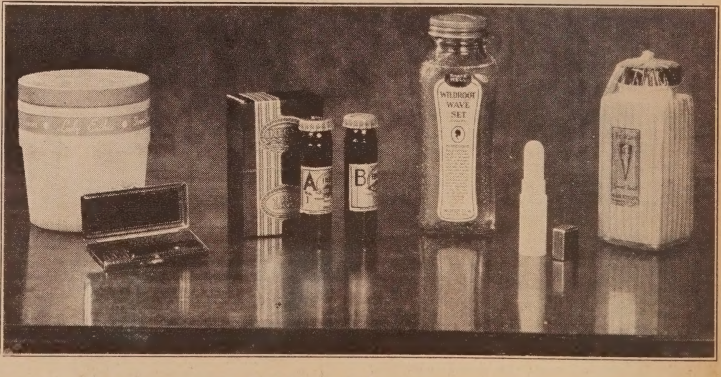
It is well known in medical scientific circles that individuals often possess a sensitiveness to certain substances that are completely harmless for the rest of the world. House dust, strawberries, pollen, and vegetable coloring matter used in rouges are common examples of substances that induce unpleasant reactions, or a species of poisoning, in a few unfortunate people. But it cannot be said, because one person acquires a rash from eating strawberries, that all people should refrain from eating them.

The same principle applies to the better aniline dyes. If you detest your grey hair, if you feel that it is endangering your job or weakening your husband's interest, then don't hesitate to have a hair dye *test.* Go to a good beauty shop, preferably one specializing in hair dyeing, and ask them to give you a pre-disposition test. This consists of rubbing a bit of the dye on the inside of your elbow, covering it with collodion, leaving it there for 24 hours. If there is any eruption or irritation present at the end of that time, *don't* have your hair dyed! If your skin remains unaffected by the dye, however, it is quite safe for you to go ahead and have the dyeing done.

WHEN you comb out your hair after it has been fingerwaved with an inferior wave lotion, you will notice a shower of tiny white flakes. It is this phenomenon that has caused many women to believe that wave lotions cause dandruff. As a matter of fact, those minute flakes are not dandruff at all but dried impurities in the lotion. It is doubtful if even the worst wave lotion made could *directly* cause dandruff, for that unsightly disease is due, usually, to unhygienic living habits, lack of sleep, wrong diet, nerve strain or some serious scalp disorder. The cure consists in keeping the scalp scrupulously clean and free from clogging waste and in correcting the living habits. Use a good reputable lotion, use it sparingly so that none remain on the scalp, and comb out the hair as soon as it is dry. These simple rules will insure your getting the best results from a preparation of this type.

That story about the Roman boy who died because he was covered with gilt paint that prevented his pores from excreting body wastes, is undoubtedly the source of the fable that checking perspiration is harmful. Excessive local perspiration is harmful. Excessive local perspiration such as that in the arm pit area *can* be checked without affecting the normal excretion of perspiration over the rest of the body. In fact, if perspiration is unchecked, it is likely to cause irritation of the skin in that area.

THE assertion that the use of reputable depilatories is fraught with danger should be examined closely. There have been instances of injuries resulting from the use of some depilatories, but these were usually due to the wrong method of application. It is of utmost importance that the manufac-



You will recognize the valuable aids to beauty discussed this month by Janet Lynn—the four-purpose cream, the safe lash darkener, mascara, hair dye, wave set, antiperspirant and hair remover. You'll find them at all drug stores

Free Beauty Advice

Lovely hands and nails, while of great importance, are only one note in the symphony that is a beautiful woman. . . . Hair, eyes, skin, figure—all must be perfectly groomed and subtly enhanced to create and preserve the illusion of beauty. . . . If *you* need advice on achieving this perfection, write to Miss Lynn. She will send you a confidential reply, telling you exactly what to do in solving your beauty problems. This service is free, of course, but a stamped, return envelope (3 cent U. S. postage) is requested. Address Miss Janet Lynn, SCREEN BOOK, 1501 Broadway, N. Y.

turer's instructions be followed to the letter. Naturally it is insanity to let any depilatory enter the eyes or come in contact with a pimple or scratch through which it can enter the blood stream, but if proper precautions are taken, there need be no reason for fear.

In the photo accompanying this article are shown, left to right, reputable brands of each of the types of toiletries discussed. The large white jar, for example, contains an excellent four-purpose cream, Lady Esther. You might keep this cream on your skin for 24 hours a day and it still wouldn't promote the growth of hair. It is white and smooth in texture, melts at skin temperature and has a lovely fragrance,

JUST in front of the cream is Maybelline—a safe, emollient lash darkener. Probably the oldest mascara on the market, Maybelline has enjoyed increasing popularity for more than fifteen years. It's in a new red and gold metal container now and comes in Midnight Blue as well as in the familiar Black and Brown.

Those twin bottles contain the softening and coloring agent of one of the best aniline hair dyes on the market—Inecto Rapid Notex. Of course, as I pointed out above, you won't know whether it's safe for *you* until you've had a test, so don't neglect that precaution. The size shown retails through drug stores and contains enough for one home application. But the results will be much more satisfactory if you will go to a beauty shop.

Wildroot Wave Set, which won't leave a residue on the hair, is in that tall bottle. This particular wave set really is an excellent one. It isn't greasy or sticky, it dries almost as quickly as water and it won't discolor blonde hair.

That's not a lipstick second from the right, but a white greaseless anti-perspirant and deodorant—Perstick. It's such a dainty thing that you can carry it in your purse any time, to assure yourself of all-day protection from that worst of social errors!

The fat bottle with the fluted dress contains De Wans Special Facial Hair Remover, a safe, mild depilatory in powder form which you mix with water to form a paste. Use it whenever hair on arms or legs becomes noticeable and you'll always look and feel meticulously well-groomed. And *do* follow the directions!

DENTYNE
CHEWING GUM
5¢
5¢
KEEPS THE TEETH WHITE
TRADE MARK REG. U.S. PAT. OFF.

There are two ways of looking at Dentyne

as an aid to mouth health

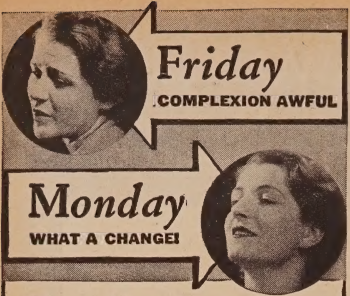
Long ago people got necessary mouth exercise from chewy foods — but not today. Dentyne's extra firmness supplies this vigorous chewing everyone needs . . . It strengthens the mouth muscles and also encourages the mouth to keep itself clean, fresh, toned up. Chewing Dentyne is a health habit that is often recommended by dentists and doctors.

as a delicious gum

You can recommend Dentyne because of its delicious flavor, also. Everyone will agree that its delightful spiciness is completely satisfying. Its firm chewiness makes it still more enjoyable. Your friends will be delighted to learn of such a different, distinctive gum. Dentyne, you know, comes in a handy vest-pocket package — a shape that originated with Dentyne and has identified it for many years.

DENTYNE

KEEPS TEETH WHITE · MOUTH HEALTHY



TRY *this pleasant* WEEK-END TEST!

IS YOUR skin pimply, dull, unattractive? Don't despair! Thousands of women have found a quick, simple way to gain and keep a skin that is clear and smooth, a complexion fresh, lovely and alluring. But not by artificial means! Skin troubles usually indicate internal trouble—sluggish elimination, or blood impoverished by lack of calcium. Stuart's Calcium Wafers correct *both* of these troubles. Their gentle action rids the system of bodily wastes. Enrich and tone the blood with the calcium you need. Pimples disappear. Dull skin becomes clear and firm—the complexion aglow with health and loveliness. Try this pleasant beauty aid. Often one week-end will show a big improvement! At all drug stores—10c and 60c.

STUART'S *Calcium Wafers*

BINNIE BARNES
featured in Universal Pictures.

SAVE ON YOUR WAVES
Make them last longer with a
DON-A-CAP
PATENTED
FORM FITTING WAVE PROTECTOR

25¢
DON-A-CAP NO. 300
50¢
DON-A-NET NO. 200

LOVELY hair requires this extra care! Slip on a comfortable, snug-fitting Original tailored Don-A-Cap at night and see how your waves will last days longer. Your hairdresser recommends it.

For an additional nightly beauty treatment, use No. 200, a snap-on model which holds up the chin

Medium and large sizes in pastel colors and white. Also black and brown.

AT YOUR STORE OR BEAUTY SHOP
If not obtainable, write
DONA MANUFACTURING CO., SAN DIEGO, CALIFORNIA

BUNIONS Reduced Quickly

BUMP GOES DOWN!
Pain stops almost instantly. Then blessed relief! **Fairyfoot** helps reduce painful, ugly bunions. Foot soon appears more natural. **Fairyfoot** is easy to use, entirely harmless. Used on over **two million** feet since 1897. Write for FREE trial treatment.
Fairyfoot Products Co., Chicago
1223 S. Wabash Ave., Dept. 1943
FREE PROOF!

The Lowdown CHART

Questions	Una Merkel	Gloria Stuart	Anne Shirley
Age?	28	22	16
Birthplace?	Covington, Ky.	Santa Monica, Calif.	New York City
Real name?	Una Merkel	Gloria Stuart	Dawn Paris (O'Day)
Nickname?	None	None	Sunshine, Jimmy
Brothers and sisters?	None	1 brother, 1 sister	None
Married or single?	Married	Married	Single
Number of marriages?	One	Two	None
Husband's name and profession?	Ronald Burla, aero-engineer	Arthur Sheekman, writer	None
Best friend?	Madge Evans Helen Hayes	Georgena Foote Keller	
Began career?	On stage	Pasadena Playhouse	Modeling for baby's clothes, 1919
How long in Hollywood?	4 years	3 years	Since 1922
Studio address?	M-G-M	Universal Studio	RKO
Lives in?	Spanish house	Rented house	Apartment
Servants?		Two	None
Cars?	One	Buick Studebaker	None
Musical instruments played?	Piano	Piano	None
Favorite sports?	Swimming, tennis	Tennis and swimming	Ping Pong, swimming
Hobby?	Reading	Writing	Dog, crocheting
What do you collect?	Handkerchiefs	Books, phonograph records	Dolls, china dogs
Favorite food?	Southern dishes	Steak and onions	Steak
Favorite color?	Blue	Green	Green
What do you dislike most?	Ostentation	Insincerity	Giggly girls in theaters
Color hair?	Blonde	Blonde	Red
Color eyes?	Blue	Green	Amber
Color lipstick?	Natural	Coral	Light orange
Color nailpolish?	Natural	Coral	Coral
Size gloves?	6	6	6¼
Size shoes?	5½B	6½A	53
Height?	5 ft. 4 in.	5 ft. 6 in.	5 ft. 2 in.
Weight?	112 lbs.	125 lbs.	100 lbs.
Bust measure?	34 in.	34 in.	30 in.
Waist measure?	26 in.	26 in.	22 in.
Hip measure?	33 in.	36 in.	33 in.
What do you sleep in?	Pajamas	Pajamas	Pajamas
Latest picture?	"The Night Is Young"	"Maybe It's Love"	"Anne of Green Gables"
College attended?	None	U. of California	None
Nationality?	American	German-Scotch	American
Pets?	Wire-haired terrier	Cocker Spaniel, Police Dog	Scottie pup—canary

Editor's Note: Lowdown charts on the following have been published in previous issues: Katharine Hepburn, Claudette Colbert, Norma Shearer, Margaret Sullavan, Carole Lombard, Dolores Del Rio, Janet Gaynor, Fay Wray, Glenda Farrell, Adrienne Ames, Alice White, Madge Evans, Grace Moore, Jean Parker, Joan Crawford, Sylvia Sidney, Maureen O'Sullivan, and Rochelle Hudson. Individual back numbers containing these charts may be secured by sending ten cents in coin or stamps for each copy of the issue desired to the Lowdown Chart Editor, SCREEN BOOK, Paramount Bldg., 1501 Broadway, New York City.

What Others Say

Brief quotations on subjects of interest from SCREEN BOOK'S contemporaries

"*PAINTED VEIL,* starring Greta Garbo, is a picture based on a wife's adultery. It is a film done with vast intelligence and taste. It has beauty, not marred with the slightest touch of salaciousness. It is human and moving, and for the sheer grip of its story it is one of the year's top-notchers. Most notable fact of all: to any audience it will drive home the truth that adultery is a cruel, unlovely, bitter and shameful thing. *America* is not content merely to say that *Painted Veil* is unobjectionable. It recommends the film as splendid, intelligent adult entertainment, with high moral values."—*Excerpt from Review in America, a Catholic Publication.*

"*CAROLE LOMBARD bet Bob Riskin a thousand dollars that he'd win the writer's prize for the year's best written picture—and he won—(with* It Happened One Night*)—so he lost!"*—The Hollywood Reporter. Editor's Note—Mr. Riskin adapted the picture.

"THERE'S more stirring drama in Louis Sobol's five line story from life about Gene Lawrence than can be packed into five cans of celluloid. It seems that Lawrence, crack sports writer for International News Service, informed by doctors that he had only one month at the most to live, kept his fate a secret from his wife and took her and their two children to Florida for one last glorious month together. Then he died the other day . . . leaving his children and their mother destitute."—*Motion Picture Herald.*

Sleuth

"IF I could be a little mouse,
I'd live in Warner Baxter's house.
To find out if he dunks his toast
And grumbles at the Sunday roast,
Or, if the rascal smokes in bed
And hollers "Hey" at Winifred.
A lot of things I'd like to know
About that cute mustachio—
How many hairs on left and right
And does he comb it every night?
Is he the "perfect gent," as seen
So charming always, on the screen?
I think I'd like to be a mouse
And live at Warner Baxter's house."
—Rob Wagner's Script.

"AFTER sitting through *What Every Woman Knows* and enjoying the Scotch dialect of the coast, a femme patron said to her friend: It was beautiful Irish. You're wrong, said the other, It's beautiful English."—*Daily Variety.*

"THE LITTLE MINISTER, *RKO Radio's Katharine Hepburn picture broke the all-time receipts and attendance records for the Radio City Musical Hall (New York City) during its first week at the big theater. During the seven days there were* 158,265 *paid admissions. The previous records were set by the same company's* LITTLE WOMEN." *(Also a Katharine Hepburn film)*.—THE FILM DAILY.

HELP KIDNEYS

..don't take drastic drugs

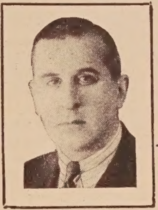
Good Kidney Action Purifies Your Blood—Often Removes the Real Cause of Getting Up Nights, Neuralgia, and Rheumatic Pains—Quiets Jumpy Nerves and Makes You Feel 10 Years Younger

A FAMOUS scientist and Kidney Specialist recently said: "60 per cent of men and women past 35, and many far younger, suffer from poorly functioning Kidneys, and this is often the real cause of feeling tired, run-down, nervous, Getting Up Nights, Rheumatic pains and other troubles."

If poor Kidney and Bladder functions cause you to suffer from any symptoms such as loss of Vitality, Getting Up Nights, Backache, Leg Pains, Nervousness, Lumbago, Stiffness, Neuralgia or Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting or Itching Acidity, you can't afford to waste a minute. You should start testing the Doctor's Prescription called Cystex (Pronounced Siss-tex) at once.

Cystex is probably the most reliable and unfailingly successful prescription for poor Kidney and Bladder functions. It works fast, but does not contain any dopes, narcotics or habit-forming drugs. It is a gentle aid to the Kidneys in their work of cleaning out Acids and poisonous waste matter, and soothes and tones raw, sore irritated bladder and urinary membranes.

Because of its amazing and almost world-wide success the Doctor's Prescription known as Cystex (pronounced Siss-tex) is offered to sufferers from poor Kidney and Bladder functions under a fair-play guarantee to fix you up to your complete satisfaction or money back on return of empty package. It's only 3c a dose. So ask your druggist for Cystex today and see for yourself how much younger, stronger and better you can feel by simply cleaning out your Kidneys. Cystex must do the work or cost you nothing.

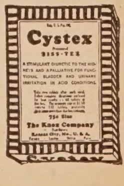


Dr. T. J. Rastelli

English Doctor Praises Cystex

Doctors and druggists everywhere approve of the prescription Cystex because of its splendid ingredients and quick action. For instance, Dr. T. J. Rastelli, Doctor of Medicine, Bachelor of Science, and Surgeon of London, England, recently wrote: "Without hesitation I am happy to pronounce Cystex one of the finest remedies I have ever met with in my long years of medical practice. Your formula is one which any fair-minded physician will at once recommend for its definite benefits in aiding the treatment of many common Kidney and Bladder disorders. When Kidneys fail to function thoroughly and acids are permitted to accumulate, there obviously follows an irritated condition. The patient complains of scalding pain, backache, headache, indigestion, poor sleep, no appetite, nervousness and an all-tired-out feeling. Cystex counteracts the excess acidity, relieving the uncomfortable sensations within a very short time and flushes out the Kidneys and Bladder. For men and women, Cystex is of importance in helping to regulate these important functions, and particularly since it is safe and harmless, I am delighted to lend my name to indorse so meritorious a prescription."—Signed, T. J. Rastelli, M. D.

Cystex
(Say Siss-Tex)
It's Guaranteed


Cystex
SISS-TEX
A STIMULANT DIURETIC TO THE KIDNEYS AND A PALLIATIVE FOR FUNCTIONAL BLADDER AND URINARY IRRITATION IN ACID CONDITIONS.
75c Size
The Knox Company
Kansas City, Mo., U. S. A.

Beauty hint for hands that will be ADMIRED

Every one can enjoy lovely hands, hands that you are proud to show. How? By a simple beauty treatment—Chamberlain's Lotion used daily. Containing 13 different, imported oils, Chamberlain's Lotion soothes, smooths, re-beautifies. A clear liquid, not gummy, Chamberlain's Lotion is absorbed in 37 seconds, without bothersome stickiness. Try Chamberlain's Lotion today. See what it can do for you. Two sizes—at all drug and department stores.

USE THIS COUPON

Chamberlain Laboratories, Des Moines, Iowa.
Please send free trial size of your lotion.
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Name ....
Address ....

Chamberlain's Lotion

THIS FRAME is FREE with each PHOTO or SNAPSHOT ENLARGEMENT for only 98¢

Simply send us your PHOTO, SNAPSHOT, or TINTYPE, with your name and address and in about one week you will receive a BEAUTIFUL ENLARGEMENT completely framed in an ARTISTIC 5x6 Frame as illustrated.

ENLARGEMENTS 8 x 10 or 11 x 14 in attractive Wall Frame $1.19. Enlargment 16x20 (unframed) and colored Button of your Photo, 89c. Send No Money! Just pay mailman price of enlargement desired plus postage. Or remit with order and we pay postage. Originals returned. Send Photo today. You'll be delighted.
ALTON ART STUDIOS, Dept. 503-B, 4856 N.Damen Ave., Chicago

SPECIAL WORK for Married Women who want $16.75 a Week To Start

C. E. ISRAEL

I want 500 ambitious women at once in every town to demonstrate amazing new complete line, last minute new spring styles. Lowest prices, but highest quality and workmanship—prompt service—money back guarantee.

No House-to House Canvassing

New plan makes work pleasant, dignified, easy and permanent. Hundreds making big money. Special Bonuses. Success assured. Requires no house-to-house canvassing.

No Experience—Sample Dresses Free

Can even start convenient hours. Nothing to pay now or at any time. Sample dresses (your size) FREE. Send no money. Write fully for gorgeous style presentation. Give dress size. C. E. Israel, Pres.
HARFORD FROCKS, Dept. H-14, Cincinnati, Ohio

DR. WALTER'S

famous flesh colored rubber reducing garments show a decided improvement in the figure immediately.

LATEST BRASSIERE gives a trim, youthful, new style figure. (Send bust measure.) .. $2.35
NEW UPLIFT BRASSIERE $3.40
REDUCING GIRDLE. Beautifully made, very comfortable: laced at back. Send waist and hip measure $4.75
FLESH COLORED GUM RUBBER HOSE: fit smoothly and improve shape at once. Send ankle and calf measures. 11 inch $3.85 pair: 14 inch $6.85 pair.
11 INS. $3.75 PR.
14 INS. $6.75 PR.
Send check or money order—no cash.
Dr. Jeanne F. G. Walter, 389 Fifth Ave., New York

Odd Facts About Hollywood

DID you know that sticks of chewing gum are broken to make the sound of cracking knuckles? Stories like this overwhelm us—a case of "biting off more than we can chew."

One of Adrienne Ames' most valued possessions is an elaborate old Swiss clock which, instead of striking the hours, trills forth with opera arias. We don't know the clock's repertoire but we bet it boasts at least one yodel.

Mary Astor makes miniature movies of operations performed by her doctor husband, Franklyn Thorpe. That's getting real inside information!

Will Rogers taught his best friend, Fred Stone to do rope tricks and while still doing lariat stunts in his own show used to announce that he was "giving an imitation of Fred Stone."

When Joan Blondell was a child, she held the swimming championship of Girl Scout Troop 13 at San Diego.

Richard Dix has always been regarded as anything but "a dead one" in the film colony yet he read of his own death in one of the papers. He wasn't able to figure just how he could attend the funeral.

Roland Young met his wife when she was ten years old and had such heart throbs that he waited ten years for her to grow up and marry him. The question arises, who is waiting for Shirley Temple? We haven't space to guess at figures of that size.

Ann Dvorak, seen here with Rudy Vallée on the set of *Sweet Music*, came to Hollywood as a dancing instructor and won a chance to become an actress without even trying

The censors were going to extremes even in the early days of Walt Disney's career. Clarabelle Cow was banned from a theater—the lady was shown reading obscene literature. The book was that old time scorcher which would be pretty tame literature today, Three Weeks.

Maureen O'Sullivan had to check her hoop skirt before going to luncheon during the screening of *Barrets of Wimpole Street*. You can get away with a lot in Hollywood but pitching a tent in the studio restaurant is against the rules.

ZaSu Pitts obtained her first screen rôle as the result of a practical joke. She was introduced as Mary Pickford's double. That's one way of doing it.

Anna Sten lives in a glass house, built on a hillside overlooking the Pacific. So far the only stones that have been cast are those from the jewelers.

Mary Ellis isn't sure what her nationality is. Her parents are from Alsace-Lorraine whereas she was born in New York and brought up in England. A matter for the Foreign Relations Department to take up.

Bing Crosby hopes to find time to write some short stories one of these days. No doubt it will be a mystery thriller entitled, *Boo-boo-bu-boo*.

Claudette Colbert is scared to death of a horse but as for horsepower—she goes at top speed in a machine and weaves in and out of traffic without so much as slowing up. New York taxi cab drivers will probably be glad to challenge her if she wants competition.

The character of the broken down director in *365 Nights in Hollywood* is taken from real life and the picture is all quite true with the exception of the ending. The real director has never been able to stage a comeback.

Lewis Stone has a one-room house on his San Francisco ranch where he has stored all the stage and screen wardrobes accumulated through his years of acting. An idea for the ladies who are always yearning for more closet space—build a house.

Gloria Stuart is a skilled wood carver and goes at it whenever and wherever the notion strikes her. Arthur Sheekman, her recently acquired husband, will have to watch out for the wood work.

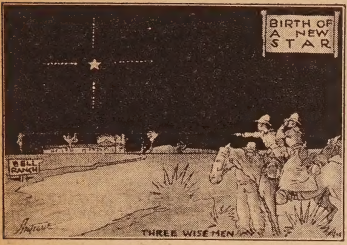
James Cagney always travels incognito when away from Hollywood and is seldom recognized except by an occasional sharp-eyed fan.

Helen Twelvetrees whose husband's name is Frank Woody has named her little son "Twig." Quite a family tree.

Eric Von Stroheim has his hair cut every day. That's optimism for you.

Here's one girl who won't go up in smoke. Fay Wray has never learned the cigarette habit and when she has to smoke in a picture gets so dizzy that smelling salts must be applied.

Hollywood's PRIZE CHRISTMAS CARD



Clara Bow and Rex Bell sent this unique Christmas card, announcing "The Birth of a New Star." Inside the clever cover was an announcement from the Walking Box Ranch introducing its new boss, Rex Larbow Bell, born on December 16

The Hollywood Lowdown

[*Continued from page* 53]

ment cobweb-making machine and sprayed dusty artificial cobwebs all over him. They were so realistic he wanted to know how many days he'd been sleeping there!

Absent-Minded Anna

BEING a thorough-going artiste, Anna Sten is absent-minded. The other day she started talking Russian to Frederic March, then halted in confusion. "I forgot you didn't understand, and it was lucky you didn't for part of what I was saying was what I'd intended to say over the phone here to my husband!"

Golfing Songbirds

WONDER what it is about these movie stars with operatic voices, which enables them to join that mostly masculine realm, the hole-in-one club? Irene Dunne got it first, at Pebble Beach, and now Grace Moore is a hole-in-oner. Incidentally, these two ladies have other things in common among them, the fact that they *are* ladies. And they're both happily married.

Twelve-Day Romance

JUNE KNIGHT separated from her new husband, Paul S. Ames, brother of the tycoon Stephen Ames, after only twelve days of married life. Said married life was made intolerable according to June, by the continued presence underfoot and in her hair of one Murray Stern, friend of the bridegroom. It seems he went on the honeymoon with them and never for a moment left them alone together. At any rate, that's what June said in a court of law. She's asking $1200 a month, which is half of Ames' asserted income from million-dollar holdings.

MAGIC!
THE MOST AMAZING SHORT-CUTS IN COOKING YOU EVER HEARD OF

A de luxe Dessert..easy!

EAGLE BRAND SURPRISE APPLE CAKE

2 tablespoons butter, melted
½ teaspoon cinnamon
2 cups graham cracker crumbs
3 eggs, separated
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
2 tablespoons lemon juice
Grated rind of 1 lemon
2 cups canned or drained, sieved apple sauce

Add butter and cinnamon to graham cracker crumbs. Spread thick layer of crumbs on bottom of buttered spring mold or deep 10-inch layer cake pan. Beat egg yolks well, add Eagle Brand Sweetened Condensed Milk, lemon juice, rind and apple sauce. Fold in stiffly-beaten egg whites. Pour into mold. Cover with remaining cracker crumbs. Bake 50 minutes in moderate oven (350° F.). Serve hot or cold.

● Tender and moist and delicately flavorous inside, and nice and crumb-y outside—here's a chef's creation. Yet a beginner could make it! ● But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name Eagle Brand.

FREE! World's most amazing Cook Book!

Rotogravure picture-book (60 photographs) showing astonishing new short-cuts. 130 recipes, including: Lemon Pie Filling without cooking! Foolproof 5-minute Chocolate Frosting! Caramel Pudding that makes itself! 2-ingredient Macaroons! Shake-up Mayonnaise! Ice Creams (freezer and automatic)! Candies! Refrigerator Cakes! Sauces! Custards! Cookies! Address: The Borden Co., Dept. FWG-35, 350 Madison Avenue, New York, N. Y.

Name__________
Street__________
City__________State__________
(Print name and address plainly)

Borden Quality

FUN! BIG PAY

WITH an easy-playing, sweet-toned Buescher you play tunes right away. Be a social "hit;" win new friends; popularity; increased income. Opportunities for good-pay jobs. You can qualify quickly.

FREE on trial, any Buescher instrument. Write now for details and handsome Free Book. Mention instrument: saxophone, cornet, trombone, etc.

BUESCHER
BUESCHER BAND INSTRUMENT CO.
341 BUESCHER BUILDING
ELKHART INDIANA

Women! Earn up to $22 in a Week!

SNAG-PROOFED HOSE
WEARS TWICE AS LONG!
SHOW FREE SAMPLES

Easy! Call on Friends

Yes! RINGLESS Silk Hosiery that resists SNAGS and RUNS, and wears twice as long! Patented process. Now hosiery bills *cut in half!* Every woman wants SNAG-PROOFED. Show actual samples hose we'll send you, FREE. Take orders from friends, neighbors. No experience necessary.

INDIVIDUAL LENGTHS!
New service! Hosiery to fit extremely tall and short women! No extra charge. Write for details.

Your Own Silk Hose
FREE OF EXTRA CHARGE

Make big money in spare time—easy. Rush name at once for complete equipment containing TWO ACTUAL FULL SIZE STOCKINGS. Everything FREE. Send no money—but *send your hose size*. Do it now.

American Hosiery Mills, Dept. H-61, Indianapolis, Ind.

APPROVED WAY TO TINT
GRAY
HAIR
and Look
10 YEARS YOUNGER

Now, without any risk, you can tint those streaks or patches of gray or faded hair to lustrous shades of blonde, brown or black. A small brush and Brownatone does it. Prove it—by applying a little of this famous tint to a lock of your own hair.

Used and approved—for over twenty-three years by thousands of women. Brownatone is safe Guaranteed harmless for tinting gray hair. Active coloring agent is purely vegetable. Cannot affect waving of hair. Is economical and lasting—will not wash out. Simply retouch as the new gray appears. Imparts rich, beautiful color with amazing speed. Just brush or comb it in. Shades: "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

Brownatone is only 50c—at all drug and toilet counters—always on a money-back guarantee, or—

SEND FOR TEST BOTTLE

The Kenton Pharmacal Co.
272 Brownatone Bldg., Covington, Kentucky

Please send me Test Bottle of BROWNATONE and interesting booklet. Enclosed is a 3c stamp to cover partly, cost of packing and mailing.

State shade wanted ____________

Name ____________

Address ____________

City ____________ State ____________

Print Your Name and Address

Hair OFF Face Lips Chin

Unloved

I once looked like this. Ugly hair on face...unloved...discouraged. Nothing helped. Depilatories, waxes, liquids...even razors failed. Then I discovered a simple, painless, inexpensive method. It worked! Thousands have won beauty and love with the secret. My FREE Book, "How to Overcome Superfluous Hair," explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mlle. Annette Lanzette, P.O. Box 4040, Merchandise Mart, Dept. 116, Chicago.

$$ Photoplay Ideas $$

Stories accepted in any form for criticism, revision, copyright and submission to Hollywood studios. Our sales service selling consistent percentage of stories to Hollywood Studios—the MOST ACTIVE MARKET. Not a school—no courses or books to sell. Send original plots or stories for FREE reading and report. You may be just as capable of writing acceptable stories as thousands of others. Deal with a recognized Hollywood Agent who is on the ground and knows market requirements. Established 1917. Write for FREE BOOK giving full information.

UNIVERSAL SCENARIO CO.
554 Meyer Bldg. Hollywood, Calif.

Magic Case Hands You LIGHTED Cigarette

Look! I take a beautifully enameled case from my vest pocket. I touch a magic button. There is a spark . . . a flame. a cigarette appears. The pressure of one finger delivers a LIGHTED cigarette to my lips. I PUFF and SMOKE. A marvelous Invention. Amazingly low priced. Try a Magic Case for 15 Days at our risk. AGENTS: Send for facts about big profits.

MAGIC CASE MFRS., Dept. C-989
4234 Cozens Ave., St. Louis, Mo.

NO JOKE TO BE DEAF

—Every deaf person knows that—
Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for TRUE STORY. Also booklet on Deafness.

Artificial Ear Drum

THE WAY COMPANY
774 Hofmann Bldg. Detroit, Michigan

Ann Harding Faces a Crisis

[*Continued from page 33*]

Ann Harding notable on the stage, inherited that strict conscience of his. She wouldn't accept support from her father when she went on the stage against his wishes.

Through all her actions can be seen the influence of the high ideals and strict morality instilled into her character by her father and mother. There was the time when she refused to accept the greatest rôle of her stage career, in *The Trial of Mary Dugan,* because of her principles. The producer wanted to bring onto the stage a life-size nude photo of the heroine as a dramatic turn in the stage trial. Although the photo was not Ann, she refused to permit this display. Rather than compromise with her ideals, she would quit the stage, for Equity told her she would have to comply. The producer finally put clothes on the model.

Something of the same sort happened in Hollywood. To advertise one of her new pictures, the studio releasing it decided to "get a lot of sex into it" with flamboyant billboard illustrations. Ann Harding, driving past one of these was inexpressibly shocked. She went at once to the studio executives, and within an hour crews were at work all over the city hastily pulling off the billboard illustrations.

The same strict conscience governs her policy toward interviews. Doing all she could to protect the privacy of her home, she was adamant in refusing to be interviewed. She and her sister, Edith Nash, handle the star's fan mail with that same conscientious regard for a star's duty to her fans.

From these brief examples of her strength of character, one obtains a better understanding of the ideals that prompt her in her duty toward her daughter.

I SPOKE of that other battle which she must also win—the battle for health. Very few of her friends know the seriousness of this fight. She drives herself without mercy. She taxes herself beyond human endurance. When on the road with *A Woman Disputed* she refused to quit on threats of a nervous breakdown, until she went out of her head and was carried to a hospital.

She recently completed her fourth picture without a rest between, making *The Life of Vergie Winters, The Fountain, Biography of a Bachelor Girl,* and *Enchanted April.* Then a peculiar malady made itself apparent. Doctors were puzzled. Finally they told her that the trouble was serious; it had something to do with the effect of the sound stage lights on her body tissues.

"Dehydration" they called it. Ann Harding pooh-poohed the idea at first. It must be something else that was sapping her strength and drying her skin—it was the hard work, the concentration, perhaps.

But finally she was convinced, and the studio too, that a truly serious condition was threatening her career. Her delicate skin was unable to stand the intense drying power of the hundreds of big lights necessary in the filming of pictures.

That is the real reason why Ann Harding has been banished, by doctors orders, from the screen. She must remain away at least six months. After that, she may be able to return to the screen; or she may not. Dehydration is a serious matter, and after all her life cannot be jeopardized by her career.

Hollywood will greatly miss this gallant lady. The boys at RKO studio swear by her, for she is the soul of consideration and utterly unselfish. One Saturday morning she heard them wishing they could take in the football game. A few minutes later she went to the director and suggested they take the afternoon off, come back later and catch up. She was quite willing to work all Saturday night, if necessary, so the boys could see the game.

She always drove her own car until a year ago, when friends dissuaded her. She had stopped in at the Brown Derby, all alone, at midnight. Her friends finally convinced her how dangerous it was to drive alone to her home in the hills.

It was then she finally hired a chauffeur. She had a one-way phone at home so that no one could call her house, but she could phone from it. Ann forgot that, and one day she tried to call her house to order her chauffeur to come for her. She had to send him a telegram!

WHAT future plans Ann Harding may have, she keeps to herself. Recently there appeared some stories to the effect that she might marry Robert Jackson, former secretary of the Democratic National Committee.

During Mr. Jackson's visit with old friends in Hollywood, he saw Ann Harding only once, when they lunched together at the Vendome. That hardly seems sufficient basis for a romance, even for Hollywood gossip. So far as her close friends know, that luncheon is the sole excuse for these rumors, and both the actress and Mr. Jackson deny that theirs is any more than a casual acquaintanceship.

Eventually Ann Harding will return to her lovely home high above Hollywood, where she can look out on one side upon the distant ocean, and upon the other she can see the mountain rimmed valley of San Fernando. It is a comfortable house, completely lacking in the affectations of many of the stars. You'll find no knee-deep bear rugs on the bath floor, no modernistic furniture. A big fireplace with a deep davenport emphasizes the feeling that this is a home.

There the star plays tennis, takes her sun baths with Jane, and enjoys the peace which she has so justly earned by giving greatly, without thought of self, to the stage that made her famous and to the screen that made her the adored of the world's millions.

Watch for the Winners!

The lucky winners in SCREEN BOOK'S Crossword Puzzle Contest will be announced in the April issue. You may be one of the winners—get your copy early!

Amusing Movie Experiences

Some accidental comedy reported by SCREEN BOOK readers!

MARTINELLI TURNS BOOP-A-DOOP

($3.00 Prize)

THERE were two short reels to fill up the program. One was the tenor, Martinelli to sing "Celeste Aida," from the opera, and the other a blues baby. "Aida" came first, and as the chorus—in flowing Egyptian costumes—slowly promenaded across the screen, Martinelli dramatically advanced to the center. Opening his mouth, these words came forth: "Anyone can see what's troublin' me—I'm longin' for the Carolinas." The sound effects had been twisted!—*Lonnelle Davison, 3834 Garrison St., N. W., Washington, D. C.*

SURPLUS THRILL

($3.00 Prize)

IT TOOK place in Minneapolis, during the first showing of *The Thin Man.* William Powell was in the midst of the blood-chilling task of investigating the deserted factory by flashlight illumination.

Without warning, a man stood up in the center of the theater and shouted:

"Is there a doctor in the house?"

There were smothered gasps and screams—a man arose some distance away and said:

"I am a physician. What's the matter?"

Whereupon the interrupter gaily waved his hand and shouted:

"How are yuh, doc? (Hic) Shome show, ain't it?"—*Joseph J. Millard, Mount Morris, Ill.*

TWO CAN BE A CROWD

($3.00 Prize)

STAYING in a rural community where I knew few and finding myself bored to tears, I attended the local movie.

It was a bright day, so upon entering the theater, I was completely blinded.

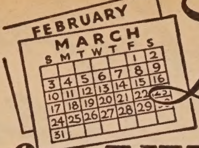
Eager to get located without disturbing others, I slid into a back row and dropped into a seat and also into a man's lap. I quickly and, I trust, politely, moved.

When the picture was over and the lights came on, imagine my embarrassment to find I had been sitting on the lap of the only other patron of the afternoon performance!—*Mrs. George A. Weeks, 40 Genesee St., West, Clyde, N. Y.*

REAL SOUND EFFECTS

($3.00 Prize)

WHEN *Carolina* was showing at my favorite theater, I went. In the scene where Janet Gaynor goes to see Robert Young's mother and Janet has just walked on to the porch, the lights in the theater went out and the picture went off the screen. Outside a real rain storm was raging and was loud enough to carry on the sound effects though the picture was off the screen.—*Howard W. Bowlin, R. F. D. 3, Savannah, Mo.*



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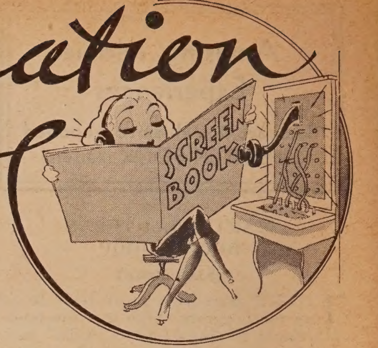

Conducted by Doris Jean

IN THE picture *One Night Of Love,* did Grace Moore sing the song "Carmen" herself, or did someone substitute for her?—*Margaret Kist, Overland, Mo.*

Grace Moore is one of the finest operatic singers in the country, so it was quite unnecessary to get a substitute to sing for her. However, when the picture was filmed, she did not actually sing the song as you *saw* it. In order to permit better recording and filming, Grace sang the song after the cameras had stopped grinding—and then her voice was dubbed onto the sound track.

● Please let me know where I can get in touch with Sir Guy Standing. What is his latest picture?—*Ethel Teller, New York, N. Y.*

You can write to Sir Guy in care of Paramount Studio, 5451 Marathon Street, Hollywood, California. His latest picture is *Lives of a Bengal Lancer.*

● Will you be so kind as to tell me the nationality of Franchot Tone, how old he is, and how tall he is?—*Elizabeth Sorrentino, Brooklyn, New York.*

Franchot Tone is American of pure Irish descent. (His great-grandfather, General Theobald Wolfe Tone, was the leader of an eighteenth century Irish rebellion.) Franchot is twenty-seven years old and exactly six feet tall.

● Is Rochelle Hudson as pretty in private life as she is on the screen? What is her age? What studio does she work for?—*Jerry L. Simiral.*

Rochelle is one of the few Hollywood actresses who looks as pretty off the screen as on. She was born on March 6, 1914, so she is twenty years old. Fox studio has her under contract.

● If it is possible, I should like to have a list of the pictures in which Kay Francis appeared during 1932 and 1933.—*Susan Garrison, Chicago, Ill.*

In 1932, Kay appeared in *False Madonna, Strangers in Love, Man Wanted, Street of Women, One Way Passage, Jewel Robbery, Trouble in Paradise,* and *Cynara.* In 1933, she played in *The Keyhole, Storm at Daybreak, Mary Stevens, M. D., I Loved a Woman,* and *House on 56th Street.*

● Has Lyle Talbot ever been married? If so, how many times and to whom? Does he read his own fan-mail?—*Patricia McGlennon, Harrison, N. J.*

Lyle has been married once—to a girl named Elaine Melchior. Yes, he reads his own fan-mail. He is always very conscientious about that.

● Do you know whether or not Greta Garbo will make another movie following *The Painted Veil?* Can Miss Garbo sing?—*Miss J. F. Ronell, Watertown, S. Dak.*

Yes, Greta Garbo has signed a new contract with M-G-M Studio, so she will undoubtedly be given another picture very soon. She has quite a nice voice—and it is possible that she may play a singing rôle in some of her future pictures.

● Are George Burns and Gracie Allen married? If so, have they any children?—*Richard Schwab, Cumberland, Maryland.*

Yes, George and Gracie form one of Hollywood's most happily wedded couples. They have one little girl, whom they recently adopted.

● I would like some information concerning Fred Astaire. Tell me please, where was he born? Has he a sister named Adele? What is his real name?—*Dorothy Hill, Brandon, Iowa.*

Fred Astaire was born in Omaha, Nebraska. Yes, he has a sister named Adele—she is now married to Lord Cavendish. Fred's real name is Fred Austerlitz.

● Is it true that actresses can be made to look ten pounds heavier on the screen?—*Margaret Haugen, Portland, Oregon.*

Yes, a clever cameraman can make an actress look much heavier or lighter than she actually is. However, since most of the stars keep themselves in good condition, it is not often necessary to resort to such camera tricks.

● Will you please tell me where Lilian Harvey is, and if she is working on any pictures?—*Wilbur E. Brown, Kankakee, Illinois.*

Lilian Harvey is now working for Columbia Studio. She is making a picture *Once a Gentleman* with Tullio Carminati.

● Is Charlie Chan a Chinaman? If not, what nationality is he? Where was he born?—*Mrs. W. Moschel, West Ollis, Wisconsin.*

Free Answers to Your Questions About the Stars

Doris Jean will be glad to answer your questions, personally, but please do not send more than three at a time, and please enclose a stamped, self-addressed envelope (U. S. postage only). She cannot, however answer questions concerning religion, the subject of getting jobs or assist in securing autographed portraits. Address your letter to Doris Jean, SCREEN BOOK Magazine, 6605 Hollywood Blvd., Hollywood, Calif.

Charlie Chan is a fictitious character from Earl Derr Bigger's mystery stories. However, I presume you mean Warner Oland, who plays the title rôle in *Charlie Chan* pictures. Warner is not Chinese, but Swedish. He was born in Ulmea, Sweden.

● Will you please answer the following questions for me? Where was Myrna Loy born? How old is she? What is her height, weight, color of eyes and hair? Is she married?—*Mrs. W. Albright, Philadelphia, Penna.*

Myrna Loy was born in Helena, Montana, and she is just twenty-nine years old. She is five feet five and a half inches tall, weighs one hundred and twenty-five pounds, has red hair, and green eyes. She is not married.

● Can Jean Harlow play the piano? What other stars can play the piano?—*Blanche Arp, El Dorado, Kansas.*

Yes, Jean plays the piano very well. A great many of the stars are pianists. For instance, Mae West, Ruby Keeler, Alice Faye, Myrna Loy, Joan Blondell, Kay Francis, and many others are all excellent piano players.

● Please tell me where Tullio Carminati was born, and the address of the studio for which he works.—*A. Burger, Cleveland, Ohio.*

Tullio was born in the town of Zara in Dalmatia, an Italian possession. He is under contract to Columbia Studio, 1438 North Gower Street, Hollywood, California.

● I was very much impressed by Kitty Carlisle's poise in *Here Is My Heart.* Is it natural or acquired?—*John Stevens, St. Paul, Minn.*

We suspect that Kitty Carlisle always has been a regal sort of person, but that her life in the best of society both here and abroad has cultivated that wholesome sophistication which you admire.

● How old is Margaret Sullavan? Is she married? Where was she born?—*Mary Smith, New York City.*

Margaret Sullavan is 23 years old and was born in Norfolk, Virginia. She is divorced from Henry Fonda. She is now wed to Director William Wyler.

● How did Carole Lombard begin her career?—*Delight Jerome, San Francisco, Calif.*

Carole started in pictures eight years ago as an extra girl in Mack Sennett comedies. She is only twenty-five.

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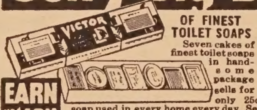

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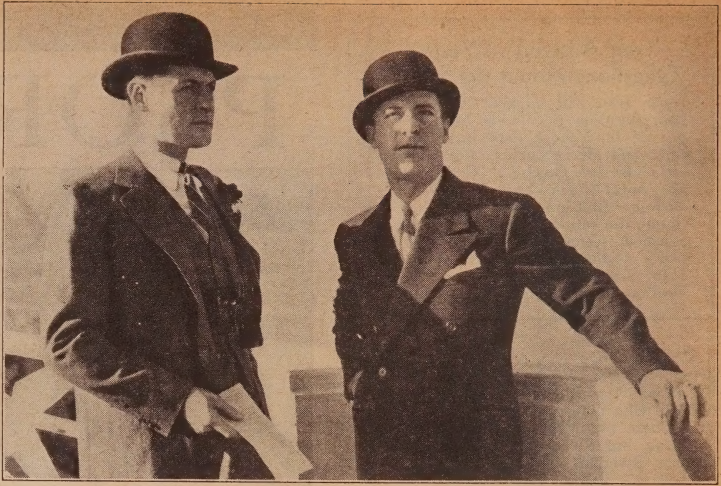

—*Wide World*

Ah, the young men about town! Bob Montgomery and Chester Morris look exceedingly dapper in their new derbies as they face the camera at the Santa Anita race track, whither they went to watch the nags owned by Clark Gable and Mae West do a little fast stepping

Questions You Don't Dare Ask

[*Continued from page* 23]

leaving. His hat, his coat, his glove.' And Meadows would seize our Mr. Mook by the scruff of his neck and the seat of his pants and heave."

"But suppose he didn't do that," the editor insists. "Suppose you happened to catch our Ronnie in a benign mood and he really answered you, straight from the shoulder, right from the heart. What would he say?"

"Of course you understand," I reply, "I'm only guessing. But if I caught him as you describe him and he answered as you fondly hope he might, his reply would probably be in this wise: 'I'll tell you, old fellow. If I play easy to get, so far as you writers are concerned, you'll soon *all* be calling me 'Ronnie' and the minute you become familiar there's *nothing* you won't ask me. This way, if I make you feel I don't like interviews, you hesitate about becoming personal for fear I'll take a run-out powder on you. You don't dare ask about my private life and as long as I keep away from the Grove and the fights and places like that, I can get away with murder. See?'"

"I'm quite sure," the editor rejoins, "Mr. Colman would never end his speech with 'See?'"

"Well, answer your questions yourself, then," I retort sulkily. "I told you I was only *guessing* what they'd say."

"LET'S not have any arguments," snaps the editor. "Now, if you asked Bing Crosby wasn't he just a little worried when Paramount brought Lanny Ross out there and gave him such a big build-up, what would Bing say?"

"If he told the truth," I bark, "he'd probably say he was much more worried over the build-up they're giving Joe Morrison."

"Now we're getting places," the editor exults. "What would happen if you asked Dick Arlen what he really thinks of Ida Lupino as an actress?"

"For once in his life he'd be speechless."

"And," he goes on, "if you asked Nancy Carroll what she thinks of Dick Arlen as an actor?"

"I'd never have time," I assured him earnestly, "to finish the question. As soon as I mentioned Dick's name I would look more like a pound of hamburger than a writer."

"A pound!" the editor ejaculates. "You flatter yourself. A ton, maybe. But that's beside the point. Imagine, if you could get hold of Thelma Todd—"

"I can't imagine that," I interject. "Her boy friend is never away from her long enough for anyone to get hold of her."

"I meant in a nice way," the editor explains. "Imagine your butting in on them at the Brown Derby. You can imagine *that* can't you?"

"Well, perhaps."

"If you asked Thelma when she was discovered by Roland West a few years ago and hailed by him as the next genius of the screen and her name changed to Alison Lloyd so nobody would connect her with the comedy siren—what would she say, if you asked her after all that what happened?"

"I'd get an icy stare and I'm here to state that that baby hasn't even a runner-up in Hollywood when it comes to dishing out stares and glares that freeze."

"Yeah," the editor objects, "but we're supposing these people are answering these questions."

"I can imagine butting in on them," I reply, "but I can't even imagine Thelma's answering such a question and if I could imagine what she'd say the answer would be pretty explosive. We better skip that one."

"YOU'RE being very difficult," the editor reminds me. "If you asked Myrna Loy what she really thinks of Novarro, what'd she say?"

"She'd say, undoubtedly, that they're 'just good friends' and she'd probably be telling the truth. She might go on farther and say that she was kicked around Hollywood so long before she got a break that now she's getting ahead she isn't interested in a thing but her career—and this is one time I'd believe the star who said it."

"If you asked," the editor begins once more when I interrupt.

"You've got more 'if's' in your vocabulary," I object, "than Carter has liver pills. I'm tired of this game. If I said, 'Let's stop' what would you answer?"

"I'd say 'Shut up'," he answers grimly. "If you asked Brian Aherne what he thought and how he felt when he read what you said about his acting in *The Song of Songs* what would *he* say?"

"That's something I would certainly never ask him. And if any other writer asked him that I imagine there'd be a freeze that would make this present one seem like June in January. If he thought about it in the still watches of the night and started talking to himself, he'd probably have a long argument as to whether he should call the lunatic asylum and tell them to come get me or whether he should simply take things into his own hands and strangle me."

"There's something in what you say," the editor muses. "Anyhow, you've done such a swell job of imagining what they'd say, why don't you go on out and ask them and see how good a guesser you are."

"Oh, no, my boy," I come back at him. "I'm young and healthy and I intend to stay that way. There are some questions you simply don't dare ask the stars. See what I mean?"

Take Your Love Advice From the Stars

[*Continued from page* 39]

friend will appreciate *one* kiss that *is* a kiss instead of fluttery bird pecks all day long. Or that eternal question: 'Do you really love me?'

"Keep him guessing. It won't hurt him. Give him a lot of love one day—and be casually friendly the next. Let him think he knows everything about you and you're well on the way to losing him. Women who know how to keep their emotion from over-spilling always have the upper hand."

"The theme song of most girls seems to be that chorus of the old Florodora sextette: 'I must love somebody and it might as well be you.' All wrong, of course," Mae sums it up. "Pick your man carefully, be sure he's what you want, then hold on to him like fury—without appearing to. Remember, you can bind him to you tighter by the little things you do than by any great dramatizing of your love!"

FREE ADVICE ON
BEAUTY PROBLEMS
See Page 71

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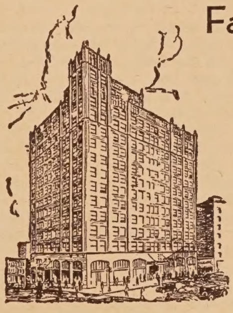

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Valuable Hints From Movie Home Makers

[*Continued from page* 44]

with a foot trip. The closing of the door incinerates the rubbish, and the ashes fall outside for disposal. No smoke or fumes from this device can get inside the kitchen. The various automatic dish washers are, of course, the rule; so, naturally, are the various modern freezing systems. A handy mechanical attachment of this system freezes ice creams and ices evenly and to any desired degree of hardness.

Electrical mixers with all attachments are also popular, of course: whippers, drink mixers, juice squeezers and even fruit parers are among the popular attachments.

All in all, is it any wonder that the stars in general, and particularly a newly-wed like Evelyn Venable can't resist the call of the kitchen and its challenge to test personal skill at preparation of pet recipes and menus?

I have some grand new roll recipes for you this month. They are the same as those I have given my Hollywood friends. Try them and serve the same tasty tidbits that the stars are enjoying.

Million Dollar Hot Rolls

(Makes 14-18 rolls)

1 cake compressed yeast softened in ¼ cup lukewarm water
1 cup milk scalded and cooled to lukewarm
2 tablespoons sugar
1 teaspoon salt
1 well beaten egg
2 tablespoons melted shortening
3½ to 4 cups sifted all-purpose flour

BREAK the yeast into the water. Combine milk, sugar, salt, egg and shortening in a big bowl. Add two cups of the flour and mix and beat with a wooden spoon. Add the softened yeast, (making sure that the mixture is no more than very slightly warm when yeast is added.) Continue adding flour and mixing until dough is smooth and without lumps. (Use the extra one-half cup of flour only if Cinnamon, Parkerhouse, or similar rolls, which have to be rolled out on a floured board, are to be made.)

Place dough in a greased bowl. Insert bread thermometer, if you have one. (A dairy or cheese thermometer costing only twenty-five cents may be used.) Cover dough and set to rise in a moderately warm spot—82 degrees F.—for two hours, or until mixture has doubled its size. (Do not allow dough at any time to become very warm.)

Punch the risen dough down to remove gas bubbles. These, if allowed to remain in the dough too long, will turn into alcohol and "sour" the rolls. Let the dough again double its size. This will require only about an hour, this time. Punch down and shape into any desired rolls. Brush tops with melted butter. Set aside in pans to rise for one to one and one-half hours and bake at 375-400 degrees F. for fifteen to forty-five minutes, depending upon the type and size of roll desired.

(In making these rolls or any of the variations which follow warm water may be substituted for the milk, if desired, and another tablespoon each of sugar and shortening may be added to give extra richness if an especially rich roll is wanted. In the testing kitchen we seldom make but one recipe at a time. Rather we figure out the number of rolls needed and then double or triple the recipe as we choose.)

Cloverleaf rolls are my own favorites for a variety of occasions. They may be made from the very softest dough and without sticking to your fingers if you follow these directions:

Cloverleaf Rolls

MAKE one recipe of Million Dollar Roll dough, using only three and one-half cups of flour. After the second rising, grease eighteen muffin tins. Cover the palms and fingers of the hand generously with melted butter. Pinch off hickory nut-sized pieces of dough, roll into balls and place three in each muffin tin. Let rise until rolls have a little more than doubled their bulk. Bake in a moderate oven—375 degrees F.—for twenty to thirty minutes depending upon size of rolls. Remove from pans at once, and let cool on a cake rack.

Whole Wheat Biscuits

MAKE one recipe of Million Dollar Roll dough using two cups of white flour and two cups of whole wheat flour. Use brown instead of white sugar. After the second rising roll dough out to five-eighths inch thickness on a floured board. Cut into biscuit shapes with a biscuit cutter. Place one inch apart on a greased baking sheet. Let rise one hour. Brush with sweet cream. Bake for twenty minutes in a moderate oven.

The nicest "dress-up" roll I know is a brand new sort of Cloverleaf roll, in which each section of the Cloverleaf is made of a different sort of dough. They aren't any more difficult to make, Molly has learned, than plain Cloverleaf rolls. And did they make a hit at her bridge club luncheon last week! The recipe is a testing kitchen discovery. We've had it printed for you on a handy little card all ready to slip into your filing cabinet. And it's free. Merely write for it, and inclose a stamped addressed envelope.

Other leaflets which will appeal to those who are just discovering the delights of home baking are:

"Hurry Up" Hot Breads and Rolls ..... 5 cents
(Including recipes for Perfect Refrigerator Rolls, Oatmeal Crusties, Chocolate Bread, Sour Cream Kolatchen and a number of other delicious breads.)

Cakes Which Have Won Prizes .... 5 cents
(Including recipes for Million Dollar Devil's Food, Banana Nut Cake, Prize Lady Baltimore Cake, etc.)

Cookies Which Have Won Prizes........ 5 cents
(A collection of never-fail cookie recipes collected from prize-winning cookie bakers all over the country.)

No matter what leaflets you select, remember to enclose a stamped addressed envelope. Write Grace Ellis, SCREEN BOOK'S Food Editor, 529 South 7th St., Minneapolis, Minnesota.

Handclaps and Hisses

[*Continued from page* 13]

hatred for any nation to vote for a repetition of that supreme folly.—*Joseph J. Millard, Mount Morris, Ill.*

$1.00 Letter
More Power to Movies!

HAVING been a teacher of English for the past eight years, I have had an opportunity to witness the change that has taken place in the attitude of the average high school student toward the reading of the classics in literature, a change which has been due in great part to the movies. A few years ago the label "classic" applied to a book made it taboo among average pupils. With the recent filming of so many of these books, however, a definite change has come about. We should be grateful to the movies then, not only for creating the desire to read these novels, but more especially two other reasons. First, they are removing the feeling on the part of the students that all classics are dull and dry; and second that they are developing in pupils a critical judgment that is generally hard to develop. It all leads to a discriminating judgment in regard to all books. And if they can do that, more power to the movies!—*Minnie Hanson, Mabel, Minn.*

This interesting comment from a veteran teacher is particularly timely in that it points out just how great an educational medium the screen is in spite of the too critical attitude of censorship agitators. —Ed.

$1.00 Letter
About Mae West

I SAW Mae West for the first time today. While I disliked certain touches of crudeness, I gloried in her marvelous figure—healthy, naturally feminine as God intended. More than any other actress Miss West has helped to de-popularize the ugly, slab-sided, sickly looking "boyish" effect so prevalent of late.—*Mary Mean, 1919 Orrington Ave., Evanston, Ill.*

A Garden of Memory

MEMORABLE are Rudolph Valentino, Lon Chaney, Louis Wolheim and Lew Cody. Beloved to every movie-goer are the names of Marie Dressler, Barbara La Marr, Rénée Adorée and Lilyan Tashman. To them I bow my head in tribute. Theirs was the power to charm when thoughts took on a sober tinge. With them we sailed the sea of forgetfulness. Deep-rooted memories obliterate all time and we find ourselves yearning for the sight of old days and familiar faces which left for us only the pure gold of memory. We miss them.—*Mary Adams, 527 Seventh Street, Muskegon Heights, Mich.*

Well-Deserved Tribute

IT MAY be a little old-fashioned for a girl, but I can't help but worship the wonderful genius of Helen Hayes. In my high school and college history I tried to vision the great characters in English history but I could not. Now I see with my eyes opened Helen in *Mary of Scotland*. She was marvelous in *What Every Woman Knows*. It may be weakness, but I carry the image of Helen Hayes in my heart. She is so beautiful, so human, so woman-like. How can any woman with a spark of imagination refuse to worship this outstanding actress of the age?—*Grace Darling, Box 253, Little Rock, Ark.*

From Across the Ocean

I WANT to echo the statement in the dollar prize letter of T. Swan, San Francisco, published in January SCREEN BOOK, who says: "Actress most sorely missed: Ruth Chatterton." Movies do not mean the same to me now that this star does not grace the screen. And not only is she absent from our screens, but the fan magazines do not print any stories or pictures of her. Why should this be so? There must be thousands of fans who still want to hear about Ruth Chatterton. Won't SCREEN BOOK please do something about it? Perhaps you could get a story from Miss Chatterton telling us if and when she is going to make another picture. I shall eagerly scan your pages hoping to see some news of Miss Chatterton in the near future.—*Mrs. L. Block, 110 Greenscroft Gardens, Hampstead, London, England.*

Where Praise Is Due

I HAVE just seen that remarkable picture, *Imitation of Life,* and must say that I have never in my life been so moved by a story, or so heartily affected by an actress. Claudette Colbert was as wonderful as usual, but it is to that colored person, Louise Beavers, that I wish to take off my hat. Truly, she is one of the most natural and sincere actresses on the screen. Long after I had left the theater, I continued to see that broad, sparkling smile, and to hear those anguished cries that her pitiful daughter had provoked. I am not an enthusiast about Negroes, their problems, etc., but a picture like that one would awaken even the most unconcerned person to a rightful appreciation of the situation it presented, and it certainly substantiates the theory that I have always held that there could be nothing on earth more pathetic than a "white" Negro. Nobody can deny that Louise Beavers "took the picture," and I say that good acting is good acting no matter who does it, and that it should accordingly receive due merit. The next time Louise Beavers is starring in a picture, is it quite fair that we must see the picture through before knowing it?—*Dorothy M. Hutchinson, 2516 W. Madison St., Louisville, Ky.*

WIN A PRIZE!

Each month SCREEN BOOK offers ten cash prizes for letters from readers. Duplicate prizes will be awarded to letters considered of equal merit in case of a tie; the editors will be the sole judges. The right to publish a whole or part of any contribution is reserved. Mail your letter to Handclaps and Hisses, SCREEN BOOK Magazine, 1501 Broadway, New York City.

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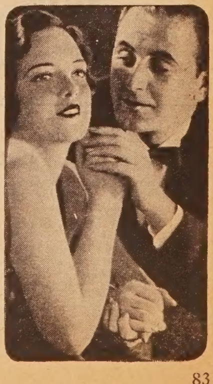

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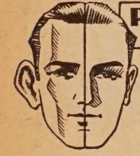

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Star Letters

Grace Moore promises another musical soon . . . Fred Astaire says dancing is not play . . . Ann Dvorak tells how she started her career . . . read these letters from your favorites for news

"I have been dancing since I was five years old"

Dear Editor:

So many people seem to have concluded that it is easy to "dance their way into pictures" . . . if my fan mail is any indicator . . . that I'd like to issue a brief caution via SCREEN BOOK.

Dancing is probably ninety-eight per cent hard work and the remaining two per cent inspiration. And when I say *hard* work I mean it.

I have been dancing since I was five years old. If I could have had a pedometer attached to me all these years I am sure the total mileage would circle the globe a couple of times. People write to me asking for "the secret." That is the secret—hard work and long experience.

There is no magic about it. It is not something that can be picked up in a few months. It is the work of years. And when you have mastered the dance in general, a great deal of work is required to create new steps. To bring *The Continental* to the screen, Ginger Rogers and I rehearsed something like 100 hours in order to put about three minutes of the dance on the screen. At this writing we are working equally hard, perhaps harder, on dances for *Roberta.* Sometimes we rehearse a single dance evolution from morning to night. It is work—but it is a lot of fun too.

Sincerely,

Fred Astaire

Dear Editor:

In these twenty years or more spent in Hollywood, I have made the acquaintance and friendship of quite a few of my countrymen. Many are people in different walks of life—business men, actors, civil engineers, etc.

As the main Danish characteristics are kindness and hospitality, I feel confident in saying that a compact clique does not exist among them. True there are several Brother and Sister Lodges. I'm a member of two of them myself, but they are charitable and social groups.

Unfortunately the motion picture business is a transient profession, and many of the professional friends I have made here have later returned to Europe. Among them are Peter Freuchen, the author; Sven Gade and Victor Sjostrom, directors; Lars Hanson and Kaim Molander, the Swedish stars, and others.

But there are still a few of them left, Max Ree, Bodil Rosing and Toben Meyer. There may be weeks between visits, but when we meet we enjoy each other's company, not as a clique, but as individuals.

Sincerely,

Jean Hersholt

"I only hope that you will like it"

Dear Editor:

It has been so gratifying to hear from people who enjoyed my film *One Night of Love* that I would like to take this opportunity to thank them through SCREEN BOOK's columns.

For those who have asked about my future pictures I am happy to say that plans are in the making for another picture very soon. It will surely be a musical, but more than that is a deep secret right now. I only hope that you will like it as well as you liked *One Night of Love.*

Thank you all again for writing to me. I promise to do my very best not to disappoint you.

Most Sincerely,

Grace Moore

Dear Editor:

So many people ask me via the mails for my favorite recipe that I wondered if you'd be interested in letting me answer with just the one for Marble Cake in SCREEN BOOK? Here it is:

½	cup butter
1	cup sugar
2	eggs
1¾	cups cake flour
½	teaspoon salt
1½	teaspoons baking powder
½	cup milk
1	tablespoon maple syrup
1	tablespoon melted chocolate
½	teaspoon cinnamon
¼	teaspoon nutmeg
¼	teaspoon allspice

Place butter in warm place where it will soften slightly, but *must not melt.* Cream sugar into butter gradually. Add the egg yolks which have been beaten. Sift flour and salt together several times, and add alternately with the milk. Sift baking powder in a little of the flour which is added last. Fold in egg whites which have been beaten stiff.

Place one-third of mixture in separate bowl and add spices, syrup and melted chocolate to it. Drop a spoonful of each mixture alternately into cake pan. Bake in moderate oven.

This cake is excellent to serve if the meal seems a little rich. It is not heavy and is delicious without icing.

Irene Dunne

Dear Editor:

"Dancing establishes an invaluable confidence"

Of late I have received so many letters from fans asking the ever problematic question "What is the best all around training to pursue for stage and screen ambitious girls?" that I thought perhaps you'd be willing to carry my message to those others who might be interested as well.

I feel I am more qualified to answer this question today than I ever have been, for I have just had an experience which proves the value of early training.

You see I didn't just *happen* to be appointed Rudy Vallée's leading lady in *Sweet Music.* I not only had to wait my turn while every other likely prospect at the studio was given a test, but I actually had to unearth records to prove I had started in the chorus.

Seriously, I was more than glad to have had an early training to thank for this new opportunity. When I receive letters now from ambitious girls asking me what is the best way to go about "beginning," I write them promptly "by all means study dancing." I truly believe that more than any other primary training, dancing gives grace and poise, and establishes an invaluable confidence to meet those opportunities which come in later years.

Sincerely,

Ann Dvorak

Dear Editor:

I would like to take this opportunity to answer an almost daily recurring question: "Why don't you dance in pictures?"

The answer is simple. The producers haven't given me a chance! As it happens the pictures that I have worked in so far offered no opportunity for me to dance. I was a prize-fighter in *Jealousy,* and a mining engineer in *Kid Millions,* so you can see what I mean. However I am just as well pleased if I can get over as an actor and hold the dancing in reserve. "Don't put all your eggs in one basket!"

Being a great believer in preparedness and wanting to please everyone, I have at the time of writing this letter just finished three hours of hoofing, which I try to get in every day. And here's hoping that I may be able to show you the fruits of my endeavors and practice in a picture very soon.

George L. Murphy

Dear Editor and Readers:

I believe one of the most interesting hobbies a man can have is horseback riding. Every morning before breakfast, I usually take a jaunt through Santa Monica canyon for about two hours and then return home for a hearty breakfast.

I have admired horses ever since I was a small child, and one of my greatest ambitions was to possess a horse. And I can say now that ambition has been realized.

Is there any more thrilling sport than polo? Not only is it thrilling but it is healthy and clean. I believe I would rather play polo than anything else, and I think I can say that there are many other screen luminaries who would agree with me on that subject.

My son Tim, I am glad to say, has also developed a sound liking for horses. I am teaching him to play polo, and from the looks of things right now he might surpass his father in this sport. He even threatens to organize a team to challenge me. What a son! Isn't he swell?

Best Wishes,

Jack Holt

Dear Mr. Schroeder:

"I saw beauty where I had never noticed it before"

Many thanks for your letter. You asked me about my father's visit here. Yes I think he enjoyed it very much. He was only here a month, and two weeks of that time was spent in San Antonio, Texas, where we were making *West Point of the Air.* Being an army man he of course found the flying field very interesting.

Dad had (I hope) a very enjoyable visit. He found the studios very interesting, and was particularly interested in the technical end of the business, of which, I am ashamed to say, I know very little. But I probably had an even better time than he, as I seemed to see Hollywood through his eyes when showing him all of the sights. I saw beauty where I had never noticed it before. I think that I am rather prouder and fonder of my Hollywood than I had suspected.

Before Dad left he said that he liked it here even more than he had expected he would, and found the people so nice and friendly as compared to Ireland. He made the rather fitting remark that "all places are rather the same," which seems a little disappointing, but I have discovered it to be quite true, don't you think so?

All good wishes,

Maureen O'Sullivan

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30x5.25-20	**2.95**	1.15
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28x5.50-18	**3.35**	1.15
29x5.50-19	**3.35**	1.15
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30x6.00-18	**3.40**	1.15
31x6.00-19	**3.40**	1.15
32x6.00-20	**3.45**	1.25
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6.50-20....	**4.45**	1.95	33x5.......	**3.75**	1.45
7.00-20....	**5.95**	2.95	32x6.......	**7.95**	2.75
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30x3½....	**2.35**	0.75	33x4½....	**3.45**	1.15
31x4......	**2.95**	0.85	34x4½....	**3.45**	1.15
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Picture Tips

A complete index to new film offerings

NEW PICTURES

BACHELOR OF ARTS—Off-screen and on Tom Brown and Anita Louise are sweethearts. In this picture Tom is the wild college youth and Anita the girl who gets him out of trouble in time for a happy ending. Cast: George Meeker, Frank Albertson, Henry B. Walthall, Mae Marsh, Stepin Fetchit and Berton Churchill.★★—*Fox.*

MILLION DOLLAR BABY—Story about the kidnaping of a potential child movie star that rambles a bit but has some excellent comedy scenes. Cast: Arline Judge, Ray Walker, Jeanette Loff, Ralfe Harold and Paul Pocarsi.★★—*Monogram.*

WHITE LIES—Newspaper story about a no-good embezzler who commits a murder and lets the blame fall on the daughter of a prominent publisher. Cast: Fay Wray, Walter Connolly, Victor Jory and Leslie Fenton.★★—*Columbia.*

THE BAND PLAYS ON—A football story dealing with the problem of professionalism in college athletics. Not particularly exciting but you may like it if you spot some of your favorites in the picture. Cast: Stuart Erwin, Betty Furness, Leo Carrillo, Russell Hardy and Robert Young.★★—*Metro.*

PORT OF LOST DREAMS—Lively melodrama of the waterfront with Lola Lane as the fugitive from justice who meets up with a crook and takes part in a whirlwind romance. Cast: Bill Boyd, Edward Gargan and George Marion.★★—*Invincible.*

HELLDORADO—Story of adventurers who are stranded in a ghost town and uncover a rich gold strike. Partly musical and fairly interesting throughout. Cast: Richard Arlen, Henry Walthall, Madge Evans, James Gleason, Ralph Bellamy and Stepin Fetchit.★★★—*Fox.*

LOTTERY LOVER—Lew Ayres wins a pool started by his sailor companions on the condition that he must spend it making love to Peggy Fears, in the rôle of the *Folies Bergere* star. The two fall in love and Peggy tries to take Lew away from his real girl friend, Pat Paterson. Part musical. Cast: Sterling Holloway, Alan Dinehart, Reginald Denny, Eddie Nugent, and Nick Foran.★★—*Fox.*

THE SECRET BRIDE—Barbara Stanwyck in the rôle of the governor's daughter who is the secret bride of Warren William, State's attorney, who through circumstances has to prosecute her father for accepting a bribe. A murder complicates matters and the story moves on to an exciting climax. Cast: Glenda Farrell, Arthur Byron, Grant Mitchell and William Davidson.★★★—*Warner.*

SWEEPSTAKE ANNIE—What happens when Tom Brown, a movie studio worker, wins $150,000 in the Irish sweepstakes. A pleasing combination of hokum and excellent realism. Cast: Lucien Littlefield, Dorothy Peterson, Ivan Lebedeff and Wera Engels. ★★★—*Liberty.*

THE BEST MAN WINS—Thrilling under-the-sea story with romance neatly inserted in a plot concerning the activities of jewel smugglers. Excellently acted by Edmund Lowe, Jack Holt, Florence Rice, J. Farrell MacDonald and Bela Lugosi.★★★— *Columbia.*

PREVIOUSLY REVIEWED

THE PRESIDENT VANISHES—What happens when the country succumbs to the hokum of propagandists and loses faith in the president vividly told in a thought-provoking, whirlwind drama. Cast: Arthur Byron, Paul Kelly, Andy Devine, Janet Beecher, Peggy Conkling, Edward Arnold.★★★★—*Paramount.*

WICKED WOMAN—Mady Christians, dynamic new star, in a story of the woman with four children who kills her husband. Cast: Charles Bickford, Jean Parker, Betty Furness, Jackie Searle and Sterling Holloway.★★★—*Metro.*

HERE IS MY HEART—Bing Crosby as the crooner with a million who sets out to do all the crazy things he dreamed of as a boy, finally winning the heart and hand of a princess. Par excellent. Cast: Crosby, Kitty Carlisle, Alison Skipworth, Roland Young and Reginald Owen.★★★★—*Paramount.*

BRIGHT EYES—Shirley Temple as an orphan and Jimmy Dunn as the dare-devil aviator who wants to adopt her. Amusing story with Shirley at her cutest. Cast: Lois Wilson, Jane Withers Judith Allen, Theodore von Eltz and Dorothy Christy.★★★—*Fox.*

GRAND OLD GIRL—Another May Robson triumph with the beloved star as a school teacher who fights with the moneyed interests for her children. Cast: Mary Carlisle, Gavin Gordon, Alan Hale, Ben Alexander.★★★—*Radio.*

BABES IN TOYLAND—Stan Laurel and Oliver Hardy at their funniest in a cinemaized nursery tale with Charlotte Henry as Little Bo Peep. A treat for the kiddies and change of pace for adults. ★★★★—*Metro.*

EVENSONG—Evelyn Laye does a Grace Moore in the story of the beautiful opera star who sacrifices the love of her life for her career.★★★—*Gaumont-British.*

THE MAN WHO RECLAIMED HIS HEAD—Claude Rains as the journalist who sells his intelligence to a scoundrel and tries to win it back by killing his bitter enemy. A gripping story. Cast: Lionel Atwill, Joan Bennett, Henry Armetta, Wallace Ford, Ferdinand Gottschalk.★★★★—*Universal.*

MARIE GALANTE—A so-so story about spies interesting mainly for the fact that it introduces the lovely Ketti Gallian. Cast: Spencer Tracy, Helen Morgan, Leslie Fenton and Ned Sparks.★★—*Fox.*

THE MIGHTY BARNUM — Wallace Beery becomes the world's greatest historic figure in the show business in a cinema biography of Barnum. A great picture splendidly directed and acted by the best Hollywood has to offer. Cast: Adolphe Menjou, Virginia Bruce, Janet Beecher, Donald Meek and Herman Bing. ★★★★ — *Twentieth Century.*

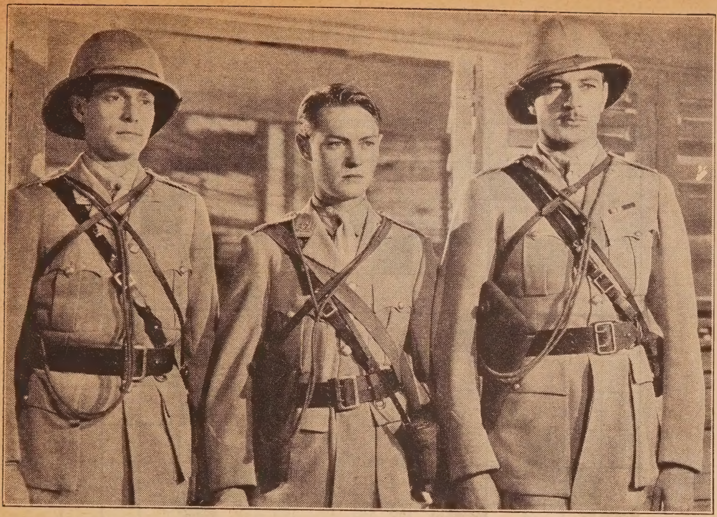
SWEET ADELINE Another musical that pleases but falls out of the hit class. Not much for story, being the usual yarn of a singer's career, but Irene Dunne's voice is beautiful and the songs delightful. Cast: Louis Calhern, Joseph Cawthorne, Don Alvarado, Nydia Westman and Dorothy Dare.★★★—*Warner.*

GO

To These Fine Pictures!

Now Showing at Neighborhood Theaters

IN CASE you may have missed them at the first showings, these productions are recommended highly: Fredric March and Anna Sten in *We Live Again* . . . Fred Astaire and Ginger Rogers whirling through *The Gay Divorcée* . . . Jack Oakie, Lanny Ross and Lyda Roberti in *College Rhythm* . . . George Arliss as the rich old man trying to outwit his relatives in *The Last Gentleman* . . . *Death on the Diamond*, Madge Evans and Robert Young in a baseball murder mystery . . . Miriam Hopkins as the girl who finds the answer to whether or not a wealthy woman can find true love in *The Richest Girl in the World* . . . Loretta Young, Charles Boyer and Phillips Holmes in the gay musical film, *Caravan* . . . Helen Hayes at her best as the problem child of a Scotch family in *What Every Woman Knows* . . . *Chu Chin Chow*, the story of Ali Baba and his forty thieves in a colorful, musical setting. You can't go wrong on any of them!



Three good men and true—Franchot Tone, Richard Cromwell and Gary Cooper in their fighting togs for *Lives of a Bengal Lancer*. Without exception, all picture critics hail this picture as one of the greatest ever filmed!

DAVID COPPERFIELD—Charles Dickens translated to the screen with unusual understanding, a story which closely follows the life of Dickens himself. Costuming is remarkably effective and the large cast gives knockout performances. Cast: Lionel Barrymore, Frank Laughton, W. C. Fields, Madge Evans, Edna May Oliver, Elizabeth Allan, Maureen O'Sullivan, Roland Young, Basil Rathbone, Herbert Mundin and Florine McKinney. ★★★★—*Metro.*

LITTLE MEN—A follow-up of *Little Women*, the Louisa M. Alcott classic, translated to the screen remarkably well with Erin O'Brien-Moore in the rôle of Jo, made famous by Katharine Hepburn. Cast: Ralph Morgan, Frankie Darro, Dickie Moore, Cora Sue Collins, Junior Durkin, Tad Alexander and Phyllis Fraser. ★★★—*Mascot.*

THE COUNTY CHAIRMAN—Will Rogers makes grand fun of politicians in this fine picture aptly suited for the screen's most popular male star. Cast: Evelyn Venable, Kent Taylor, Louise Dresser, Stepin Fetchit, Mickey Rooney and Berton Churchill. ★★★★—*Fox.*

FORSAKING ALL OTHERS—A sprakling Joan Crawford-Clark Gable hit, with Robert Montgomery adding to the splendid success of this screen version of the famous stage play. Cast: Charles Butterworth, Billie Burke, Ted Healy. ★★★★—*Metro.*

BROADWAY BILL—Horse-racing story that actually is one of the finest pictures ever produced. Warner Baxter is the easy-going fellow who refuses to be pigeon-holed in his father-in-law's office and runs away from his wife to follow racing. The scenes are dramatic, tearful and comic all in one—and when the film is over the movie-goer feels as though he has been struck by a whirlwind. Splendid cast with Myrna Loy, Helen Vinson, Clarence Muse and Walter Connolly. ★★★★—*Columbia.*

THE WHITE PARADE—Hospital background picture with Loretta Young giving the performance of her career in the rôle of the young nurse who decides between the love of a rich man and her career. Cast: Joyce Compton, Muriel Kirkland, Dorothy Wilson. ★★★★—*Fox.*

GREAT EXPECTATIONS—Introducing the distinguished Henry Hull as the convict in this great work of Charles Dickens. Cast: Alan Hale, Phillips Holmes, Jane Wyatt. ★★★★—*Universal.*

FLIRTATION WALK—Satisfactory musical in a military setting with Ruby Keeler and Dick Powell co-starred. Cast: Pat O'Brien, John Darrow, Guinn Williams. ★★★—*Warner.*

EVELYN PRENTICE—Blackmail enters the life of a powerful attorney and his wife thinks herself guilty of a crime she did not commit. Not as fine as the last William Powell-Myrna Loy effort, but good. ★★★—*Metro.*

ELINOR NORTON—Somewhat depressing story of the problems of a jealous, neurotic husband. Cast: Hugh Williams, Claire Trevor, Gilbert Roland, Norman Foster. ★★—*Fox.*

HELL IN THE HEAVENS—Warner Baxter clicks again as the war ace who is afraid of his most dangerous enemy, a German pilot. Cast: Conchita Montenegro, Vince Barnett, Andy Devine. ★★★—*Fox.*

WEDNESDAY'S CHILD—Study of the effect of divorce and re-marriage on a child. Cast: Edward Arnold, Karen Morley, Frankie Thomas. ★★★—*Radio.*

THE PAINTED VEIL—Garbo plays the rôle of the neglected wife of a young doctor, taking love from a younger man and finding it isn't satisfactory. Superbly done. Cast: Greta Garbo, Herbert Marshall, George Brent, Jean Hersholt. ★★★★—*Metro.*

ANNE OF GREEN GABLES—Somewhat weepy but charming little tale of an orphan girl adopted into a family which really wanted a boy. Cast: Anne Shirley, Tom Brown, O. P. Heggie and Helen Westley. ★★★—*Radio.*

LITTLE MINISTER—Dramatic, stirring drama concerning the love of a girl who disguises herself as a gypsy, and a rural minister. One of Hepburn's best. Cast: Katharine Hepburn, John Beal, Lumsden Hare, Alan Hale. ★★★★—*Radio.*

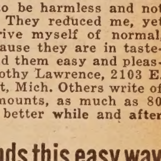
THE CAPTAIN HATES THE SEA—All the action of this exciting picture takes board on ship. It is thrilling, human and humorous. Cast: John Gilbert, Walter Connolly, Helen Vinson, Tala Birell. ★★★★—*Columbia.*

THE PERFECT CLUE—Crime picture with our hero doing a stretch for a crime he did not commit. Cast: David Manners, Dorothy Libaire, Skeets Gallagher, Betty Blythe. ★★—*Majestic.*

FATHER BROWN—In which the genial priest turns detective and outwits a famous jewel thief. Cast: Paul Lukas, Gertrude Michael, Walter Connolly. ★★★—*Paramount.*

IT'S A GIFT—Story of an impoverished grocer who moves his wife and two children to California to start an orange grove. This one is as funny as W. C. Fields can make it—and that's funny! Cast: Kathleen Howard, Julian Madison, Jean Rouverol. ★★★—*Paramount.*

BABBITT—Sinclair Lewis' famous novel brought to the screen with some of the bitterness taken out of it, but well done all the same and well-worth the time of any movie-goer. Cast: Guy Kibbee, Aline MacMahon, Claire Dodd, Berton Churchill, Alan Hale, Maxine Doyle. ★★★—*Warner.*



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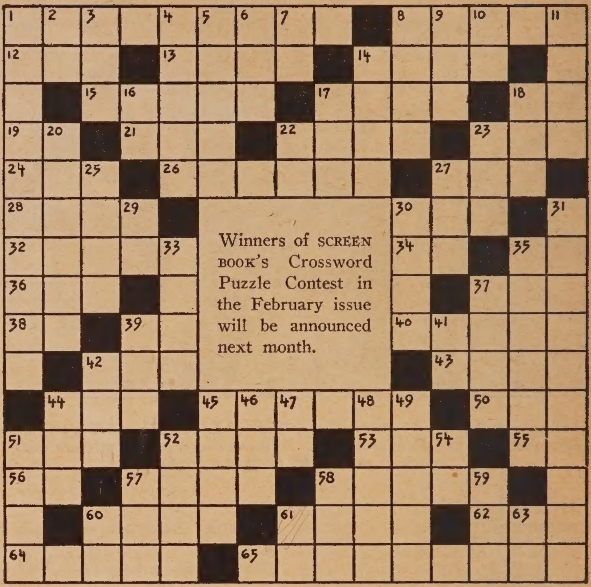

Winners of SCREEN BOOK'S Crossword Puzzle Contest in the February issue will be announced next month.

A CROSSWORD PROBLEM *By Frances Briggs*

ACROSS

1. Romantic Frenchman.
8. Western star.
12. Walt Disney gave us *The Wise Little* ———.
13. She's in *Music in the Air*.
14. Famous horse of Tom Mix westerns.
15. May Robson is a ——— *Old Girl*.
17. Stockings.
18. Charlotte Granville played in *Let Us ——— Gay* on stage.
19. John Wayne was born in this state (abbr.).
21. Laurel ——— Hardy.
22. Tot in *Imitation of Life*.
23. Short for Mr. Woods.
24. Helen Twelvetrees had lead in ——— *Was a Lady*.
26. Jean Parker is ———.
27. Tall, raven-haired beauty.
28. Olive's last name.
30. Jackie Cooper was *Peck's* ——— *Boy*.
32. Descriptive of one who registers anger.
34. Pat Paterson had lead in *Call* ——— *Luck*.
35. Initials of Taylor Holmes' son.
36. First name of actress known as "Penny."
37. Beverage popular with British actors.
38. Initials of Mr. Eddy.
39. Minna Gombell was born in this state (abbr.).
40. Virginia Cherrill's estranged husband.
42. Carole Lombard was *The* ——— *Bride*.
43. Joan Crawford prefers nail polish of a deep rose ———.
44. *Big Hearted Herbert* in person.
45. Carl Brisson is of this nationality.
50. Film youngster whose first name is Billy.
51. Claude Rains was *The* ——— *Who Reclaimed His Head*.
52. Short for Mr. Mundin.
53. Kind of dance in which Ruby Keeler excels.
55. Mr. Roulien's initials.
56. *Stand* ——— *and Cheer*.
57. Actor famous for his Grandpop rôles.
58. Jane or Eva of the silent screen.
60. Gum-chewing Fox comedian.
61. First name of the platinum blonde actor.
62. Past.
64. First name of star of *Sweet Adeline*.
65. Actor whose first name is Frank.
67. Actor famous for his *Grandpop* rôles.

DOWN

1. She's *A Wicked Woman* (in films).
2. ——— *Was Her Man*.
3. Stan Laurel's birthplace (abbr.).
4. Messrs. Mowbray and Dinehart.
5. Star of *Enter Madame*.
6. Number 8 across was born in this state (abbr.).
7. Initials of Bill Gargan's brother.
8. Edmund Lowe was born in San ———, California.
9. You'll see Joe Morrison in ——— *Hour Late*.
10. Sally Eilers was born in this state (abbr.).
11. Russia's feminine gift to Hollywood.
14. He plays in *Lives of a Bengal Lancer*.
16. Initials of actress, now deceased, who scored hit in *The Big Parade*.
17. A reel Roach.
18. What stork lately left at the Harry Langdon home.
20. Masculine lead in *What Every Woman Knows*.
22. Initials of star divorced from Lydell Peck.
23. Rex Bell recently became one.
25. Dash.
27. Krazy feline of animated cartoons.
29. Initials of the fast-talking Tracy.
30. Paramount crooner.
31. You've seen her in Warner Bros. films.
33. Character actress whose middle name is Jerome.
35. Radio's duck salesman now in Paramount pictures.
37. What the canine Pluto wags when happy.
39. Her latest is *Now I'm a Lady*.
41. Initials of a masculine Talmadge.
42. Weapon of war films.
44. *Rustlers of Red* ———.
45. Claudia but not Morgan.
46. *Gentlemen* ——— *Born*.
47. Initials of the elder Beery.
48. The villain has a heart of this.
49. Former Mack Sennett bathing beauty.
51. Star of *Black Hell*.
52. One of Chaplin's ex-leading ladies.
54. What the new Devine heir will some day call Andy.
57. They've taken most of this from the cinema.
58. Max Baer's birthplace (abbr.).
59. ZaSu's native state (abbr.).
60. Number 11 down starred in ——— *Live Again*.
61. Initials of British actress engaged to Fairbanks, Jr.
63. Let's ——— to the movies.

I Got Wise to Myself!

[*Continued from page* 31]

at the corner drug store and livery stable to see Eddie Perkins and the boys—the boys who didn't care if I was Dick Powell or Mahatma Gandhi. *They're* the lads who will take the conceit out of any actor. They helped me to get wise to myself—to make me remember that a movie actor isn't so important after all.

"I VISITED at the homes of friends—*real* friends — and it was awfully good to see them again. I saw my old Buddy, Buck Powell (no relation) and had dinner with him and Virginia Moxley, the girl he married whom I'd known for years and their two kids. I also had dinner with Pat Mehaffy and his wife, the former Katherine Kurtz. *I was home again!*

"Of course the best part of getting away was seeing my folks again. That was a great reunion. Dad and mother, younger brother Luther, elder brother Howard, his wife and his two kids. That was swell. And I had a great time putting on the show for the benefit of the Little Rock Boys' club. I'm as vain as the next one and it *was* rather fun to find out I was liked for myself, not as the signing, talking, standing, sitting Warner Brothers star.

"I make more money in two days than my brother makes in a month. But I'd gladly trade my job for his provided the setting went with it. I know he'd never trade me, though. He got a wife and a couple of kids and a job that's finished Saturday afternoon until Monday morning. There's no glory attached to his job. There are thousands just like it. But at least he retains his individuality. That's a pretty hard thing to do in this business.

"HOLLYWOOD ought to get out of town once in awhile for its own soul's sake. We're all apt to get a little smug, to be a little self-satisfied. And out here, where the popular conception is that the sun rises and sets in Hollywood, that's especially true. That's why a trip even if it's only fifty miles away, can do wonders for us. It brings us down to earth. It opens our eyes to the wonderful people outside of this self-centered, smug little place. And it makes of us far more valuable players than we were before; more valuable to ourselves, our studios and to the people we're playing to.

"You know," Dick continued, "We've all had dreams about returning to our home towns as conquering heroes. We've imagined what we'd say to the governor, the mayor and the town fathers. In our dreams it's all worked out fine. And although I was certainly no 'conquering hero,' I *might* have been from the looks of the reception they accorded me. Well, all I'd thought and dreamed about such a return vanished in thin air as I spied the reception committee. When I saw the band and banners, state dignitaries and town fathers lined up for my return, I went 'blah' all over. I was weak as a rag and couldn't have told anyone my name if my life depended upon it. I had no other feeling than amazement. 'This,' I told myself, 'can't be for me. There's some mistake,' I kept repeating. I didn't think I could go through with it.

"BUT I had not figured on the simple goodness of these, my own people. When I mixed with them, shook their honest hands and had heard their heartfelt good wishes for me, all confusion vanished. Here was home. Here were my people. And I found, as the time with them went on, that I had been hungering for just such a reception. Being one of them again was exactly as exhilarating as a drink of clear, cold mountain water might be on a hot day. My thoughts turned back to the hurried flash of the show business; its continual hustle and bustle and 'hopped-up' tempo. My thoughts returned to Hollywood's self-important 'big shots.' How 'big,' I wondered, would they be in the eyes of these level-headed, slow-speaking people? How much water would they draw with my friend who was a carpenter or with Pete Milias, the butcher?

"MANY of my 'big-shot' friends wouldn't like to leave Hollywood for long. It would make them nervous to be in a town where they would be judged solely on their merits as men. They would be thoroughly uncomfortable without their retinue of 'yes-men' and retainers. It would be tough on them — real tough. But *any* corrective agent, *anything* that rights a wrong is apt to be tough to take just as medicine is. And if we can stand up and take our medicine now and then we're so much the better.

"No fooling, I'd like to see Hollywood 'get out of town' once in awhile for its own sake. There isn't a great deal I can do about it right now, but if my plans carry, you may see a few famous Hollywood folk roving your streets you hadn't counted on."

Leaving Dick Powell I ruminated that this sane, level-headed Irish lad had once more rung the bell of common sense. And, catching the determination in his eyes, it came to me that Dick's 'get out of town' campaign might become a reality—a far more important thing, really, than perhaps he had first imagined it would.

NEWS NOTES

Mr. and Mrs. Richard Dix are expecting a blessed event . . . and it's ditto with Norma Shearer and Irving Thalberg . . . contrary to rumor, Clara Bow is not going to retire, but may even as you read this be preparing for her next picture. . . . Lupe Velez has split with Johnny Weissmuller, but they may patch it up as they did once before when they quarreled. . . . Claudia Dell and Eddie Silton were wed just before the new year dawned. . . . Jean Parker grabs the leading rôle in "Princess O'Hara," the story by Damon Runyan. . . . Charles Farrell and Ralph Bellamy have opened a new tennis club at Palm Springs . . . for the first time in history a motion picture was shown in the air when Fox Films previewed Martin Johnsons' new film, "Baboona," on board Eddie Rickenbacker's transport plane. The critics all had a dandy time—and if any of them were ill it WASN'T the picture.

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The Ladies Have the Last Word

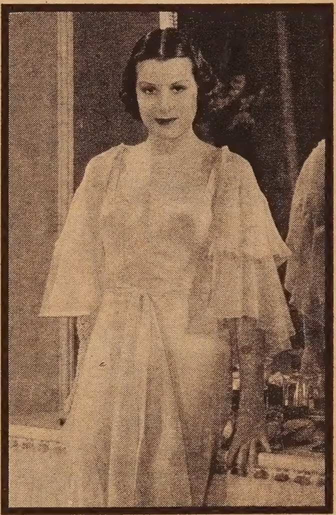
Here each month you'll find intimate, gossipy notes about pictures, purely from the feminine point of view

THE LAST word? Of course we have the Last Word . . . for who can be more beautifully right . . . or totally wrong . . . than we can? Even the stars who glitter so brilliantly on the Hollywood horizon twinkle forth in the most obnoxious clothes that one could possibly conceive . . . and we who put our innocent trust in the rightness of the wardrobes of our silver heroines gasp in dismay, but unfortunately often we go forth and do likewise.

That hat that Garbo wore in *The Painted Veil* is what stirred us up. We do look for our Garbo to do well for us in regards to clothes . . . but lo! she perks a peanut on her noble brow, and from the back it looks like a mole-hole sitting on top of a mountain. Her great masses of curly-locks bunch out, hang over, and drip out from beneath its mandarinish inflections . . . and there's nothing to do about it but laugh. If you effect a long Garbo bob, for the sake of all that is holy, don't perch one of those China-by-the-sea things upon it. For right or wrong, Garbo or no Garbo, there should be only one Queen Mary-with-the-wrong bonnets allowed in the world!

Of course now if you could pick up some of Garbo's other gowns in the same picture . . . such as that severe heavy white crepe with the unusual carved clasps . . . that would be another thing again. Certainly most of her wardrobe is exquisitely designed to fit her long slender body, her broad shoulders, and narrow hips. She manages to retain a simplicity with a suggestion of femininity that is an art that should be studied by you gals with tall lean chassis.

Kitty Carlisle is a lassie who has had the advantage of European private schools, presentation at court, years of living in Paris, Rome, and London, where the rightness of clothes for each occasion holds a place of utmost importance. And Kitty is the sort of person who would put up an almighty fuss about wearing clothes in poor taste. Sports clothes wouldn't go dining in a formal atmosphere . . . sweetly flopping things would never detract from her smooth good looks. She plays an exiled Russian princess in *Here Is My Heart*, and though we can't all be girls with that background, we would do well to emulate not only the smartness of the gowns, but the manner in which they are worn. And who of us wouldn't give a pretty penny for that luscious hostess gown with the very very low neckline she does a little plain and fancy enticing with? But warning, girls . . . not unless you're built THIS way in the bosom, and not THAT way!



Kitty Carlisle's glamorous hostess gown worn in *Here Is My Heart* is of apricot chiffon over satin. The cape and long train are flounced, and there's graceful, billowy drapery. The last word—in enticement!

THEN THERE'S *The President Vanishes* . . . that unusual film that's traveling the country now. For instance, if you were the President's wife, or maybe just the clever wife of a smart husband, you'd do well to choose one of those black two-piece suits with white chiffon collar and small hat. Or if you're a good-looking miss about-to-go-places see Rosalind Russell's glorious gown of shimmery satin with long graceful shoulder panels, and two diamond clips. (And don't ask me where you pick up diamond clasps . . . you've got to live your own life!) And dark suits with silver fox seems still to be quite the thing-about town according to this movie.

Then again, the waters of Niagara Falls probably have nothing on the beauty and abundance of silver fox that Claudette Colbert wears over a dark ribbed suit in *Imitation of Life*. So if you've got a dark suit, and some silver foxes, everything must be all right. But unless those foxes really belong to the authentic Fox family, I'd say a plain white silk scarf would look better. Dyed rabbits or skunks that should never have left home, don't make you look like Colbert. It takes Colbert's figure, plus plenty of money, and a squad of pedigreed animals to achieve that result. But you can study her demure yet enticing evening dress with its round neck, and unusual decollete and graceful flowing skirt . . . and Rochelle Hudson's simple school girl styles with some of the new spring prints . . . and learn a good lesson.

Have you caught up on your dancing yet? Learned the new Continental and discarded the Carioca? Then you've seen Ginger Rogers in *The Gay Divorcee*, and seen that swirly dancing gown that does well by the star's dancing moments. It's mousseline, and long and fluffy and graceful, and it fits Ginger because she's fluffy herself and graceful too. Made of pale blue mousseline edged with silver, it reflects the Empire waist line. Extremely low in back, it is a bit higher in front. The high waist line is outlined with brilliants and the same rhinestone banding is used for shoulder straps. I liked it better than the gown she wore when she introduced the Continental. Someway that just looked like lots of work for her dressmaker. It certainly was graceful as Ginger danced, but it didn't do right by Ginger's suave figure.

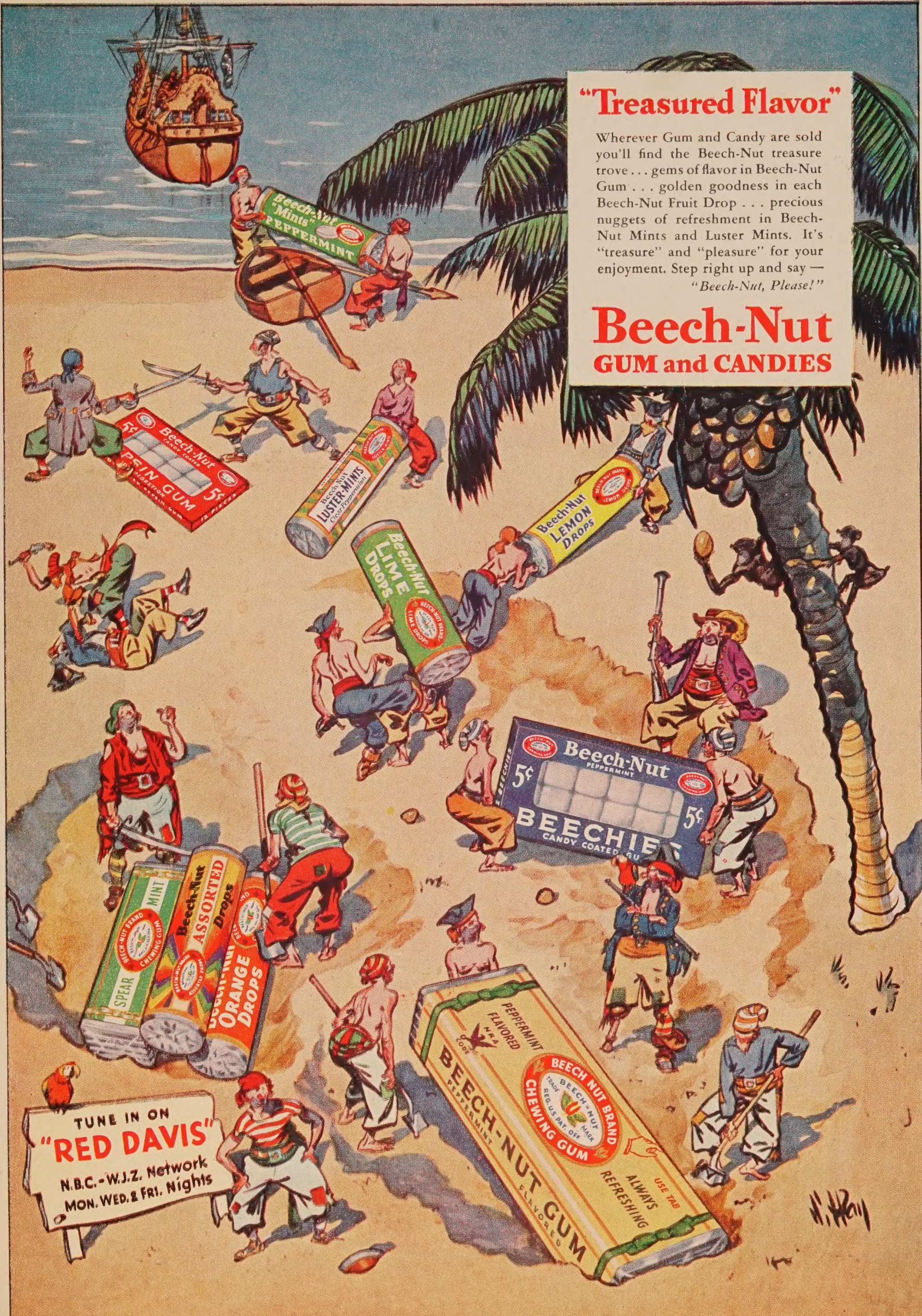
There's a couple of mistakes in Ginger's hats in the picture, for her face is round and young . . . while some of her bonnets were made for an older sister or a sophisticated lady. Perhaps I've solved it . . . maybe she and Garbo could trade hats!

CLOTHES aren't the only things that bother us this month, and if you've any sense of humor you're denying the Hepburn-on-the-hair influence too. Now Katie is a nice girl, and we like her acting too. But we certainly are "agin" the devastating effect her hair cuts have on the world. Here for instance are you and me whose hair needs to be smooth and flat to our heads to complement this or that about our faces. But along comes Hepburn with bangs in *Little Minister*, and bangy we become.

If you and I were the only ones that made the error, things wouldn't be so bad, because probably two out of two hundred might be able to be wrong and no one would notice. But thousands have misjudged their limitations when it comes to looking like a feminine little minister, and we're becoming all banged up!

We can't all be right all the time and your favorite star can't be either . . . so be yourself and dress accordingly. Don't look like a storm at sea, when you're really a gentle breeze on a lily pond!

Gwen Dew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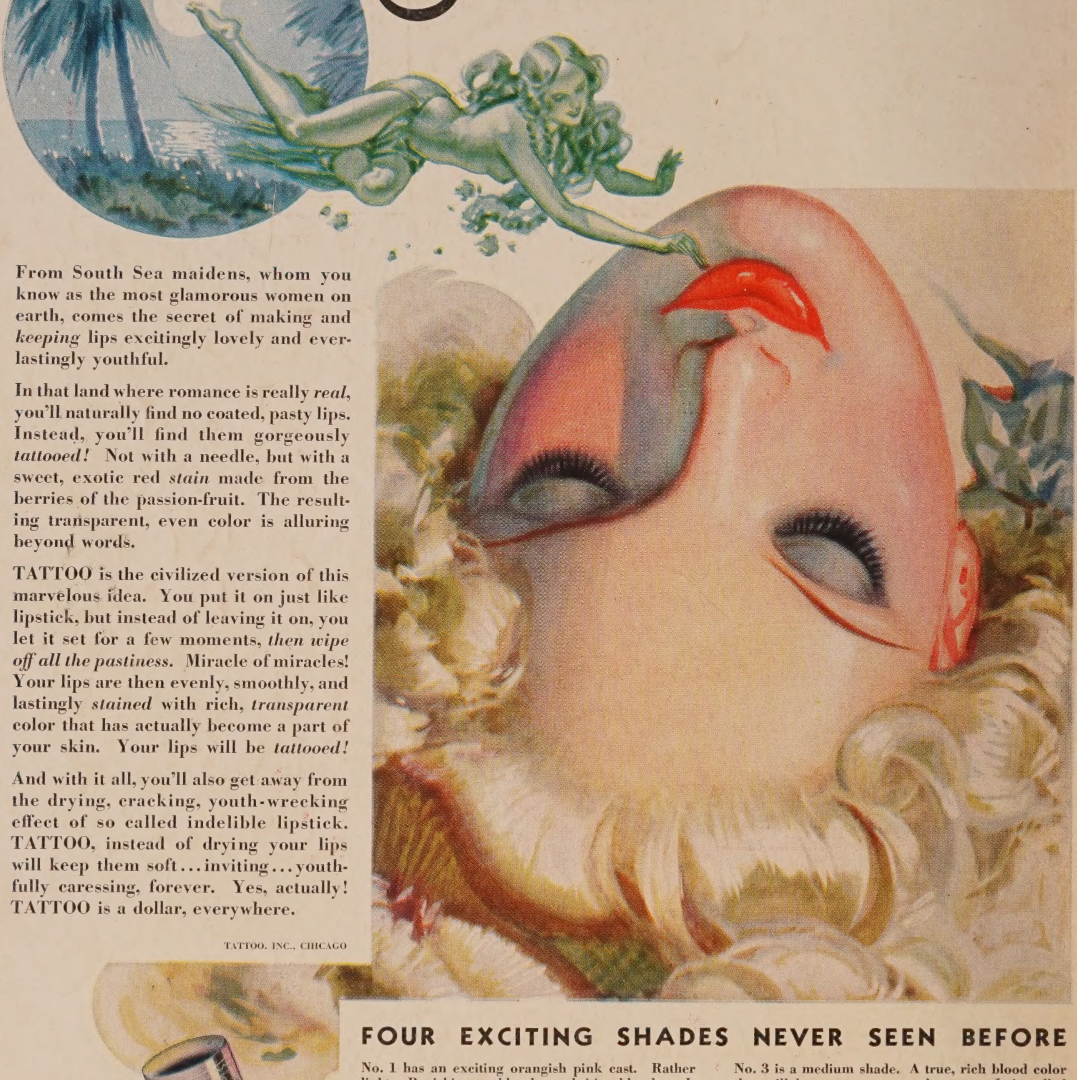

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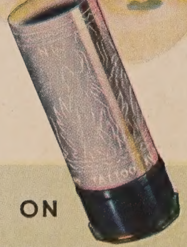

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The Newsmagazine of the Movies

SCREEN BOOK

APRIL, 1935 VOL. XIV No. 3

CARL A. SCHROEDER, Editor
LAURENCE REID, Managing Editor

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CHARM

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The Hollywood LOWDOWN

By the Star Reporter

The dialogue Mae West whispers in Grant Withers' ear during this scene from *How Am I Doing?* is funnier than any in her previous pictures—and that's a promise. To keep Grant from being lonesome, Mae has written parts for five other handsome men in the film

Cagney Spares a Dime

JUST like Rockefeller, James Cagney shelled out one brand new dime the other day to a ragged brother who wanted a cup of java. But unlike Rockefeller, Cagney trailed the needy one to a lunch counter, saw that the fellow really wolfed down his food, and then carried on from there. Jimmy bought him a full meal, a sadly needed suit of clothes and advised him where to get a job.

Dreams Come True

"TELL me it's true—and I'm not dreaming!" exclaimed Anne Shirley as she caught a glimpse of the brilliantly lighted set where she was to begin work on her newest picture. "Why, it's only yesterday that I was catching street cars and looking desperately for stray film parts!"

The Lake That Moved

HELEN MORGAN, who rented a home on the edge of Toluca Lake during the filming of *Go Into Your Dance*, swears that the darned lake moves! It happened when she went for a walk in her back yard in the black of night. When she thought she had almost reached the water's edge she took one more step and splashed head first into three feet of water. Some prankster, she still maintains, moved the lake at least ten feet further into her back yard.

Surprise Elopement

JOSEPHINE HUTCHINSON slipped one over on Hollywood news hounds when she wed Jimmy Townsend without anyone discovering it until the affair was all over. In some manner or other the couple slipped out of town to Las Vegas, Nevada, had the knot tide and came back, still keeping their marriage a secret. The reason was that Josephine used her real last name, which is Bell.

Bullying a Star

ANN SOTHERN bought a Great Dane for protection during a recent kidnap scare and after forming a great liking for the dog discovered that he was bullying her! He growls his requests to go in or out of the house, threatens her when she won't throw a tennis ball for him to retrieve. She'd get rid of him because of his "cave-dog" tactics, except for the fact that she thinks he is really loyal to her and just bossy by nature.

Ex-Husband's Chance

HENRY FONDA, ex-husband of Margaret Sullavan, is now in Hollywood for his first picture rôle, with Janet Gaynor in *The Farmer Takes a Wife*. Fonda appeared in the same play on the stage and is expected to go great guns in the movies just as he has behind the footlights. He will compete with Lee Tracy for the affections of Janet Gaynor in the film.

Garbo's Snapshot

AN EARNEST young camera enthusiast saw Garbo dash out of her car and into her tailor shop, which is right next to SCREEN BOOK's offices. He waited for her to emerge, trusty camera in hand. Presently out came Garbo, fairly leaping into her car. But as she leaped in her Scottie leaped out. Both risked their lives in traffic for a moment, and so did the cameraman, hoping to save them both and get their pictures. But the nimble Garbo, giving him a grin, vaulted into her car, Scottie under one arm, and whirled away before he could unlimber his camera.

Mae Wants More

ON HER present contract, Mae West gets $10,000 a week when she works, with a minimum of seven weeks work on each picture. Now angling for a new

[*Continued on page* 8]

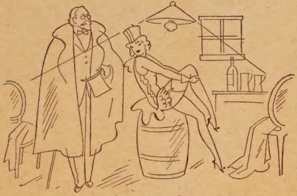
—Wide World

Marlene Dietrich wears dark glasses, not to disguise herself, but to protect her eyes from the brilliant California sunlight. Recently received threatening letters have caused Marlene to request a police guard for her home during the night hours to protect her little daughter, Maria, from kidnaping

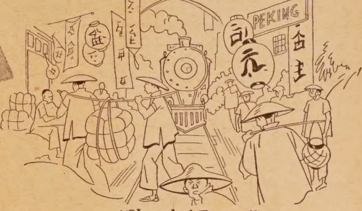
"Spanish Blonde"

By JAMES A. DANIELS

When she's bad, she's very, very good! That's Marlene Dietrich's success story in one short sentence. • The wickeder she is on the screen the more the screen-goers love her. The more masculine hearts she shatters the louder the fans cheer. • Look at the record: In "Blue Angel" she played an alluring but heartless siren who wrecked the life and career of a man who adored her. The fans promptly voted her the biggest box office attraction of the day.

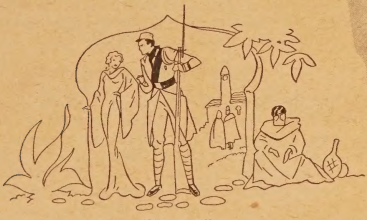


"Blue Angel"

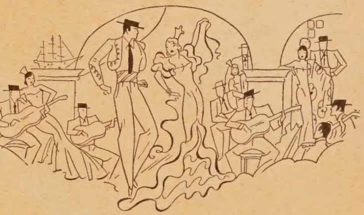


"Shanghai Express"

"Morocco" added new legions of Dietrich fans. And when their Marlene swept devastatingly across the colorful Chinese background in "Shanghai Express" the whoops of delight from her admirers could be heard from Times Square to Timbuctoo. So here's the good news of the day: La Dietrich is back in character—this time as the heartless and exotic blonde Spanish dancer in Paramount's "Carnival in Spain." • Once again she exercises the fatal charm that brings men to her feet. And once again she tramples on their hearts. As that rarest and most alluring of racial beauties, the Spanish blonde, Marlene takes everything and gives nothing. • Directed by Josef von Sternberg, "Carnival in Spain" unfolds a gripping story of the love of two men for the Spanish Blonde, the idol of all Spain. Unhappiness and tense drama follow in her wake. And through it all, this loveliest of all sirens, continues to prove that, when she's bad, she's very, very good!



"Morocco"



"Carnival In Spain"

(Advertisement)

The Hollywood LOWDOWN

Read
It First In
SCREEN
BOOK

[*Continued from page* 6]

contract, it is understood that she wants in addition a percentage of the profits on each picture.

Gary Hits Top

GARY COOPER is now one of the most sought-after actors in Hollywood, which is surprising considering the fact that a few months ago Hollywood insiders insisted that he was "slipping." *Lives of a Bengal Lancer*, his current picture, rang up more than $65,000 at the Paramount theater in New York during its first week.

Epidemic Hits Hollywood

A RE-OCCURRENCE of the flu epidemic recently laid low many of the stars and delayed filming of several pictures. A cold in the head annoyed Irene Dunne and Fred Astaire's laryngitis halted production of *Roberta*. Thomas Meighan was hospitalized, just as he resumed his screen career and many other stars took to their beds to avoid being bitten by the bug.

A Mystery Man

GOSSIPS have been buzzing about a mysterious individual who has been seen about here and there with Alice Faye of late. When Alice wants to introduce him he says, "Hold on! My name doesn't matter. I'm just an old friend from New York." That happens to be the case, for the gentleman, who went to grammar school with her in New York, just dropped in on her in Hollywood and doesn't want to embarrass her with any talk of romance.

He's a grand little guy and stiff competition for other screen youngsters! You'll rave about Dickie Walters when you see him with Sally Eilers in *Carnival*

—*Wide World*

Lovely Irene Colman, a dancer at Fox studio, takes her vacation at Miami Beach, Florida. For other vacation spots of the stars see page 63

Star in Trouble

NOT since the sand lot baseball days of his boyhood has Johnny Mack Brown enjoyed that particularly guilty thrill of breaking a neighbor's window—until just the other day! But in this case he got an additional thrill. He was experimenting with a bit of archery in company with some youngsters, let an arrow slip and it crashed through a window. Instead of running away with the kids, Johnny rushed into the house to see if he had speared anyone. All he had to do was pay for the window and leave his autograph.

Mary Brian dances with Dick Powell and your reporter on the sidelines wonders whether or not she really has said yes to Dick's proposals. For intimate information on what your favorites do here at the Trocadero club and at their social gatherings, see story on page 30

Katie Gets a Laugh

KATHARINE HEPBURN always is good for a chuckle. We saw her the other day chatting with a scenarist and Francis Lederer. Lederer, as he sometimes does, was holding forth at length on some point or other, and Katie, watching with a peculiar expression, moved her lips silently. We thought a deaf mute would have read it as "Nuts!"

Leslie Howard's Son

WHEN Leslie Howard brought his young son, Ronald, to America, various movie offers were immediately forthcoming for the young man. Howard frowned them all away, for it has not yet been determined whether the son cares to follow in his father's footsteps.

Appreciation Expressed

SINCE the showing of *Imitation of Life*, a tremendous flood of fan mail has been received from colored folk about the performances of Louise Beavers and Fredi Washington. These two actresses are virtually the first in motion pictures to represent their race in a dramatic picture, rather than in the Stepin Fetchit type of comedy.

Mysterious Gable Double

CLARK GABLE informs us that they have him puzzled with something new in the way of impersonation rackets. Someone has been impersonating Clark

[*Continued on page* 10]

HURRY IN AND PUT OUT THAT LIGHT, SALLY. IT'S LATE . . .
NOT TILL I'VE CLEANED MY FACE WITH **LUX TOILET SOAP.** NO COSMETIC SKIN FOR ME!

Wise girls guard against Cosmetic Skin the screen stars' way...

YOU can use cosmetics all you wish if you remove them *thoroughly* the screen stars' way. It's when you leave bits of stale rouge and powder *choking the pores* that you risk Cosmetic Skin.

Do you see enlarged pores, dullness, tiny blemishes—warning signals of Cosmetic Skin? Better begin at once to use Lux Toilet Soap—the soap especially made to remove cosmetics *thoroughly*.

Cosmetics Harmless if removed this way

To protect your skin—keep it lovely—follow this simple rule:

Before you put on fresh make-up during the day—ALWAYS before you go to bed at night—use gentle Lux Toilet Soap. Its ACTIVE lather will sink deep into the pores, carry away every vestige of dust, dirt, embedded powder and rouge. Your skin will feel soft and smooth—and *look* it! 9 out of 10 screen stars use Lux Toilet Soap—have used it for years!

BARBARA STANWYCK

STAR OF WARNER BROS.' "THE WOMAN IN RED"

NRA CODE

LUX
LUX
TOILET SOAP
OF COURSE I USE COSMETICS, BUT I NEVER WORRY ABOUT COSMETIC SKIN. I USE **LUX TOILET SOAP** REGULARLY!

The Hollywood Lowdown

[*Continued from page* 8]

at Hollywood stores, but the articles he always buys are sent to Clark himself! It may be some clever gag perpetrated by a fellow actor, but the star can't figure which of his friends could impersonate him so perfectly.

Clark, by the way, reports that he never has been so cold in his life as during those days when the mercury dipped to twenty below at Mt. Baker, Washington, where his new picture *Call of the Wild*, is being filmed. Shooting was delayed for several days due to the frigid weather and the cast spent its time hugging the stoves.

LeRoy Breaks Training

BABY LEROY doesn't get much candy, but the other day he broke training and at the same time gave his mother the scare of her life. She was in a sweets shop and suddenly LeRoy disappeared. They looked out on the street, back of the store, everywhere—and finally found him half-way in a showcase, stuffing himself on chocolates!

Claudette Gives

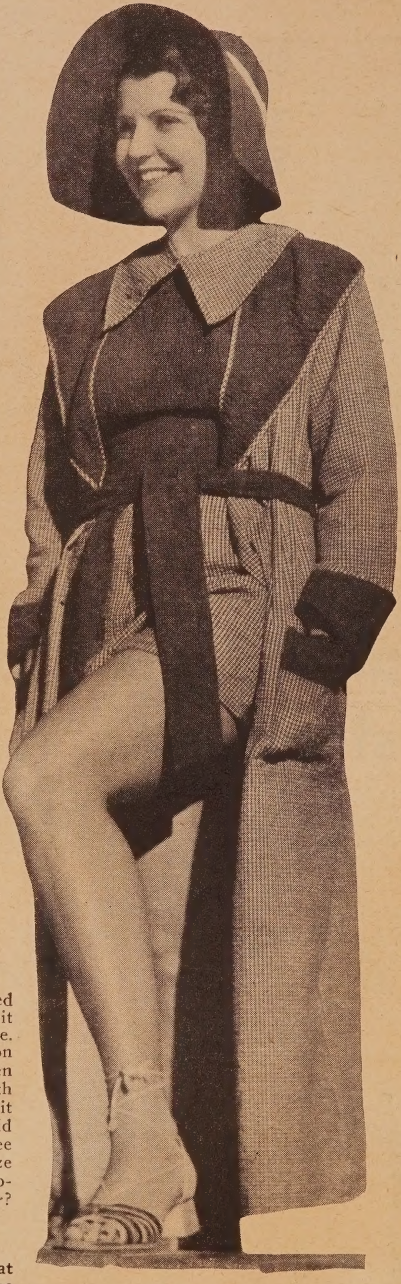
WHEN Claudette Colbert gives presents, she puts not only money but thought into them. Over a year ago she chanced to hear Romaine, Director Wes Ruggles' pretty secretary and script girl, express a wish for a "really tiny wrist watch," but one that would be reliable. A script gal has to have a reliable time-piece! Claudette secretly made a note of it. Came Romaine's birthday, and a watch from Claudette. Solid gold inside and out, and a little masterpiece for timekeeping, it's the size of a dime around and about as thick as four dimes, by actual dime-measurement!

Advice From Star

"NEVER decide you're tough enough to double for a double and get hit over the head with one of those break-a-way things you see smashed in films," Carl Brisson advised us. We assured him we would see to it we didn't, and then asked him how come. What he told us answers that question he—as well as the rest of us—have been curious about: Do blows delivered with break-a-way material hurt? "They hit me with a prop vase made of rosin," said Carl. "Hit me once for each of three takes. And raised three lumps the size of half a golf ball on my head!" Supposing it had been a break-a-way *chair*?

Mourn Comedian

HOLLYWOOD did not learn that Lloyd Hamilton, once one of the most prosperous comedy stars of the industry, was living in greatly reduced circumstances at a small hotel until his recent death brought out the fact. Lloyd had many friends in the movies who deeply regret his passing.



Sue Carol, lovely and youthful as ever, as she appears at Palm Springs in her new beach outfit, a fashionable new creation for summer wear. Sue, once most popular of all younger actresses, is planning a whirlwind movie comeback

The Stage and Barrymore

LIONEL BARRYMORE has just declared that the stage, with which his family has been so long connected, is virtually dead as popular amusement. "Speed kills it," he declares. "We are living in a modernized, impatient age, and stagecraft, like handicraft, belongs to an age we have passed and are forgetting."

Try to Believe This!

IF WE hadn't seen this ourselves, we'd swear that it couldn't be true. The other day Walter King slipped and fell on a sheet of prop ice on the set and they had to call a prop man to make the artificial ice less slippery!

Bit About Garbo

YOUR Star Reporter had the thrill of his life when he played tennis with a man who frequently plays with Garbo. We learned that Garbo wears shorts, a heavy sweater, Crooke's glasses and a big, floppy hat. She hits 'em hard, too—for a woman.

Hollywood Adventure

A YOUNG tourist friend of ours is a nut on snowy mountain-climbing and meeting movie stars. The other day he said: "Well, only two of us reached the top of old Mt. Baldy yesterday. Plenty cold, slick ice and windy. The other guy was a nice fellow, but I didn't catch his name." The two successful climbers had taken snapshots of each other. Imagine his chagrin when we identified the "nice guy" he'd been on the mountain top with as Carl Brisson!

Colonel Shirley

SHIRLEY TEMPLE thinks she's got it all over Mae West in one respect. Mae is a Kentucky Colonel, and Shirley has recently been made an Idaho Colonel. This, Shirley reasons, is higher rank, because there are fewer Idaho Colonels!

Bing's Taboo

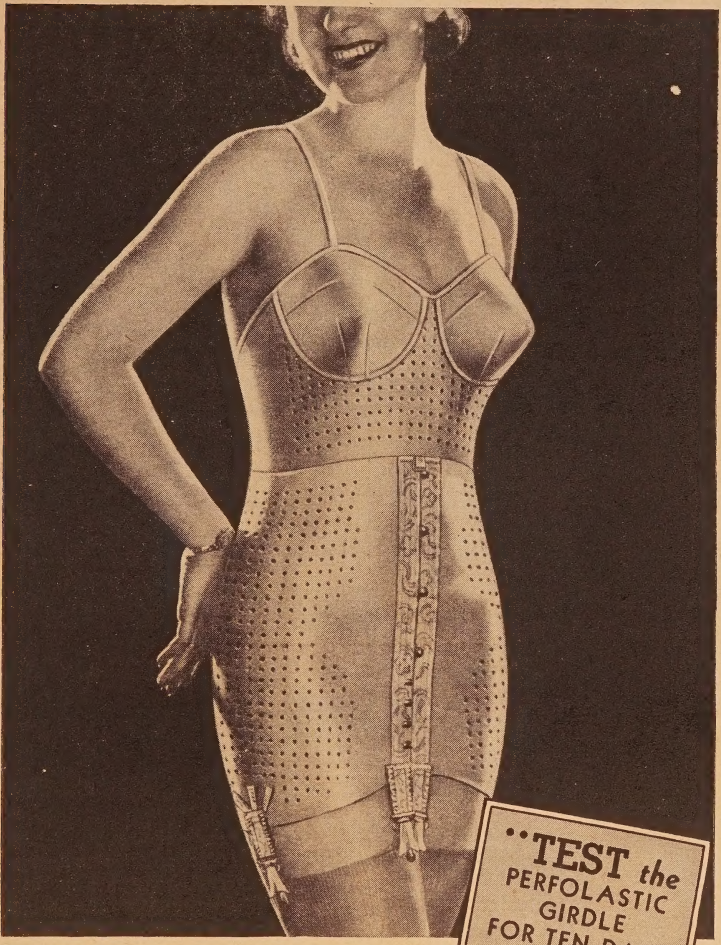
THAT level-headed boy Bing Crosby, whose training in the radio game taught him things about star's audiences, says all the money in the country couldn't tempt him to put his twins in pictures. Or to make pictures that are at all smutty. Or to do several other things that might temporarily be profitable but would be bad ethics and in the end, bad judgment.

Gable Rescues Loretta

LORETTA YOUNG writes us from a snowy location in the Northern Sierras where *Call of the Wild* is being filmed, that she's getting all kinds of thrills. It seems the whole troupe were snowed in for awhile, and that later Loretta tried skiing down a mountain side. She took a wrong turn somewhere, scooted off in an involuntary ski jump, and landed in a snowbank below, practically buried. Clark Gable struggled down the canyon side on snowshoes and rescued her. Old stuff for Clark, not the rescuing heroines, we mean, so much as snow-shoeing in this country. He was once a lumberman near that very locale.

[*Continued on page* 14]

NOW YOU can REDUCE your WAIST and HIPS THREE INCHES in TEN DAYS . . .

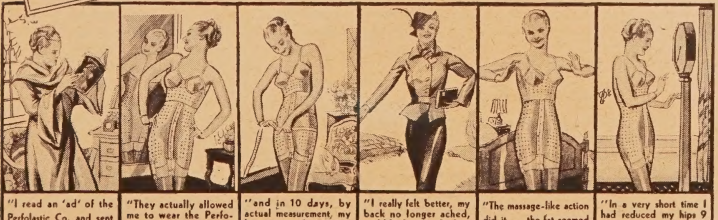


"TEST the PERFOLASTIC GIRDLE FOR TEN DAYS . . . at our expense!

. . . . Read how Miss Jean Healy reduced her hips **9 INCHES!**

REDUCE ONLY WHERE YOU NEED IT!

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where there is excess flesh thus achieving that slim, graceful appearance of Youth.



"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder".

"They actually allowed me to wear the Perfolastic for 10 days on trial . . .

"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".

"I really felt better, my back no longer ached, and I had a new feeling of energy".

"The massage-like action did it . . . the fat seemed to have melted away".

"In a very short time I had reduced my hips 9 INCHES and my weight 20 pounds".

with the PERFOLASTIC GIRDLE ✦ ✦ ✦ *or no cost!*

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

THE MASSAGE-LIKE ACTION REDUCES QUICKLY, EASILY AND SAFELY

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.

KEEPS YOUR BODY COOL AND FRESH

■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

SEND FOR 10-DAY FREE TRIAL OFFER

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce *you*. You do not need to risk one penny . . . try them for 10 days at our expense!

Don't wait any longer . . . act today!

PERFOLASTIC, Inc.
41 EAST 42nd ST., Dept. 74, NEW YORK, N.Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your

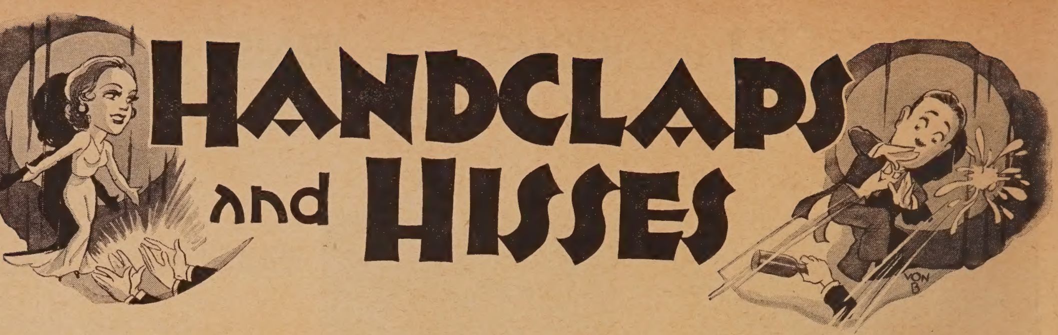
10-DAY FREE TRIAL OFFER

*Name*____________________

*Address*____________________

*City*__________ *State*__________

Use Coupon or Send Name and Address on Post Card



HANDCLAPS and HISSES

Cash money for your ideas about stars and pictures! Write today to The Editor, SCREEN BOOK, 1501 Broadway, New York City

$15.00 Letter

Movies Are Mellowing

TRULY the movies have mellowed and matured when they have taken the fattish and bald-ish Guy Kibbee and made him an outstanding star in such pictures as *Big-Hearted Herbert* and *Babbitt.* Time was when no leading man could be unhandsome and old. Teaming Kibbee up with the most capable and womanly Aline MacMahon has given us a couple of people who might live in our own neighborhood—folks we know and understand. Publicity stunts and high pressure sales campaigns aren't needed to sell their pictures!—*Mrs. Ruth Cunniff,* 1507 28*th St., Ensley, Ala.*

$10.00 Letter

We Agree—

RECENTLY I saw Gloria Swanson in *Music in the Air* and realized that she is still the same great actress. Everyone who is honest enough to admit the truth will say that Gloria Swanson has done more than any other actress to glorify the screen. And she always has fought alone. It's true that some of her pictures were flops. But on the whole not many could be called complete failures. *Perfect Understanding* was perhaps the weakest story ever filmed. Two outstanding pictures were: *Sadie Thompson* and *The Trespasser.* People are still raving about these two films. No other actress so far has been star, producer, singer and mother. None except Swanson!—*Lyle Dean Scott, 1738 N. 3rd St., Oklahoma City, Okla.*

"She is still the same great actress!"

$5.00 Letter

To Disagree—

SCALLIONS to those who permitted *Music In the Air* to be advertised as a musical sensation, with "clever" Gloria Swanson in her spectacular comeback. Hooey! The picture was boresome from start to finish. John Boles, whose glorious songs were the only compensation for attending the film, was wasted in a part which called on him to clown a la Durante and to disfigure his appearance with a Von Stroheim monocle.

If only Gloria had sung without having to appear so ridiculously exaggerated. A far cry from the entrancing voice that Gloria displayed in *The Trespasser!*—*Lorraine Mason,* 112 *North 6th St., Vineland, N. J.*

POPULARITY POLL
Vote for Your Favorites

Best Actress ....

....

Best Actor ....

....

Favorite Director ....

Favorite Comedian ....

Best performance in 1935.........
(name of star)

....

in ....
(name of picture)

Your Name ....

Editor's Note: Fill out this coupon and enclose with your letter to Handclaps and Hisses. Results of the poll will be announced beginning with the June issue.

$1.00 Letter

To Crosby's Rescue

I JUST came across the letter in this department written by one of the fans who calmly tossed a brick at Bing Crosby. Who says he can't act? We all knew he could sing and loved it, but when you put him on the screen and let him both act and sing, that's when Bing made his final leap into the hearts of every woman and most men, too. I'd rather see and hear him than any other actor I can think of, and so would my husband. So you see it is not just the romantic souls of we women that makes Bing so attractive. Stop slamming our "Master Crooner!" He couldn't be better. Any time you are tired of him just give him to me, and give him my heartiest congratulations, along with thousands of others, for his ability to "wow 'em!"—*Jean Kennedy, 120 Broadway, Daytona Beach, Fla.*

$1.00 Letter

Joan Crawford's Beauty

THE loveliest gardenias and orchids to Joan Crawford for allowing her eyebrows to grow natural. I am so sick of thread-like eyebrows that it is indeed a pleasure to see some real ones. There isn't a more beautiful or better actress than Joan Crawford. Her dazzling beauty has femininity, soul and character, so far surpassing this sugared, sweet, shallow supposed-to-be beauty that there is no comparison.—*Helen McCleary, 902 Maple St., Des Moines, Iowa.*

"Her dazzling beauty has soul and character"

$1.00 Letter

The Mighty Beery

AM THANKFUL for such excellent pictures as *The Mighty Barnum.* I consider this Wallace Beery's masterpiece. His work as a failure as well as a success is superb. Virginia Bruce is excellent as Jenny Lind—what a voice! Adolphe Menjou and the entire cast lend excellent support.

Surely the Legion of Decency in its most critical moments must doff its hat to a picture which for men, women and children in all walks of life affords perfectly human, natural and wholesome entertainment.—*Anne Cox Wagner,* 136 *Franklin St., Dayton, Ohio.*

[*Continued on page* 64]

Both for Beauty's Sake

HER COAT, $2500

HER TOOTH PASTE, 25¢

All women welcome the cleanliness and brilliance this tooth paste affords

SURPRISING to some but not to us were the results of a survey recently made in several midwestern cities. Listerine Tooth Paste was revealed as the constant preference of many of the wealthiest people.

The 25¢ price obviously could not be the deciding factor with women able to buy clothes worth a fortune, or men rich enough to maintain large estates. No, indeed; these people were won to this dentifrice by its merits and held by its permanent results in keeping teeth healthy, clean, and sparkling.

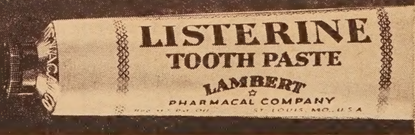
They, like three million others, have discovered that Listerine Tooth Paste pretty nearly approaches the ideal.

If you haven't tried it, we urge you to do so now. Note how swiftly and how thoroughly it cleans teeth—enters hard-to-reach crevices.

See how quickly it attacks unsightly tartar and discolorations—particularly those due to smoking. Observe the flashing brilliance and lustre it gives to your teeth—modern polishing ingredients so gentle in action are responsible.

Look also for that wonderful feeling of mouth freshness and exhilaration that this tooth paste gives; the sensation you associate with the use of Listerine itself. Lambert Pharmacal Company, St. Louis, Missouri.

REGULAR SIZE 25¢ NEW DOUBLE SIZE 40¢



METROPOLITAN GRAND OPERA

direct from its N. Y. Stage.
Broadcast by LISTERINE,
announced by *Geraldine Farrar*

Complete operas . . . 3 hours . . . Every Saturday . . . all NBC stations . . . see your newspaper for time

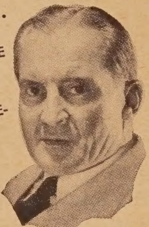
I was half sick all the time

• I am a practical nurse and for the benefit of others I am writing this. It's no fun taking care of others when you're half sick all the time from constipation. Everything I took for it either griped or left me completely tired out. One of my doctors suggested I try FEEN-A-MINT. I consider it the ideal laxative—I don't have to worry about upset stomach and distress any more. FEEN-A-MINT certainly gives the system a marvelous and comfortable clearing out. It's so easy and pleasant to take that it's wonderful for children and saves struggling with them when they need a laxative.

Chewing gives greater relief

We have hundreds of letters telling of the relief FEEN-A-MINT has given people. It works more thoroughly and more comfortably because you chew it and that spreads the laxative more evenly through the system, giving a more complete cleansing. People who object to violent laxatives that cause cramps and binding find FEEN-A-MINT an ideal solution of their problem. Over 15,000,000 men and women can testify to the satisfaction FEEN-A-MINT gives. And it's so easy to take, with its refreshing mint flavor. Try it next time. 15 and 25¢ at all drug stores.

CHEW YOUR LAXATIVE... BY CHEWING, THE LAXATIVE IS SPREAD MORE EVENLY THROUGH THE SYSTEM SO THAT IT WORKS MORE COMPLETELY. THAT IS WHY **FEEN-A-MINT** GIVES MORE COMPLETE AND PLEASANT RELIEF.



CHEW YOUR LAXATIVE FOR EASIER RELIEF

Feen-a-mint

The Chewing-Gum LAXATIVE

The Hollywood Lowdown

[*Continued from page* 10]

Prosperity Here

THE other day Central Casting reported the employment of over two thousand extras, a record for recent times. Looks like a lotta folks around Los Angeles and Hollywood can break the long fast on that approximately twenty-thousand dollar hand-out!

Headlines Cheated!

THE real dyed-in-the-wool Hollywood gossips—and this includes some stars as well as columnists—recently had a sad disappointment. Ena Gregory, actress, and Al Rogell, her film director husband, whose divorce action promised to bring forth further sensational charges, quietly settled differences out of court.

Maybe You'll See Mae

IF YOU can't come up an' see Mae West some time, in person, perhaps she'll come to see you. When we were up seeing her the other day she admitted she was flirting with the idea of doing a personal appearance tour of the whole country soon. "It'd be pretty strenuous, but I'd kinda like to get around among the folks," she said.

Expensive Sneezes

DIRECTOR WILLIAM SEITER says it costs more to film pictures in winter than in summer, because people have colds and sometimes spoil "takes" by having to sneeze. Bill was reminded of this bit of data when we watched him, red-faced and teary-eyed, struggling valiantly to hold back a sneeze of his own during a scene. He just made it, his lusty "ker-choo!" coming at the moment he'd otherwise have shouted "Cut!"

Doug's Makeup Triumph

TWO pretty girls seemed to be "on the make" for Douglass Montgomery one day. He gave them a smile and went on his way. Next day when he was wearing makeup that was supposed to make him appear forty years old he saw the same pair, and smiled at them again. They turned icy shoulders toward him. He heard one of them say, "My, that's a fresh old character actor, isn't it?"

Once In Lifetime!

JOHN BOLES and ye reporter will never be the same. And although a coupla democratic fellers, we may stop speaking to everybody but the Lowells, the Cabots, William Tatum Tilden and God, for we won a set of tennis doubles at Palm Springs from a pair of high-ranking racket wielders. For the sake of their Davis Cup chances we'll withhold their names!

Fan-Built Star House

IN CLAUDETTE COLBERT'S new house, nearing completion at this writing, are some bricks sent her by fans "for luck." Claudette was deeply touched at the idea, and remarked: "The fans whose bricks *aren't* in those walls have also helped build it, never fear. I realize that when I scan the contractor's bills. So I suppose I should call it 'The House the Fans Built.'"

One of Shirley Temple's favorite pals is the dog belonging to the studio watchman. The little star celebrates her birthday on April twenty-third, on which date she will have attained the ripe old age of six!

What Race?

MAE WEST'S *How Am I Doing?* set is a popular place these days. Paramount is using eight jockeys from the Santa Anita track and everybody is trying to get "hot tips." (Got any for us, jocks?)

The Curse of Frankenstein

IT MAY pay well, but just the same Boris Karloff can have the job of lead in *The Bride of Frankenstein!* He has to report at the studio at five a. m. and spends eight hours being made up for his role. His shoes, which help to increase his height from six feet to seven feet, five inches, weigh twenty-one pounds each. As a result of this heavy

make-up doctors say Karloff will lose twenty-five pounds or more during the making the picture. Already the "curse of Frankenstein" is hitting the picture, for Karloff, working with the 62-pound make-up, slipped and dislocated his hip, compelling delay on his scenes by frequent enforced periods of rest. However he continued to work. In addition Colin Clive, who impersonates Frankenstein, injured the ligaments of his knee in a fall.

In Person

THE audience in New York who was privileged to watch the pre-view of the *March of Time* at the Waldorf-Astoria was treated to an unusual sight. One section of the picture is devoted to the final first night of Gatti Casazza, director of the Metropolitan Opera House there for many years. When the lights went on after a very moving farewell scene there sat Casazza himself, hastily wiping away a tear. He had been brought as a special guest to the pre-view.

Schoolgirl Mary

MARY BRIAN has been taking lessons! Not in screen technique, but in dancing routines, so that she may more thoroughly amuse her audiences on a personal appearance trip she is making.

Let's Trade!

DID you ever play trade when you were a youngster? The movies have now taken it up! Metro is trying to get Jessie Matthews, star of *Evergreen* in which she made such a hit, from Gaumont-British which has her tied up on a long term paper. And Gaumont-British says they will let her go for one film if they can get Wallace Beery or someone of like importance for one film in exchange. But not otherwise. A Beery for a Matthews, eh what?

Cradle Stars

THERE'S another stork hovering over Hollywood! The popular Mervin LeRoys (Doris Warner) are anticipating a new chi-eld around the end of February. LeRoy is the popular "boy director" who is known as one of the five best directors of Hollywood.

What's In A Name?

IT'S really not the same one, but the grandeur of the name is still there! On the United Artists lot there's a fellow named Robert Louis Stevenson playing a part in *Wedding Night.* He's a step-nephew of the real McCoy!

For the Rogue File

THERE'S all sorts of collectors in Hollywood, but we'll wager one of the most unusual is that of Manicurist Grace Carney at the Ambassador Hotel Barber shop. She has been there for years and has a unique collection of the thumbprints of thousands of notables. What a help she should be to the Los Angeles police!

Count Me In!

A GRAND new Mae West story is breezing its way around Hollywood. It seems that Mae returned home one night and found nine men waiting for her. Much surprised she said: "To what, gentlemen, am I indebted for this visit?" "You asked us all to come up and see you sometime, and so here we are!" And we think it must all really have happened, for this is the reported West answer: "Fine, gentlemen, but really I am very tired after a hard day at the studio. I'm afraid one of you will have to leave!"

More than a million people read *Shadow of Doubt,* the exciting murder mystery by Arthur Somers Roche. Now they can see it on the screen with Ricardo Cortez and beautiful Virginia Bruce in the leading rôles

The old fear gone-forever!
MIDOL
MIDOL

Some women still suffer regularly; martyrs to the time of month.

Others have put this martyrdom behind them. The days they used to dread are just a memory. They approach this time without any fear. They pass it without the old discomfort.

Midol has made periodic pain a thing of the past for many, many women.

"Oh, yes," say some who have read about it, and heard about it, "but my suffering is so severe, and I've tried so many things that didn't help! Midol may not end all the pain for me."

True, there are women who are not relieved of every trace of pain when they take these tablets. But they get such a large measure of relief that they are quite comfortable in comparison. And the comfort is not momentary, not an interlude, but sustained comfort from the start.

The best time to begin with Midol is before any discomfort is felt. You may escape all pain. You are sure to have an easier time. The action of this medicine is effective for hours, and two tablets should see you through your worst day.

Why postpone this comfort another month? One reason some women still hesitate to try Midol is their doubt of its being as effective as advertised. Doubters should just ask anyone who has tried it! Another reason for hesitating to take these tablets is the fear that Midol may be a narcotic. It is not.

The next time you are in a drug store, pick up a package of Midol. You'll find it on the counter. If not, just ask for Midol.

RUBY KEELER CONTEST

Win a scholarship at a famous New York dancing school—or a valuable cash prize! Details of the contest and what it means to lucky winners appear below

IMAGINE, if you can, the opportunity to follow in Ruby Keeler's footsteps! Only a few brief years ago the petite little Warner Brothers star began to study dancing under New York's famous instructor of stars, Jack Blue. It was not long before her talent blossomed and her clever dancing feet carried her swiftly from the stage to movies.

SCREEN BOOK, with the cooperation of Warner Brothers and the Jack Blue School, is offering that same opportunity to some young man or woman who is ambitious for a career. And to fourteen others comes the chance to win valuable cash prizes and the attention of studio talent scouts and directors.

To enter the contest, simply read the rules on the opposite page carefully, and enclose the coupon, or a facsimile, with your photographs.

The decision to inaugurate this unique contest comes as a result of the great success of such dancing stars as Ruby Keeler, Ann Dvorak, Fred Astaire, Jessie Matthews and others, as well as the constant search for clever men and girls who are talented in this direction.

"The ability to dance well," says Jack Blue, under whose instruction the first prize winner will be privileged to study for three months, "is almost a necessity for the young man or woman who seeks success on the stage or screen these days.

"The vogue for dancing in pictures is growing with each passing month, and the ambitious young man or woman should not neglect this part of training for a career.

"Only recently Nancy Carroll, already a clever dancer and former chorus girl, studied with us to renew her technique, and during the last month Katharine Hepburn took [*Continued on page* 57]

Left: As Ruby appeared with Patsy Kelly while a student at Jack Blue's school. Above: Ruby Keeler today in *Go Into Your Dance*

USE THIS COUPON

Ruby Keeler Contest Editor,
SCREEN BOOK Magazine,
1501 Broadway, New York City

To the contest judges: The following facts for your information are true and the pictures attached are of myself, taken within the past year.

Name..

Address..

City ....**State** ....

Age ....**Height** ....**Weight** ....

Be sure to mark your name and address on the back of each photograph you send.

Win One of These Prizes!

FIRST—$500 Impresario Course at Jack Blue's famous dancing school in New York City, or an alternative prize of $150 in cash. (See contest rules for further details.)

SECOND—$100 in cash and presentation of winner's photographs to studio casting directors and talent scouts. (This last provision applies to each of the following prizes below.)

THIRD—$75.00 in cash.

FOURTH, FIFTH and SIXTH PRIZES—$25.00 each.

SEVENTH and EIGHTH PRIZES—$15.00 each.

NINTH to FIFTEENTH PRIZES—$5.00 each.

Follow the Contest Rules Carefully!

PROCEDURE: Each contestant will mail to *The Ruby Keeler Scholarship Contest Editor, SCREEN BOOK, 1501 Broadway, New York City,* a clear, full length snapshot and if possible a portrait. Contestant's photographs must be accompanied by the coupon or a facsimile on which the questions listed are truthfully answered.

THE PRIZES: *First prize*—$500 Impresario Course at the Jack Blue School in New York City, with the school's guarantee of a remunerative position upon satisfactory completion of its requirements. Tuition and expenses directly concerned with the course will be paid for by the school, but all traveling and living expenses to, from and in New York are to be assumed by the winner. If for any reason the first prize winner decides not to take the dancing course offered as first prize, he or she may elect to accept the alternative prize of $150 in cash. *Second prize*—$100 in cash and presentation of winner's photographs to studio casting directors and talent scouts. (Note: This latter provision also applies to each of the following prize awards.) *Third prize*—$75.00 in cash. *Fourth, fifth and sixth prizes*—$25.00 each. *Seventh and eighth prizes*—$15.00 each. *Ninth to fifteenth prizes*—$5.00 each.

CLOSING DATE: The contest will close on Midnight of May 10, 1935, and all entries must be postmarked on or before that date.

WHO MAY COMPETE: This contest is open to everyone everywhere, with the exception of employees of Fawcett Publications, Inc., and its affiliates and their families. It is not necessary to purchase a copy of SCREEN BOOK to compete as facsimiles of the entry coupon may be secured from copies on file at the public libraries, or at the newsstands. Entries from professional dancers are not solicited.

THE JUDGES: Judges for the contest will be Jack Blue, famous dancing instructor, the Editor of SCREEN BOOK, and two motion picture studio executives, whose names will be announced in a future issue. The decision of the judges will be final.

FURTHER CONDITIONS: In the event of tie for any of the prizes, the winners will each receive the full amount and conditions stated for each prize. No photographs will be returned to contestants unless accompanied by correct return address and sufficient postage. Although SCREEN BOOK will endeavor to return upon request all photographs within a reasonable length of time after the closing date, May 10th, it cannot be held responsible for incorrect addresses or packages lost in mailing. The first prize winner, if he or she elects to take advantage of the free course, must do so within six months after date of notification of the award. Otherwise, the alternative prize of $150 will be paid. Rules of the contest are clearly stated and SCREEN BOOK, in fairness to all contestants, cannot enter into correspondence concerning individual entries.

HAVE YOU A "DATED SKIN"?
I was born April 2, 1902

The Wrong Shade of Face Powder Will Give Your Age Away Every Time!

By Lady Esther

A woman's age is a woman's secret. Even the election laws acknowledge this when they require only that a woman state that she is over 21.

Every woman is entitled to look young—as young, frankly, as she can make herself look. That is a woman's prerogative and no one can deny it her.

But many a woman betrays her age in the very shade of face powder she uses. The wrong shade of face powder makes her look her age. It "dates" her skin—stamps on it her birthdate. She may feel 21, act 21, dress 21, but she doesn't fool the world a bit. To calculating eyes she is 31 and no foolin'.

Why Advertise Your Age?

Color creates the effect of either age or youth. Any artist, any make-up expert, will tell you this. Even a slight difference in shade will make a big difference in years so far as appearance is concerned.

The wrong shade of face powder will not only make you look your age, but crueller still, years older than you really are!

If you want to find out whether your shade of face powder is playing you fair or false, make this unfailing test: Send for all 5 shades of Lady Esther Face Powder which I offer free, and try each on your face before your mirror.

Don't try to select your shade in advance, as flesh, natural or rachel, etc. Try each of all the 5 shades. In other words, don't try to match your skin, but, rather, to flatter it. Merely matching your skin won't help. What you want to do is *enhance it in appearance!*

The Shade for You Is One of These 5

The 5 shades of Lady Esther Face Powder will answer all tones of skin. (I could just as well have made 25 shades, but I know from scientific tests that only 5 are necessary for all colorings of skin.) One of these 5 shades, probably the one you least suspect, will instantly assert itself as the one for you. It will prove your most becoming, your most flattering. It will "youthify" rather than age you in appearance.

When you get the supply of Lady Esther Face Powder which I send you free, test it also for smoothness. Make my famous "bite test". Place a pinch between your teeth and bite on it. Note how grit-free it is. Mark also what a delicate beauty it gives your skin and how long it clings and stays fresh. In every way you will find this the most flattering powder you ever tried.

Copyright by Lady Esther, 1935

(You can paste this on a penny postcard) (11) **FREE**

Lady Esther, 2030 Ridge Ave., Evanston, Ill.

Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder.

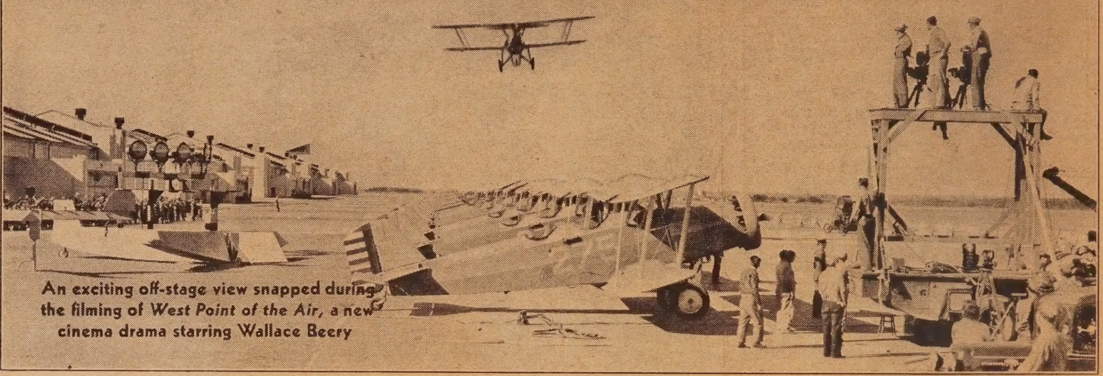
*Name*____________________

*Address*____________________

*City*______________ *State*________

(If you live in Canada, write Lady Esther, Toronto, Ont.)

With the Editor in Hollywood



An exciting off-stage view snapped during the filming of *West Point of the Air*, a new cinema drama starring Wallace Beery

THERE is a popular misconception in the minds of most of us to the effect that Hollywood stars breakfast on caviar, seldom drink anything but champagne and maintain a greater staff of servants than a hotel does bell hops. The fact is, however, that 71% of all movie players earn $5,000 or less a year—a salary figure that would be smiled on by your moderately successful dentist, doctor and merchant.

Only sixty-three stars earn more than $50,000 a year. Stack that figure up against any other profession and you'll see that the acting business is not exactly a gold strike.

Remember, too, next time you buy a movie ticket, that only one and four-fifths cents out of each dollar you spend at the box office eventually finds its way into the actors' pockets. All this was discovered by a committee called to investigate the overpaying of our entertainers!

- *Unknown to readers, we tried a little experiment last month, publishing a letter from a lady who, to put it mildly, disliked Bing Crosby's acting. We are glad to report to Bing that in case he is ever razzed by a critic we can furnish him with the names of five hundred and three admirers who promptly will lynch the rascal in the public square.*

JUST before his death, Lowell Sherman finished directing *Night Life of the Gods.* The picture was previewed and in the minds of the producers there rose a great fear lest this superb, subtle comedy be a barrage of nonsense that would shoot too far above the heads of the public.

Accordingly, as in the case of *Twentieth Century,* a title was inserted at the beginning of the picture to advise all out in front that it is a comedy. Such a device, it is believed, will not leave audiences befuddled by what they have seen and the customers will refrain from telling their friends that the picture was "pretty good, but kind of silly."

Just for that we hope that so many SCREEN BOOK readers will rush to see *Night Life of the Gods* that the theaters will bulge at the sides. By such tactics we may prove to producers that we know a good thing when we see it, and perhaps keep them from feeding us scallions when we want French pastry.

- *One newsreel showing Amelia Earhart Putnam landing on the completion of her Pacific flight had her plane coming down on solid ground. Another showed the plane splashing down on a rain-drenched field. Since when do they call endurance flyers back for re-takes?*

MOST significant fact of the month—the statement of the editor of *America,* a Catholic publication, to the effect that "producers, after agreeing with the Bishops to introduce self-censorship, have kept their word and have succeeded in giving us pictures which are, on the whole, acceptable morally as well as artistically."

With this pertinent statement we hope that the gaunt, blue-nosed figure who wears the tall, black hat and who haunted us during prohibition days has returned again to the grave. May he never rise again!

- *Slightly fed up with a number of great and noble romances of Hollywood that spent their passion in headlines and died ignobly in divorce columns we are elated to find a real love story, superb in its tenderness, a drama of extreme devotion. Read* **The Woman Behind Wallace Beery** *on page thirty-five and you'll see what we mean.*

THIS will give you an idea of what happens when one movie star divorces another. When Mary Pickford was awarded her divorce from Douglas Fairbanks, news wires carried the story to the far ends of the world. And way over in Europe newspaper men routed out Doug to ask what he thought of it, and what his intentions were toward Lady Ashley, with whom his name has been so frequently linked. Simultaneously, other newspaper men pestered Charles (Buddy) Rogers in a London film studio, asking if he and Mary were to be married. In London also, Lord Ashley, who recently divorced Lady Ashley, had to dodge reporters.

We can't resist saying that other stars might take a lesson from Mary Pickford. Through all this difficulty she has maintained a quiet dignity, never once criticizing the man she was to divorce, never once giving vent to maudlin interviews. It is quite impossible to put into words our high regard for Mary and all that she means to Hollywood.

- *Not excepting Will Rogers' place, we like the rancho of Edward Everett Horton better than those owned by any other stars. Perhaps our feeling is somewhat influenced by the fact that he calls it "Belly Acres!"*

PERSONAL jottings: Our sincere condolences to Jessie Matthews, the beloved star of *Evergreen,* who recently lost her first-born child . . . A hearty handclasp to Gloria Swanson, who contributed $100 a month for six years to a maternity home in Los Angeles, and then recently burned the mortgage on that institution . . . A salute to old-timers who mourned the passing of Lloyd Hamilton, popular comedian of silent days, while those who crowded about him at the height of his fame were conspicuous by their absence . . . Congratulations to Lupe Velez and Johnny Weissmuller who at present writing mutually decline to go through with a divorce . . . A pat on the back for Ida Lupino, who announces her intention to become an American citizen. Players who intend to stay in this country permanently should do the same.

Carl A Schroeder

SCREEN BOOK

APRIL, 1935

The TRUTH About William Powell

By JIM TULLY

HE IS a rather melancholy man, with a droll sense of humor.

His versatility on the screen is explained by the fact that in two years with one stock company he appeared in over two hundred thirty-seven different rôles. His work has been exercise enough for him.

"I keep in physical trim with my swimming pool," smiled William Powell. "Every day I go up to it and give it a long piercing look. Also I think a lot about tennis, and I talk a very good game of golf."

When asked about his present ambition, he replied, "Security of principal."

This explains the suave actor. He is never so hurried that he fails to be urbane. He has been mellowed by time and hardship into what Walter Winchell would call "a regular guy."

Except when he does a villain, Powell is always in character on the screen. For he is the kind of a chap who would give a dollar to a beggar and not bother to be thanked.

He is never exuberant in real life, and never insincere. If I were to go on a long journey with any man in Hollywood, I would just as soon it would be Bill Powell.

When William Powell was a youngster he made a speech in high school and his parents decided to have him enter the University of Kansas to study law. The inevitable happened.

Shortly afterward he was given a part in a school production of *The Rivals*. He received so much praise that he decided that there already were too many young men studying for the profession of law; so he decided to be an actor.

He had heard of the American Academy of Dramatic Art in New York. The tuition was four hundred dollars a year. An additional amount would be required for his upkeep.

His father, after a lifetime of accounting for the money of others, had none himself.

William decided to go to work. He got a job with the telephone company in Kansas City at fifty dollars a month. By this time, as bad luck would have it, he had a sweetheart. He found it difficult to entertain a girl in Kansas City without money.

It took William Powell thirteen years to pay back the $700 he borrowed from an aunt to start his career. Today he earns many thousands a year and is just now building a luxurious home in which to enjoy the fruits of his success

Who can see in the polished, successful actor of today the completely disillusioned youth who seriously contemplated suicide?

He dreaded his work with the telephone company. As month followed month he was unable to save any money toward the fulfillment of his cherished ambition.

WILLIAM POWELL'S aunt had no earthly use for appendages known as relatives. She was also wealthy enough to be fortified against intimate association with them.

Young Powell knew all these things. But what has an aunt's attitude to do with a young man's ambition? He hugged his secret as if it were a leading lady. He would write to his aunt, who lived, secure from relatives, in a Pennsylvania town. He would tell her that he was a *different* relative, that he came not as a relative—*but to borrow money.*

The days merged into weeks. He divided his spare time between ushering at the Grand Opera House, his sweetheart, and writing a letter to his aunt.

It was not a simple matter to induce an old lady into sending money to a young relative who wished to embark on so preposterous a career as acting.

The letter was finally finished. It was twenty-three pages long. It was tactful, pleading, and proud. No young man with such a burning desire to get on in the world should stand convicted of his aunt's hate— [*Continued on page 76*]

Let GINGER HELP

Little girl Ginger who acted her history lessons . . . high school Ginger who won a state Charleston contest . . . today's star whose flaming head, inspiring figure and dancing feet are tops. She tells how it's done, and you're welcome!

"SO YOU want me to give advice?" Ginger smiled. "Advice to girls who have talent, about the earlier steps towards the screen?"

"About all the steps, if you will."

Ginger's red hair shimmered like polished bronze. Her slender figure, clad in a sweater and comfortable sports pajamas, was momentarily relaxed after some strenuous dance rehearsals for *Roberta.* And her eyes sparkled with earnestness.

"Well, I said 'earlier' because after a girl has made progress enough to get into musical shows on Broadway, for instance, so many roads filmward branch out before her, so many possibilities of being seen by scouts, of getting tests and so on. It is easier to chart the early steps with—well, some degree of definiteness."

I felt myself a lucky fellow as I looked at Ginger, her face entirely sans makeup. Charming! You realize for the first time how slender, yet how perfectly proportioned she is, and credit the fact that she has the smallest waist measure of any star . . . unless we seek out Shirley Temple, perhaps!

"It might be well for our purpose, Ginger," I said, "if you told us what steps *you* took, how you were trained, when you began to plan definitely for a screen career, and so on. I understand you did have your career planned from girlhood, and it has certainly been a success story."

As I watched her I noticed one really great difference between the Ginger of the screen and of real life, and it strikes you with a distinct impact when you meet her. On the screen she is whatever her part calls for, while off the screen she is one of the most intelligent, keen-minded girls it has ever been my good fortune to meet. That is one reason she is so well qualified to give advice on seeking a path toward stardom. The other reason is that the path she herself chose is one anyone else possessing the necessary talent and other qualities may follow.

Ginger is stunning in the shimmering black satin gown she wears in *Roberta,* but it is her inner radiance that makes her one of the screen's most alluring personalities

Ginger and Fred Astaire swing into the "I Don't Dance" number in the sparkling musical *Roberta.* What a pair!

And what she had to say is certainly the most logical, sure-fire deliberate *plan* for screen success I have ever heard.

"It was Leelie—that's my mother, Lela Rogers . . . who took the first steps in my case," Ginger began her story. "I mean she definitely decided, after watching my baby antics that I should become a motion picture star some day. When I was seven years old she broke the news to me. Do I have to tell you that I found a new interest and a new thrill in movies after that? I believe the way I looked at pictures from then on, may have had something to do with a certain facility I've shown in screen work. I didn't go to the movies just to be entertained. There was a bigger thrill in noting exactly how my favorite actresses did their stuff.

ROGERS YOU *to* STARDOM!

By
Jay Brien Chapman

GINGER'S STAR STEPS

1911: Born in Independence, Mo.
1912: Lived in Dallas and Fort Worth, Texas.
1913-14: Lived with mother in Dallas, Texas.
1914: Began school in Kansas City, Mo.
1916: Returned to Texas after brief sojourn in Hollywood where mother managed and wrote scenarios for Baby Marie Osborne.
1922-24: Started dramatizing school lessons and doing playlets in school.
1926-27: Went to high school in Fort Worth.
1926: Began Charleston lessons.
1927: Won Charleston contests that led to her start in vaudeville.
1929: Vaudeville took her to Broadway and success in *Top Speed* and *Girl Crazy.* Did a short subject as sort of film test.
1930: Played Puff Randolph in *Young Man of Manhattan.* Went to Hollywood.
1931: Played in *The Sap from Syracuse, Suicide Fleet.*
1932: Played in *You Said a Mouthful.*
1933: Made smash hits in *42nd St.* and *Gold Diggers of 1933.*
1934: Bigger hit in *Professional Sweethearts* and *The Gay Divorcee.*
1935: Now doing *Roberta* with Fred Astaire, which promises to be one of the big hits of the year.

"Don't attempt a screen career at all unless you can face the long vista of hard work, sincere effort and severe self criticism it involves"

"SO PERHAPS there's hint number one for the advice I'm to give. Start looking at pictures critically. If you can't be behind the scenes, watching pictures being made, and *then* see them on the screen, the next best thing—and I'm not sure that as a spectator's choice, it isn't the very best thing—is to see many, many pictures. My mother and I were great fans. Of course, she helped me to understand what went on behind the scenes. She had been scenario writer for Baby Marie Osborne and other child stars. Producers had wanted her to make a baby starlet out of me then, but she wouldn't listen. She wanted me to develop slowly, away from pictures, so that when I entered them I would be *ready to make good.* That too, I think, might be turned into an excellent piece of advice I should pass along to others.

"The next step in my preparation was also, in my opinion, vitally important. While I was going to school in Fort Worth, Texas, mother and I dramatized my lessons, and put on playlets with myself and my school friends. Little sketches founded, for instance, on bits of Texas history. Teachers approved of our work, and one time we had a real hit, with all thirty of the children in the cast playing grown-up parts. At our tragic climax we actually had some folks in the audience, old and young, weeping!

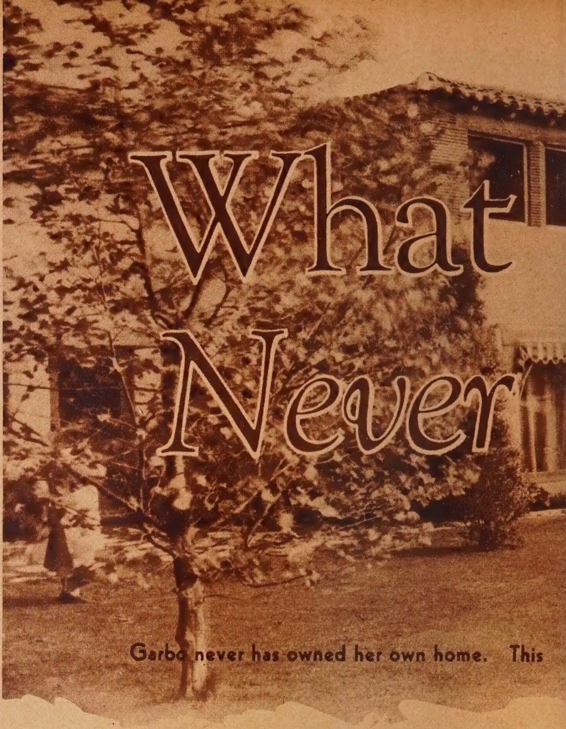
"Surely *dramatization of things* is a habit one can cultivate from childhood on. And by being a good movie fan, you can 'see' scenarios in almost everything. Lessons, books you read, things that happen to you and your friends, even little items out of the papers.

"A more advanced step is the conscious turning of your childhood instinct of mimicry into character study, with a view to deliberately and carefully interpreting characters you see. In my case I think my babyhood fad of mimicing blended under mother's skillful encouragement right into conscious character interpretation. By that I do not mean so much *acting out* characters of people you meet, but rather of understanding them, and mentally putting yourself inside their minds, seeing things as they do, and acting as they do.

"I didn't stop at thinking of girl characters in my Fort Worth days of preparation for acting. I even remember on one occasion picking on a very grouchy old man. I knew he had a chronic illness, so I tried to get the point of view of someone going around always with the sort of tummy ache you get from eating too many green apples. How easy that made it to put on a frown, snap at people, and make

[*Continued on page 62*]

What Never



Garbo never has owned her own home. This

Ten years have passed since Garbo first came to Hollywood—yet in person she appears younger than the day she first arrived. Why? Her intimate friends could tell you it is because she lives as a woman should—within herself

When Garbo comes home! An affectionate greeting for her mother and brother who were sorely disappointed during the last Christmas holidays when a change in picture schedules forced her to remain in Hollywood for another year

CHRISTMAS was coming. The whole of Sweden eagerly awaited the arrival of its famous countrywoman, Greta Garbo. According to all dispatches she was to arrive on the *S. S. Gripsholm* shortly before the holidays.

But Sweden was doomed to disappointment. Garbo's plans were changed suddenly, and even those who knew her best were not aware until the last moment that she wasn't to come. The day before her scheduled departure a friend received the following telegram in answer to a query as to Garbo's sailing, "STILL HERE STOP PLAYED TENNIS WITH UNCLE YESTERDAY LOVE GRETA." "Uncle" in this case meaning Cedric Gibbons, Dolores Del Rio's husband, and one of Garbo's best friends in Hollywood.

Her plans for the holidays altered by a change in her picture schedules, Garbo hastened to make arrangements for a Christmas celebration in Hollywood. First of all, there was much shopping to be done. Accompanied by her secretary, a young Swedish woman of thirty who has been with her since she last returned from Sweden, she set out on a tour of the shops.

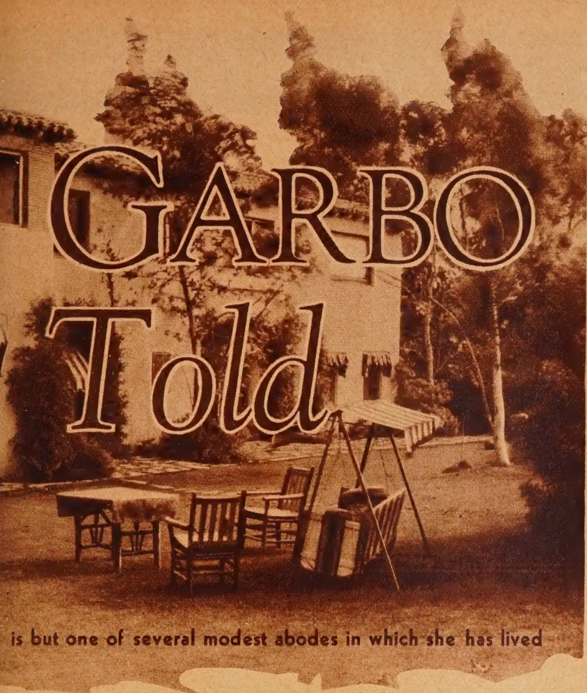
Openly she visited a great many stores, even stopping for luncheon at well-known cafés, despite the crowds of other Christmas shoppers. At Peroni's she and her friend chatted merrily in Swedish, much to the annoyance and disappointment of other guests who listened eagerly, hoping to learn what the great star, who never talked, really did talk about.

Your author does not know exactly what was said, but most probably Greta spoke about her most recent leading man, whom a kind publicity man has made her latest love interest.

Wouldn't those who listened that day have loved to hear from the star's own lips that all this new love was just the offspring of a clever publicity man's imagination? For that is definitely the case. Greta Garbo is no more in love than she was a year ago.

But to get back to our story. Her shopping over, Greta turned her mind to the question of just how to

GARBO Told



is but one of several modest abodes in which she has lived

The Garbo of eleven years ago. Today she is more polished, more the sophisticate, but her mode of living has not changed. Left: The awkward, naive Garbo in one of her first pictures as a Swedish bathing girl

A mouse in the home of Greta Garbo couldn't tell you more than is revealed about the star's private life in this remarkable story! Read it for a better understanding of your great favorite!

By GRETA MONTABEL

spend Christmas Eve. There were several things she might like to do. Perhaps it wouldn't be a bad idea to repeat her experience of two years ago. Then she spent the evening in the house of a Swedish family in Hollywood. The children, whom Greta adored, were greatly excited at the idea of having her there when they opened their presents.

ON THE great night Greta arrived on the dot, arms laden with packages. She didn't stay long—hardly enough time to watch the childish glee at the array of beautiful gifts. That sudden imperious need of solitude sent her home, perhaps to be alone with her memories of happier days in Sweden.

Early next morning, however, her humor changed. It was Christmas. Everyone was happy, and so was she. Almost at the crack of dawn she appeared at the home of her friends in a glorious mood. She ate a huge Christmas dinner, sang Swedish carols with the children, rolled and played with them on the floor as though she, herself, were a child.

Last Christmas, however, she spent the day with the Viertals, Salka Viertal being one of her most intimate friends. And so we shatter the myth that Garbo spends her holidays in Hollywood alone, for this is the one time of the year during which Garbo really comes out of her shell.

Generally, however, she remains much to herself in the large old house just on the fringe of Beverly Hills. The place is completely secluded, and like the numerous other homes she has occupied in past years, completely surrounded by ivy and vines so that no foreign eyes may seek her out.

EARLY morning hours never find Garbo in bed. Retiring early, she rises with the sun and rushes to her garden for a plunge in the pool before breakfast. The water is icy cold, but she doesn't mind. She wears no bathing suit, for like most Swedish people she enjoys swimming in the nude when she has the opportunity to do so unobserved.

Following the swim she has her breakfast out-of-doors as frequently as the weather allows. Breakfast includes the coffee of which all good Swedes are so fond, home-made bread baked to perfection, and orange juice. Orange trees, by the way, completely surround her place.

Immediately after breakfast she meets her trainer, also Swedish, for a game of handball or a set of gymnastics. Later she may indulge in a few sets of tennis [*Continued on page* 58]

Hollywood's Four

WARNER BAXTER

All Dressed Up~ No Place to Go

HE'S the best dressed man in Hollywood, but he never goes anywhere.

Warner Baxter has just been named one of the Ten Best Dressed Men in America. A group of nationally famous tailors made the selection, and the only other film actor mentioned was Douglas Fairbanks, Sr. Doug has quit Hollywood these several years to gad about London, thus leaving the immaculate Mr. Baxter unchallenged as the film colony's last word on what the well dressed actor shall wear.

All of this is astonishing for two reasons: (1) Baxter is best liked for his portrayal of the Cisco Kid, a none too fastidious hombre whose idea of a smart outfit was a guitar and an extra horse blanket; (2) Baxter, despite all of his sartorial elegance, never frequents the swanky spots where best dressed gentlemen are presumed to lurk, preferring to live a quiet, simple existence in the seclusion of his home.

Although he rarely attends a social function and cannot boast of a nodding acquaintance with a single head waiter, Baxter is always faultlessly attired. He gives the impression of being eternally dressed for some special occasion. Spotless linen. Cuffs protruding exactly the right length. Tastefully chosen neckwear. Smartly shod feet. Hat tilted at the correct rakish angle. Suit and topcoat months ahead of the regular styles. But don't let appearances deceive you. He's probably on his way

[*Continued on page* 84]

FRANCHOT TONE

The Man Who Has Growing Pains

By Sonia Lee

FRANCHOT TONE is a young man with a divine discontent. Because he is the sort of person who must see daily evidence of growth in himself and in the thing which absorbs him, he appraises his Hollywood career to date not in terms of accomplishments or satisfactions, but rather as a period which marked suspension of his artistic development.

With a long and successful Broadway career for a background, his entry into pictures was in the nature of a challenge to himself: Either he would be a noteworthy success, or fail so conclusively that his return to the stage would become inevitable.

Franchot Tone remained in Hollywood neither as a failure nor as a startling success.

In two years he played in fifteen pictures. Among these, exactly two might be deemed to have offered him any sort of opportunity. His initial Hollywood test was in *Today We Live*, in which he supported Joan Crawford. When that picture was released, a stimulating interest was evidenced in this newcomer. Not until his performance in *Lives of a Bengal Lancer* was a comparable interest manifested in Franchot Tone—the actor.

As a person, he has been consistently front-paged in the past two years. First, as the "gentleman"—quoted reproachfully because he refused to be consolidated into the back-slapping Hollywood fraternity. Secondly, as the new emotional interest in Joan Crawford's life. He is today at the threshhold of another type of front-paging—as an actor.

His is not a blatant charm which makes for overnight fame, but rather the slowly intriguing charm of a consummate artist which is felt increasingly, and most strongly in retrospect. The public has long ago been given all the surface, but unrevealing facts about him. They have known every specific item: that his early childhood was spent with tutors and in travel, in the luxury such advantages connote; that he is a Cornell University graduate; that he has a Phi Beta Kappa key, an indication of scholastic achievement; that his first interest in the stage came through dramatic activities at the University; that later he bucked Broadway, and eventually succeeded in carving a stage career for himself.

Of the man himself they have known but little. Of the man who devaluates his progress in Hollywood, and the underlying reasons for it, they are singularly unaware.

Because 1935 promises to disclose Franchot Tone as a potent marquee name, it is well to know what has really happened to him in the past two years.

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Men of the Hour

ROBERT DONAT

Alias the Count of Monte Cristo

By John Quill

THE English have rediscovered Robert Donat, and the critical raves which he rates for his performance in *The Count of Monte Cristo* are making the movie fans wonder why he was ever allowed to escape to Hollywood for even one picture. Probably Robert is the only one not excited over the numerous offers of film contracts which arrive at his house in the London suburb of Hampstead. He takes life and his career very calmly and wisely likes to pick and choose what he shall play in. Because of this attitude he nearly lost the chance of playing *Monte Cristo.* The initial offer was splendid, and his agent urged him to sign, but to the agent's despair Robert refused unless he was paid from the moment he set foot on the boat at Southampton until he arrived back home again; not only that, he wanted to take his wife, expense free! He got what he wanted as he usually does. Everyone in England thought he would sign one of the very tempting offers which became increasingly more tempting as each offer was turned down.

He returned to his real love, the stage, and is playing the lead opposite Flora Robson in the play *Mary Read,* put on as His Majesty's by Alexander Korda. Every night in this successful play he is hacked to pieces by pirate swords, drenched by water and finally shot by his lover.

When the play finishes Robert will play in a film made by Korda and written by the great English imaginative writer, H. G. Wells. Korda first saw Robert in a small stage rôle and signed him up on a long-term contract. He didn't set the Thames on fire in British pictures until he was cast as Culpepper in *The Private Life of Henry VIII.* The critics gave him a great hand for that performance which stood out in the film in spite of playing opposite Charles Laughton. After this film he played in *The Sleeping Clergyman,* an English play which was brought to New York, and written by the same author as *Mary Read.* From *The Sleeping Clergyman,* which ran for months, he went to Hollywood and was transformed into the glamorous *Count of Monte Cristo.*

Robert was born in the industrial town of Manchester, and spent every schoolboy shilling he could beg, borrow or steal in visiting the Repertory Theater performances in which he was later to take part. Robert actually attained his heart's desire and became a Provincial Repertory Player—a grand job if you love the theater, but very poorly paid. He played every conceivable part at thirty-five dollars a week.

A new member of the company was an unusually attractive girl who might have slipped out of a

[*Continued on page* 89]

MR. BARTHOLOMEW
Looks at Life and Laughs

"EVERYTHING is funny . . . funny . . . funny!" The high English schoolboy's voice, with its astonishing clearness of tone and delightful stress of accent, went straight across the footlights and into the hearts of the audience. The newest idol of theater millions, the little lad who stole a picture from such stars as W. C. Fields, Maureen O'Sullivan, Roland Young, Lewis Stone, and Edna May Oliver was making a personal appearance following the showing of *David Copperfield.*

Yes, life is full of fun to young Freddie Bartholomew, and he wants it to be so for other people. The spotlight focussed on the lad standing there in his Copperfield costume, high silk hat, greenish-blue tailed coat, long tight trousers, checked vest, and square toed English shoes . . . and really you couldn't help but feel that you were actually looking at young David Copperfield in person.

Then I was close to Freddie . . . a very young Freddie, with long curling lashes, fine clear skin, crisp curly hair, and a twinkle in the eyes that tells you that happiness and mischief and quick intelligence lives within.

Ten years old . . . and the newest star on the Hollywood horizon, and may I add, quite the most charming and unspoiled! (And I wager he'll stay that way, too.) He doesn't realize that everywhere people are talking about his marvelous acting ability . . . he simply played in a game, with a lot of grand people, the part of David who had been

[*Continued on page* 68]

WE'VE DONE HER

Mae West's pretending on the screen has fooled us all! You'll never know just how much the real lady she is until you read this intimate story of the star who hides herself in a wrapping of celluloid

PERHAPS "it ain't no sin" when the willing victim aids the conspiracy; perhaps Hollywood's determined "Belle of the Nineties" is "No Angel"—but the fact remains that we of the press have done her wrong! And thereby hangs the further fact that you of the public do not know her!

Mae West has been consistently, profitably—and involuntarily—misrepresented by the press. The public, reading about her, has in fact read about her screen self, not about her real self. The real Mae is no more like "Diamond Lil" than the real Freddie March, for instance, is like the bragging Lothario he portrayed in *Cellini.*

For once, I'm going to close my eyes resolutely to that off-screen, on-screen characterization of hers and tell the truth. I'm going to call her a name . . .

You're a lady, Mae West—but you're too clever a business head to admit it!

That voluptuously undulating, consonant-slurring, sex-coated character of hers was created, originally, as a burlesque. And as a burlesque it was received with such uproarious acclaim that Mae, who had trod the boards since childhood and was wise in the ways of the theater, instantly realized that she had found an "Open Sesame" to fame and fortune. She confirmed the characterization by repetition and the public, inevitably, began to take her "Diamond Lils" more seriously—so seriously, in fact, that the police finally closed her stage play, *Sex,* and did Mae the greatest business favor of her career by sending her to Blackwell's Island for a brief time. Whereas she had been a Broadway star before, the publicity showered upon her by her trial and imprisonment made her an international star. To Mae, who, more than any other player I have ever known, concentrates her entire life in her career, the rewards must have far over-shadowed their price.

When she came to Hollywood and pictures, Paramount announced her, with great fuss and furore, as the world's leading exponent of sex. As a matter of fact, she was the world's leading kidder of sex. Analyze her characterizations and you will see that she invariably has poked fun and satire at sex. Instead of glorifying sex, she has coined laughs at passion's expense.

Remember the dialogue in *Belle of the Nineties*—the scene in which John Miljan, afire with love's fierce longing, exclaims: "Your hair . . . your eyes . . . your figure . . ." And Mae, as cool as the proverbial cucumber, counters with the very un-vampish satire: "Are you proposin' . . . or takin' inventory?"

She was introduced to the Hollywood press at a Bowery party, given on one of the huge studio stages. She slithered into a spotlight and sang *Frankie and Johnny* . . . She continued her "act" by smiling enigmatically at each and every reporter as he was introduced.

Kidding sex . . . satirizing passion . . . stabbing poor old Cupid, who likes to take himself very seriously, with her humor and exaggerations. And the press, delighted, rushed away to write reams of torrid copy about the "Queen of Sex," who might better be called the "Jester of Sex." Mae West is great—perhaps the greatest artist on the screen today. But her greatness is that of Jonathan Swift. She's a satirical humorist, not a vampire.

But she'd just as soon be publicized as a vampire as to be publicized as a wit. Just as many people will flock to the theaters to see the "Queen of Sex" as would pay their quarters to see the

WRONG!

By Eric L. Ergenbright

A picture so true to life that it almost speaks—Mae West trading wisecracks with Paul Cavanagh in *How Am I Doing?*

queen's jester. Consequently, she has aided and abetted the press while we have done her wrong. Probably she's laughed at us, just as she's laughed at the deluge of fan letters which show that John and Jane Public imagine her as a combination of Catherine of Russia and Delilah.

Because of her uncanny knack of stepping into character for interviewers, few stories have touched on her private life. The public knows more about Garbo at home than it does about Mae West.

I remember my first interview with her. When she entered the room she was a frankly fatigued, rather reserved lady. I said:

"I want to talk to you about the famous sirens of history."

Instantly, the miracle happened. She settled lower in her chair, turned half away from me and her position gave her the voluptuous curves of Diamond Lil. Her eye-lids drooped until they screened her eyes and the corner of her mouth drooped, ready to loose a shaft of Rabelaisian humor. No chameleon could have changed character more completely or more swiftly.

"Du Barry—there's a dame who had everything . . . everything in France, at least," she drawled.

Which would a conscientious reporter write about—the quiet lady who entered the room, or the colorful quipster who talked to me? There's only one answer, and in that answer lies the reason why "we have done her wrong" and the reason why the public doesn't know the real Mae West.

I mentioned the metamorphosis I had witnessed to another writer, Eugene Chrisman, who is western editor of this magazine.

"Not many people know Mae West," he said. "I've known her since her earlier New York days. I covered her trial after *Sex* had been closed and visited her on Blackwell's Island. I have repeatedly seen her 'out of character' and I can testify that she has, to an unusual degree, all of the qualities which combine to make a 'lady'."

I have heard other people who know her well—and their number is few—make similar statements.

OFF-SCREEN, she lives quietly and simply. Her apartment is unpretentious and its furnishings display anything but swank. Her brother and her sister have apartments in the same building and dine with her almost every evening. No star in all of Hollywood's history has shown greater devotion to her family than has Mae.

In New York, she never "went in" for night life. She shunned night clubs and Broadway's glorified speakeasies. Yet, nine fans out of ten, writing to her, question her about her "night club experiences."

In Hollywood, she has been just as retiring. She [*Continued on page* 59]

The bigger you are, the harder you'll fall for Shirley in "THE LITTLE COLONEL"

Another honey from the greatest trouper of them all—Shirley Temple. Watch fans of all ages go for this one. Here is the darling you adore in the kind of *dramatic* entertainment you'd expect with Lionel Barrymore as co-star!

You're going to laugh, cry, lose your heart as Shirley gradually steals the heart of Lionel, her grandfather, an embittered Kentucky Colonel of the hectic 70's . . . as she charms him into forgiving her mother (Evelyn Venable) for marrying a Yank (John Lodge). And you're going to cheer Bill Robinson, who'll show you some fancy steppin'.

And the finish — GUESS WHAT! A gorgeous, Technicolor sequence, showing Shirley as she really is . . . with her peach complexion, golden curls, smiling, blue eyes, dimpled cheeks!

So take my advice. Take the whole crowd to see "The Little Colonel." It's another in the list of "must-see" pictures coming from the Fox lots!

HOT

What a heart-stirring team they make! . . . this tiny star with Lionel Barrymore, veteran of a thousand hits.

SHIRLEY TEMPLE
LIONEL BARRYMORE
in
"THE LITTLE COLONEL"

Based on the story by Annie Fellows Johnston which thrilled millions!

"Now we're going to baptize Henry Clay just like the big folks do."

"If the old Colonel ever finds out where we got these sheets, he'll baptize us good."

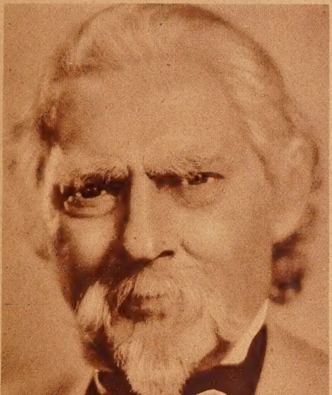
ONE MORE HIT FOR GAYNOR AND BAXTER IN "ONE MORE SPRING"

Rave notices, everywhere! This unusual story from Robert Nathan's best seller tells what happens to two men and a girl when a winter of discontent melts into a spring of romance!

With Walter King, Jane Darwell, Roger Imhof, Grant Mitchell, Stepin Fetchit and others.

SPOTS in latest hits!

by *Jerry Halliday*



As the proud, fiery, Kentucky Colonel, Barrymore scores another triumph!

"Why do they call you the Little Colonel?"

"Because I'm so much like you! I've got a temper and I stamp my foot and I holler back at people, too."

Hollywood Notes—

The "grapevine" sees all, hears all, *tells all!* And right now the town is buzzing with the news that the Fox lots are rounding up the mightiest stories, the greatest plays . . . that Fox stars are scoring hit after hit *with more in the making!*

Just one look at these two pages confirms that story. So take a tip from Hollywood—if you're looking for entertainment, look for the name . . .

Laughter never ends with WILL ROGERS in "LIFE BEGINS AT 40"

America's Number 1 star!...That's Will Rogers. And he zooms 40 notches higher in his newest and laughingest Fox hit!

Imagine Will as a modern country editor who finds his greatest fun in life after forty. Imagine Will dropping barbed wire wisecracks at pompous George Barbier, his sworn enemy! And *try* to imagine Will as a hog caller, aided by Slim Summerville, turning a political powwow into a hog's holiday!

Laughs galore . . . plus the heart-throb story of two lovers, Richard Cromwell and refreshing Rochelle Hudson, who fight the shame of a jail sentence . . . plus Jane Darwell who adds to the humor and romance . . . make "Life Begins at 40" another Will Rogers treat for the whole family!

So put this one down in your date book . . . it's another best bet of the month from the Fox studios!

PREVIEW FLASH from Geo. White's SCANDALS of 1935

Coming your way soon! Songs, comedy, beautiful girls! With Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, Cliff Edwards, Eleanor Powell, Arline Judge and George White himself.

THE LOVERS IN "LIFE BEGINS AT 40"
Richard Cromwell and Rochelle Hudson

"Now that you've asked me to marry you, when will it be?"

Cafe Check
Anywhere in Hollywood

Cost of average luncheon per person in better Hollywood restaurants	$3.75
Average luncheon liquor bill	$1.50
Average night club dinner check per person	$15.25
Tips per person, parking and checking room	$2.00

Bob Montgomery and Chester Morris with their attractive wives at Hotel Ambassador do their bit to make the Mayfair Ball a success

Let's Go On a Party!

Intimate lowdown on Hollywood social life—where stars go and why—what their parties cost

By Donald Sheldon

"WHAT a party!" a starry-eyed movie beauty shouted to me the other night. She was only three feet away and her voice ordinarily has carrying power to reach the man in the balcony, but it was that kind of a party.

"Is it a party?" I yelled back. "I thought it was a mob scene."

Nobody minded. In fact, nobody heard. As I said, it was that kind of a party. And to picture another phase of it, I begged a dance of one of my favorite stars, a youthful veteran of Hollywood who probably knows as many of her fellow-celebrities as anyone in the Colony.

"Did you ever see so many strangers?" she cried into my ear. "I wonder where ——— found them all?"

"Oh," I retorted in like fashion, "Is ——— giving this brawl?"

"Of course, silly!" was the reply. "Do you mean to say you didn't know?"

"Well, I got an invitation from her—but I haven't been able to locate her all evening so I thought maybe she was out of town!"

I was trying to be as witty as the intoxication of that girl's nearness permitted. But at that, there has been many a Hollywood party given on schedule when the host, hostess or both were missing. Just for example: I'll never forget the momentary expression of dismay on Gilbert Roland's face at a certain famous party given for tennis stars and others at the Trocadero. There were about a hundred of us, and Charlie Chaplin was supposed to be co-host. Chaplin didn't appear, and finally sent his regrets. It was then that the expression of dismay crossed Gilbert's face. I didn't blame him. The bill was exactly $1,500, plus state tax!

ONE of the most famous of the recent parties—well, not too recent, but the most recent *famous* party—was Marion Davies' Tyrolean affair at her Malibu Beach house. Personally we wish Marion had chosen some costume other than those worn in Tyrol, for our legs from the knee down are a bit skinny.

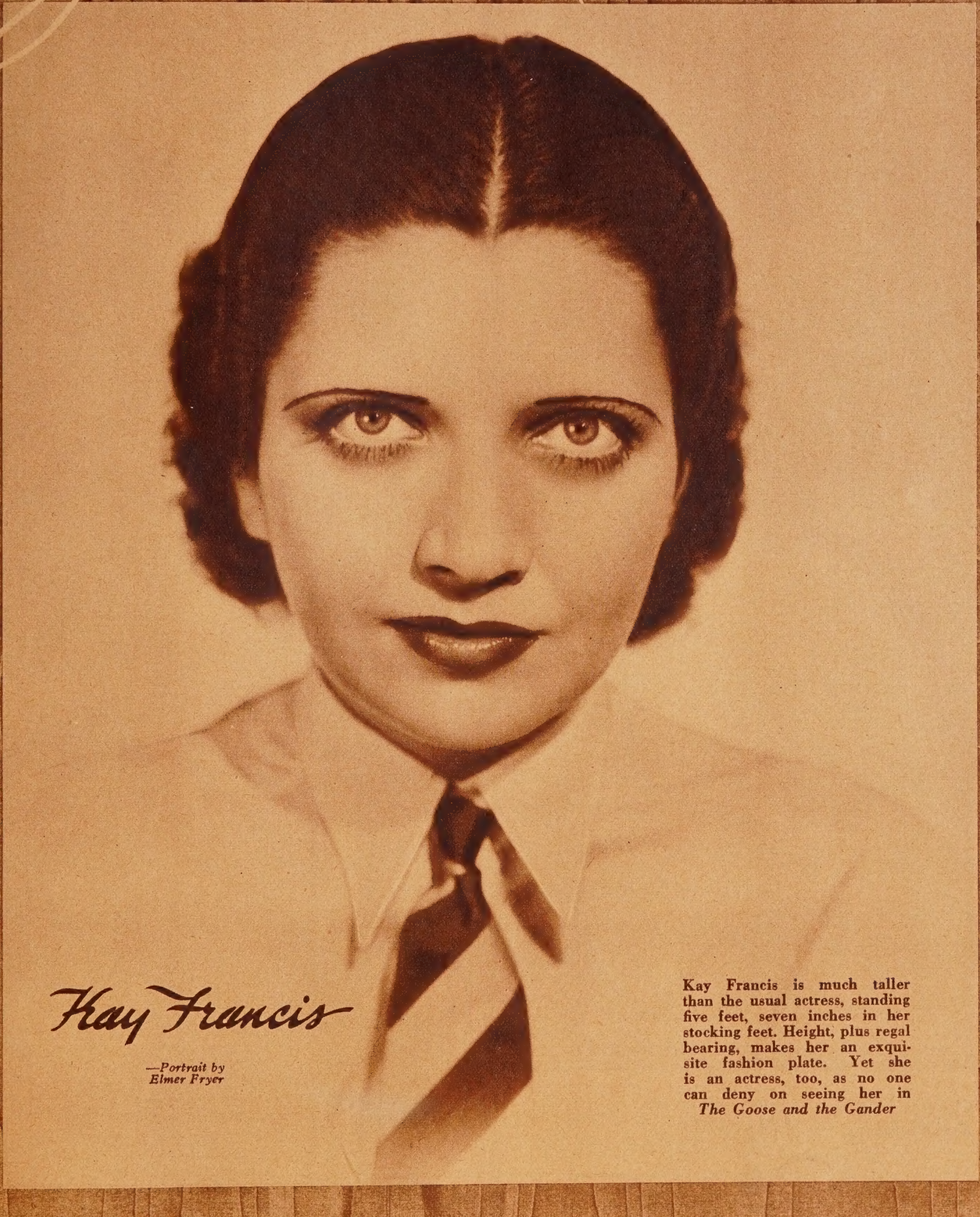
But there was one inflexible rule. Everybody had to be properly Tyrolean. Why, even Marion's elaborate beach house, a mansion, no less—was disguised as a Tyrolean chateau. And the photographer who was always pestering us (if you haven't seen his flashlights of that party you've been blind!) was rigged as I was in velvet knee britches, a funny coat, a silk sash, and a lace shirt. I cornered him during one of his few idle moments and demanded the reason for his masquerade.

"I knew Marion had given orders for everyone to be in this kind of rig, and I was afraid if I showed up in civvies I couldn't get in and get my pictures," he replied sheepishly. "I do look kinda funny, now don't I?"

I hate to think what the Western Costume company (advertisement: I got a special rate on my costume rental!) and other filmtown costumers got for the outfits worn at that shindig. Some of the film heroes didn't look quite as funny as the photographer, myself, and certain film executives and famous men of affairs who were present looked! The ladies, I must admit however, were charming, and especially Marion, in her little peaked hat, her colorful blouse, cute little apron and long velvet skirt.

Jean Harlow with Bill Powell in [*Continued on page* 54]

Sophisticated Ladies



Kay Francis

—*Portrait by Elmer Fryer*

Kay Francis is much taller than the usual actress, standing five feet, seven inches in her stocking feet. Height, plus regal bearing, makes her an exquisite fashion plate. Yet she is an actress, too, as no one can deny on seeing her in *The Goose and the Gander*

Ann Sothern

When she stopped being Harriet Lake and became Ann Sothern, this actress managed, too, a subtle change of personality. Formerly just another pretty girl, she became petite, charming—and as effervescent as champagne. *Folies Bergere* is her new picture

Alice Faye

Typical of the modern generation of show girls, Alice Faye is a distinct credit to her profession. Well-bred and intelligent, her behavior in professional and private life has offset the publicity that frequently comes to actresses whose names are constantly in headlines. News from the studio hints that her performance in *George White's Scandals* is her best to date

—Otto Dyar

Virginia Bruce

Hollywood is cheering the serenely beautiful Virginia Bruce as she takes the leading rôle in *Shadow of Doubt*, a picture which affords the opportunity of a lifetime for this remarkable woman who is both a successful mother and a talented actress

Marlene Dietrich

Hollywood's supreme sophisticate is a puzzling woman. She combines the bizarre existence of the Continental actress with the comfortable, calm life of an ordinary housewife. She is a remarkable cook . . . has no objection to eating with the servants if the spirit moves her . . . she wed Rudolph Sieber when she was an extra and he manager of a studio . . . Hollywood, still weaving a net of divorce rumors, cannot understand that love and loyalty are two characteristics to which she always will cling. . . .

Claudette Colbert

Modern to her finger tips, Lily Cauchoin (her real name) has been most famous for (1) her shapely limbs and (2) the fact that she and her husband, Norman Foster, lived apart for years, maintaining that this preserves their romance even though it kicks up a large number of divorce rumors. . . . Claudette is really quite tiny, but high heels and a slim figure make her appear taller. . . . She is particularly enthusiastic about her newest picture, *Private Worlds*, a drama about insanity

The Woman Behind WALLACE BEERY

"He is the Rock of Gibraltar!" says the wife of this great-hearted star, revealing many of her most intimate, tender memories

By Mary Hill

A THOUSAND people in Hollywood can tell you they know Wallace Beery. Aviators at the Grand Central airport glow as they speak of the Wally they know—a great guy. The boys who hunted deer with him in Kaibab forest and Arizona can tell what a regular fellow he is. Were Marie Dressler here today, she could tell you much of a big gallant-hearted man.

But all these descriptions are only one-faceted views of a complex individuality, the whole of which only one person in the world really knows. That person is his wife, the former Rita Gilman, who has been married to him for the past eleven years. She alone *knows* Wallace Beery's every side: devoted father and husband, screen star, aviator, sportsman, business man.

A beautiful woman in her early thirties, she is content with the rôle of wife; she has no desire for the limelight which surrounds her famous husband. This might lead some to believe that she is none too interesting, probably just a plain little wren.

Not Rita Gilman Beery! Highly intelligent, she also possesses a delightful Irish sense of humor. Her appearance helps too. She is a tall, willowy blonde with wide hazel eyes that sparkle with mischief. She is all woman—completely feminine.

Her romance with Wally goes back to the filming of *Robin Hood.*

"Wally was already an established actor, and I was just beginning," she recalled as she chatted before a huge fire in the spacious living room of their Beverly Hills home. "I thought I knew my place, and never paid any attention to him. He played the part of King Richard in the picture, and he'd sit at the head of the table and toss crumbs down at the girls at the end. It never entered my head that they might be aimed at me.

"One afternoon a group of us were playing cards on the set and Wally came up and started to talk. Then out of a clear sky he announced that he was going to get married. Everyone was very curious, and after they had guessed unsuccessfully for a time, Wally pointed to me saying, 'See Miss Gilman over there? Well, I've been watching her for two weeks, and I've decided that I'm going to marry her someday.'

"Naturally I was surprised, but passed it off as a joke. Not long after that he asked me if I'd like to have dinner with him some time. And I told him that I would be happy to. He said that he had to go to another studio for a picture, but gave me his phone number and told me to call him. Of course I never called. When he came back to the studio where I was working, he asked why I hadn't phoned, and my reply was that calling men wasn't a habit [*Continued on page 78*]

Wallace Beery announced to a group of friends and co-workers in the presence of Rita Gilman that he intended to marry her. At the time of his unique proposal they hadn't yet been introduced!

HOLLYWOOD

He's fighting mad! At the age of ten weeks Master Rex Larbow Bell, Clara Bow's handsome son, is camera shy

You've seen these men before, but never in a Shakespearian play! If you know your classics you can recognize Hugh Herbert as Snout, James Cagney as Bottom and Frank McHugh as Quince in *A Midsummer Night's Dream*

Crosby versus West

THE stage was all set for a big battle at Paramount studios when Mae West, just beginning her new picture, demanded that Struss, who was in the midst of shooting Bing Crosby's *Mississippi*, be her camerman. When Bing heard of Mae's ultimatum he merely shrugged his shoulders and remarked, "It's okay with me, but if West wanted to swap song writers it would be something else again."

The Retort Magnificent

GROUCHO MARX was considerably annoyed the other evening at a prize fight when an inebriated fan back of him kept shouting at the preliminary battlers. "Let him have that left!" the drunk shouted. "What are you saving it for?"

Marx stood it for awhile, then turned around with a baleful glare. "He's saving it for you, you mugg!" That round was Groucho's.

Ultra Polite Marlene Dietrich

IN THE commissary at Paramount your reporter has noticed that when someone is escorted to Marlene Dietrich's table she invariably rises as the introductions are performed. Whether this is the influence of the male attire she usually wears or a quaint Continental custom is hard to say.

Star With a Big Heart

AT THE huge stock show staged recently in Los Angeles a good many youngsters who didn't have the price of admission showed up every day to peek vainly through the gates and wish they were inside. Their wishes came true, for along came a royal good fellow who paid for approximately three hundred children tickets. The man was Will Rogers.

Bargain for Harlow

UNDERSTAND, Jean Harlow doesn't often show us her personal mail, but she couldn't resist telling us about a letter she received from a male in far-off New Zealand. He offered her marriage and lessons in harp playing in return for her hand and instructions in movie-acting.

Stars Who Can Take It

THE other day Joel McCrea was about to demonstrate how hardy he was by taking his daily dip in the Pacific Ocean on a particularly cold day. Suddenly, to his great surprise, another figure appeared on the almost deserted beach, dripping from a plunge into the icy waters. It was Grace Moore!

Tragedy Comes to Mae

WHEN wealth and the height of success came to Mae West she immediately summoned her sister, Beverly,

FLASHES

By the Studio Spy

Clark Gable in the rough again as the cheerful, fighting hero of Jack London's greatest story, *Call of the Wild*. Clark and others in the cast were snowbound for weeks during the filming of many realistic scenes

Georgie Hale gives Jean Parker a dancing lesson for her next picture, *Princess O'Hara* opposite Chester Morris

And still more dancing girls! These beauties are a part of Maurice Chevalier's brilliant *Folies Bergere de Paris*

her brother, Jack, and her father to Hollywood. Together they shared the fruits of her long years of labor. The recent death of her father was bitter medicine to Mae, for she had hoped that he could live long in happiness and comfort. Despite her sorrow, Mae West, being a real trouper, insisted that production on her new picture, *How Am I Doing?*, not be delayed, and went back to work as soon as possible.

Norma Gets Acquainted

THEY just don't have social get-togethers at the studios and as a result a good many important stars have never met each other. At her studio, Norma Shearer is the only star who has met all the other celebrities there—including Garbo. Outsiders usually think that every star knows every other star, but such is not the case.

What Rumors Do

A COLUMNIST recently reported that Maurice Chevalier considers a certain Comtesse de Maigret, widow of a French nobleman, the most fascinating woman he has ever met. Hollywood promptly did two things about this report—rumored a new romance for Maurice and cabled the Comtesse a few film offers.

Ghosts Walking at Crosby's?

WHEN the burglar alarm system leaped into action the other evening at Bing Crosby's home, there was much excitement. A hasty examination showed the children all safe and tucked in their beds, no intruders, no footprints and no sign of disturbance. Turning sleuth, Bing finally decided that a wisp of fog had been thick enough to stop one of the invisible light rays which guard all entrances to the home.

Birthday Department

ALREADY May Robson and Cora Sue Collins, veteran star and dawning starlet, have planned a birthday celebration together. It's for April 19, when both their birthdays fall together. If your's is on the same date, why not drop them a greeting?

When Carole Takes a Trip

TO WATCH the farewell for Carole Lombard when she made her recent trip to New York, one would think that all of Hollywood was moving East. Carole was buried under flowers, submerged by notes and telegrams, surrounded by friends. She left by plane but was forced down due to murky weather at Albuquerque, New Mexico, continuing the rest of her journey by rail. Carol travels inexpensively, shunning extra fare trains.

[*Continued on page* 56]

JEAN HARLOW —from EXTRA to STAR

A Jean Harlow you never see on the screen —spontaneously gay, full of zest and charm. Neither fame nor sorrow have dimmed the sparkle in the mind and heart of the girl all Hollywood sincerely loves

By Sonia Lee

LAST month you read of Jean Harlean Carpenter's remarkable childhood, the unusual understanding and companionship with her mother. These things were to have an unusual influence on Jean's life in the future. Although she went away to school and her parents separated, Jean remained more like a sister than a daughter to Mrs. Carpenter. Even Jean's marriage to Charles Freemont McGrew at the age of sixteen did not disturb her mother. A true mother, she realized that disapproval of the elopement might mean bitter, lasting disillusionment to her daughter. Bravely, she put her arms around Jean and Chuck McGrew and wished them every happiness. Now go on with the story:

JEAN and Chuck went to New York on their honeymoon, and from there sailed through the Panama Canal to Los Angeles. Much has happened in those six years since Jean Harlow, a little school girl, eloped!

The newlyweds found a charming little house in Beverly Hills. Soon they were in the midst of a gay young set, whose only concern was what excitement could be organized for their amusement and diversion.

It wasn't long before Chuck and Jean began to drift apart. Jean was restless and eager. A round of amusement wasn't enough to fill her heart or her soul or her days. But her letters to her mother never breathed a word of her dissatisfaction, nor admitted that her marriage had already begun to fail.

Mrs. Bello (Jean's mother had wed again following her divorce), with the intuition of a mother, knew that Jean needed her. Marino Bello sold his manufacturing business in Chicago, and he and his wife moved to California to be near Jean. Certainly she needed them, needed them desperately in this chaotic period.

Her introduction to the studios came quite by accident. One of Jean's guests at a luncheon she was giving, played occasional

Jean Harlow's beautiful white colonial home—a monument to her sensational success in Hollywood

How a girl with great ambition started at the bottom and fought her way to the top in Hollywood, spurred on by the taunts of friends, becoming one of the few who ever have graduated from extra ranks to stardom

parts in motion pictures and that day had to leave the party early to keep an appointment at the Fox Studios. Jean drove her to the studio and went through the gates with her. She was fascinated by the place, by the sense that here was achievement, here was occupation both for the mind and the spirit.

While on the lot she was introduced to three men who were impressed with her astounding beauty and offered to give her letters to the Central Casting Bureau, the clearing house for extra players, and to several studio casting directors. She waited while the letters were written, carried them home with her, put them in her bureau drawer and promptly forgot them.

Several weeks later she told some friends of hers about the letters and they taunted her that she lacked the courage to present them. She made a bet that she wasn't afraid, and the next day presented herself at the studio gates. She gave her name as Jean Harlow.

Before long she was being called frequently for extra work, and after her first hesitation, she accepted the calls.

THE Casting Director at the Hal Roach Studios spotted her in *Moran of the Marines* and offered her the feminine lead in two Laurel and Hardy comedies. She acquitted herself so well that a five-year contract followed.

Here was the thing, she thought, which would still the nameless craving which she could neither define nor stop. Social routine merely set her nerves on edge. But this demanding, relentless "movie" business had a quieting effect on her. Here at last was something she wanted to do. Here at last was a chance to do something with her life. In work, in a career, she would find respite from the emotional disturbances of her unfortunate marriage.

But the career she had begun in such gaiety found an objector in her grandfather, who had been kept in ignorance of her new activities until he saw her in scanty black underthings on one of his rare visits to a theater. He lost no time in 'phoning to California and in expressing his displeasure in thunderous wrath.

There was nothing left for Jean to do but to ask Hal Roach to release her from her contract, which he did. For eight long months Jean wandered around trying to fill her days with things which had some purpose. She and Chuck were drifting apart daily, and finally they decided to part, and Jean went to her mother's home.

Shortly thereafter she received a quite unexpected call to play in a picture with Clara Bow. It was almost like an answer to a prayer. She accepted it, after consulting with her mother and deciding that they would not tell her grandfather of her return to pictures until such time as her fame might prove that [*Continued on page* 70]

Right: Jean Harlow has her picture snapped on the diving board of the huge swimming pool on her estate where she spends hours in the company of the many friends who have discovered her to be one of Hollywood's most lovable personalities

Screen Book's Critics Look

Maurice Chevalier woos the fascinating Merle Oberon in *Folies Bergere de Paris*, which also has Ann Sothern and Walter Byron in the cast

Rochelle Hudson plays Will Rogers' daughter in his most recent screen hit, a genuinely human story called *Life Begins at Forty*

William Powell brings the ailing Jean Harlow an enormous bouquet in *Reckless*. It's a lively, fast-moving drama of this modern age

Folies Bergere

CHEVALIER IN TERRIFIC COMEBACK

IN MANY respects one of the most lavish filmusicals ever produced, *Folies Bergere* will pack theaters and restore its star, Maurice Chevalier, to the very crest of the Hollywood wave. The dance numbers are charming, at least two of the songs are sure to be popular hits—and Chevalier's performance possesses all of the enthusiasm and spontaneity which has been lacking in his work of late. If you liked him before, you will love him in this new picture. The plot is too far-fetched to be quite believable—but who cares about the plot in a filmusical? Ann Sothern and Merle Oberon, heading the supporting cast, give fine performances. All in all, *Folies Bergere* should be included on the "must see" list of every theater-goer. Rating—★★★★—*Twentieth Century.*

Life Begins at Forty

WILL ROGERS JUST BEING HIMSELF

IN THE rôle of a small town journalist, Will Rogers is right at home for his writings always have had that "back yard" flavor. In this picture Rogers is the editor who is fired for hiring a man his banker believes to be a crook. Placidly indignant, he starts a paper of his own, tangles himself up with romance and politics and comes out on top. Will Rogers as usual is about the whole show, but lovely Rochelle Hudson and Richard Cromwell have their moments. See it! Rating—★★★★—*Fox.*

Reckless

HARLOW-POWELL PROVE EXCELLENT TEAM

A SURE-FIRE hit with Jean Harlow in the rôle of a musical comedy star who reaches the top through the aid of her clever manager, played by William Powell, who secretly loves her. After her sudden elopement and marriage to a young social registerite, she realizes too late that she loved Powell all the time. Sounds a little trite, but there is plenty of punchy drama here, plus magnificent settings, catchy melodies and everything that goes to make good entertainment. This critic has positively FALLEN IN LOVE with Rosalind Russell, who turns in a neat performance, as do Franchot Tone and May Robson. Rating—★★★—*Metro.*

The Little Colonel

SHIRLEY TEMPLE SHINES AGAIN

HER little Highness, Shirley Temple, skips blithely through this homey tale of a Southern family's problems, stealing the picture from Lionel Barrymore, who gives one of the best performances of his career in the rôle of the strong-minded Southern Colonel. There is a beautiful romance between Evelyn Venable and her Yankee upstart suitor, John Lodge, and really remarkable dance scenes with the celebrated Bill Robinson and Shirley doing the intricate staircase dance. Altogether, it is a grand bit of entertainment! Rating—★★★★—*Fox.*

Ruggles of Red Gap

WHAT A LAUGH RIOT THIS IS!

LAUGH-PUNCTUATED from start to finish, the story of this grand comedy starts in Paris, where Charlie Ruggles, a typical Westerner, plays poker with Roland Young,

Official Rating System— ★★★★Hit Picture. ★★★Good Show. ★★Average Movie. ★Mediocre Offering a distinguished Englishman, and wins his butler, played by Charles Laughton. Mary Boland, as Charlie's wife, is distinctly a social climber and goes home to awe the natives with her elegant servant. The butler and the master get drunk and ruin the woman's ambitions in a series of utterly devastating comedy scenes. ZaSu Pitts and Lucien Littlefield are outstanding in the supporting cast. Highlights of the picture are Charles Laughton's drunken orgy, the love scenes between ZaSu Pitts and Laughton and Mary Boland's continuous fluttering. In addition to the fine work of the comedians, the dialogue writers have done a slick job with many extremely funny lines. Rating—★★★★—*Paramount.*

Bordertown

PAUL MUNI SCORES IN EXCITING DRAMA

PAUL MUNI in the rôle of a young Mexican who has studied law in Los Angeles while running a filling station. Circumstances gravitate him into the hands of Eugene Pallette, a gambler and racketeer below the border. Bette Davis, young unmoral wife of Pallette, kills her husband and tries to walk off with the hero's affections. It happens that he is heartbound to Margaret Lindsay, a society girl, so Bette confesses and involves Muni. The dénouement packs a wallop of no mean proportions, but we'll let you see the picture to get your own thrills. Rating—★★★—*Warner.*

Baboona

A REALLY GREAT DRAMA OF ANIMAL LIFE

SOMEHOW, all the other animal pictures we have ever seen fade into insignificance when we witness *Baboona,* a drama of African life filmed almost entirely from an airplane by the Martin Johnsons. We almost hesitate to recommend any animal pictures—there have been so many "phonies" around—but we can't help but thrill at this. Baboons, flamingoes, giraffe, hippos and lions are all a part of the epic, and how they play their parts! If you don't fall in love with the little baby baboon who gets himself stranded in the middle of a stream you're just not human that's all. Hats off to the Martin Johnsons!—Rating—★★★★—*Fox.*

All The Town's Talking

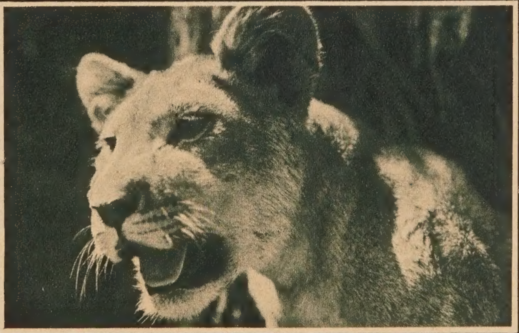
DUAL-RÔLE TRIUMPH FOR EDWARD G. ROBINSON

INTRODUCING Edward G. Robinson in a dual rôle, in which he is fifty per cent the villain, and a grand human characterization of a timid office clerk for the other side of his rôle. His resemblance (as the clerk) to Public Enemy Number One when the latter escapes from prison is noted by everybody, and suddenly he is arrested. Of course he is easily identified as the harmless little clerk, so to avoid future mistakes and delays the police give him a pass. He finds himself famous, and puts over some superb comedy you wouldn't suspect Eddie had in him in scenes in which he gets drunk with his boss and some newspaper men. Of course, when he gets home the Killer is waiting for him. He's heard about the police pass and intends to use it. He lets the gangster use his pass at night and he uses it in the daytime, which leads to complications with his girl, Jean Arthur, who of course can't tell the two apart. He's been too timid to tell her he loves her, but the crook has no such inhibitions, so

[*Continued on page* 75]

Lionel Barrymore as the stern old Southerner with Shirley Temple in their splendid new picture together. Don't miss *The Little Colonel*

Roland Young hits the top with a grand comedy performance as the bungling hero of *Ruggles of Red Gap.* Leila Hyams is the girl



Three 'rahs, four stars and a large tiger for the Martin Johnsons' *Baboona.* This smiling beast is but one of thousands in the picture

Dolores Del Rio's Wonder Home

By Jay-Brien Chapman

THERE isn't another home like it in the world!

From the choice of a site to the final touch at completion, it fit into the unique plan designed over a period of three years by Cedric Gibbons. It is the home he built for his wife, Dolores Del Rio.

Gibbons, incidentally, is probably the highest-priced architect in the world. A famous architect originally, the movies won him so that he might design and supervise the building of M-G-M sets. This was his career at the time he built the house for Dolores. Since that time he has become a successful motion picture director.

If some millionaire, because he wanted to get the the world's best in modern architects to design some palace of his, had tried to get Gibbons, it is unlikely that he could have purchased his time even for a sketch. If he lavished enough money on the project, that amount would have been a good-sized fortune. But when Cedric built the house for his beautiful young bride, plans he had cherished, added to and modified for *years* went into it!

Cedric Gibbons, world-famous designer and architect, with his wife, Dolores Del Rio, in the living room of the astonishing home he built for her as a wedding gift

On the sketchiest possible estimate for Gibbon's own services and the cost of the house, it would have amounted to over a million dollars. *Not* counting his services, and including the cost of the best tennis court in the West, a fine swimming pool and a new solarium, the total outlay must have been around $400,000.

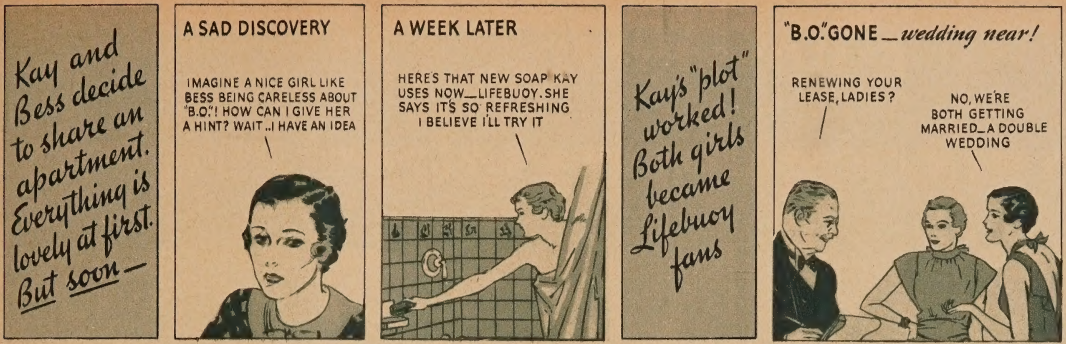
The place is more modernistic than the Empire State Building and homier than a Kentucky shack—the kind song writers warble about. I know, for I have been over the place with a microscope while Dolores looked on in amusement. Let's go up Santa Monica Canyon from the sea a few blocks on that road which clings to the hillside, and inspect it.

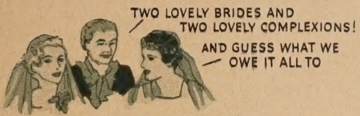
From the height of an automobile or a pedestrian's visual angle, wall and hedge hide the back yard which is really the front yard; that next to the road merely gives entrance to the house. It is a small lawn behind an ornamental fence. Above it looms, unbroken for two stories by window or conventional type of door, the smooth glistening concrete wall, two stories of it, in a broken modernistic skyline effect.

THE entrance door is a glistening polished steel affair. Unless you know where it is, you can't find the button for the door bell. Do not let that worry you, however. Your presence has already been announced inside by a device which—since it is a protection against intruders—we shall not describe here.

When you enter that door, dismiss all your preconceived ideas that rooms should be divided from each other by walls and doors. You will find here a lower floor that, with the exception of outside exits, the kitchen and the servants' quarters, off to the right, has practically no doors. Nor walls! That is, walls which go to the ceiling. Like the skyline of the roof, walls here are broken lines of varying heights. They divide rooms and serve at the same time as shelves between rooms. On them repose bits of statuary usually in polished stainless steel or glass.

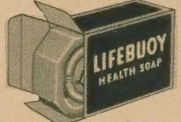
You will later learn that many of [*Continued on page* 82]


Kay and Bess decide to share an apartment. Everything is lovely at first. But soon—
A SAD DISCOVERY
IMAGINE A NICE GIRL LIKE BESS BEING CARELESS ABOUT "B.O."! HOW CAN I GIVE HER A HINT? WAIT..I HAVE AN IDEA
A WEEK LATER
HERE'S THAT NEW SOAP KAY USES NOW—LIFEBUOY. SHE SAYS IT'S SO REFRESHING I BELIEVE I'LL TRY IT
Kay's "plot" worked! Both girls became Lifebuoy fans
"B.O." GONE—wedding near!
RENEWING YOUR LEASE, LADIES?
NO, WE'RE BOTH GETTING MARRIED—A DOUBLE WEDDING


TWO LOVELY BRIDES AND TWO LOVELY COMPLEXIONS!
AND GUESS WHAT WE OWE IT ALL TO

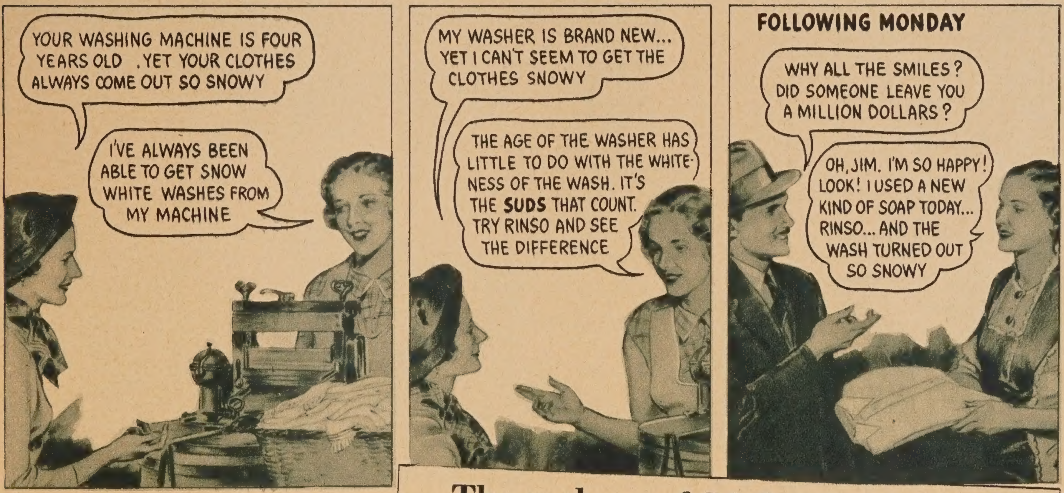
LIFEBUOY, of course! It's mild, gentle, *kind* to the skin. Scientific tests made on the skins of hundreds of women show that Lifebuoy is more than 20% milder than many so-called "beauty soaps."

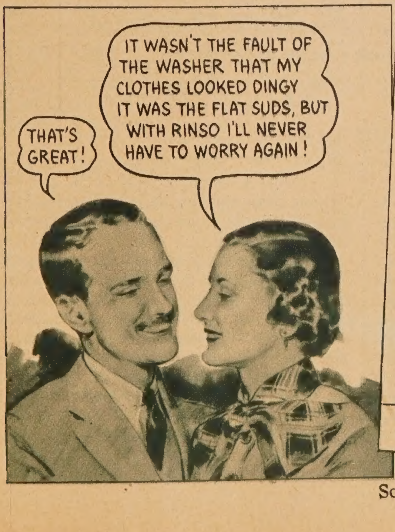
Even on cool days, our pores give off a *quart* of odorous waste daily. Play safe with "B.O." (*body odor*)—bathe regularly with Lifebuoy. Lathers freely in hardest water. Its own clean scent rinses quickly away. *Approved by Good Housekeeping Bureau.*


LIFEBUOY
HEALTH SOAP

IT'S THE SUDS THAT COUNT

NRA CODE


YOUR WASHING MACHINE IS FOUR YEARS OLD .YET YOUR CLOTHES ALWAYS COME OUT SO SNOWY
I'VE ALWAYS BEEN ABLE TO GET SNOW WHITE WASHES FROM MY MACHINE
MY WASHER IS BRAND NEW... YET I CAN'T SEEM TO GET THE CLOTHES SNOWY
THE AGE OF THE WASHER HAS LITTLE TO DO WITH THE WHITENESS OF THE WASH. IT'S THE SUDS THAT COUNT. TRY RINSO AND SEE THE DIFFERENCE
FOLLOWING MONDAY
WHY ALL THE SMILES? DID SOMEONE LEAVE YOU A MILLION DOLLARS?
OH, JIM. I'M SO HAPPY! LOOK! I USED A NEW KIND OF SOAP TODAY... RINSO... AND THE WASH TURNED OUT SO SNOWY


IT WASN'T THE FAULT OF THE WASHER THAT MY CLOTHES LOOKED DINGY IT WAS THE FLAT SUDS, BUT WITH RINSO I'LL NEVER HAVE TO WORRY AGAIN!
THAT'S GREAT!

The makers of 34 famous washers say, "Use Rinso for best results!"

A B C
American Beauty
Apex
Automatic
Barton
Bee-Vac
Blackstone
Boss
Conlon
Dexter
Fairbanks-Morse
Fairday
Faultless
Gainaday
Haag
Horton
Magnetic
Meadows
National
"1900"
Norge
One Minute
Prima
Rotarex
Roto-Verso
Savage
Speed Queen
Thor
Universal
Voss
Westinghouse
Whirldry
Woodrow
Zenith

AND for tub washing Rinso is truly remarkable. It *soaks* out dirt—saves scrubbing. Clothes come whiter, brighter—*safely.* They last 2 or 3 times longer, because they're not scrubbed threadbare. Gives rich suds—*even in hardest water.* Grand for dishes and *all* cleaning. Tested and approved by Good Housekeeping Institute.

A PRODUCT OF LEVER BROTHERS COMPANY

A LITTLE GIVES A LOT OF SUDS
YES! EVEN IN WATER AS HARD AS NAILS
Rinso

The biggest-selling package soap in America

CHARM

Screen Book's Spotlight

STYLE » » » HOME « « « BEAUTY

1. **Merle Oberon in *Folies Bergere de Paris***

Starred Styles

Hollywood dims the fashion lights of Paris! "Poppyette," the latest coiffeur . . . Bennett's newest wardrobe . . . the loveliest bridal gown of the month . . . direct from the stars!

By GRACE MACK

THE most exciting spot on the Hollywood style front at this moment is the RKO Studios where they're making *Roberta*. In fact, I'm positively punch drunk from having spent three days viewing the fashion parade which is to be one of the big moments of the picture. And once again I've vowed never to look upon apple pie when it's laden with whipped cream and to pass up chocolate cake as though it were cyanide. For there are no two ways about it—you simply have to be pencil thin to wear these creations as they should be worn. A girl whose figure is built along roll-top desk lines wouldn't stand a chance of getting into them even with a shoehorn.

Roberta is really a clothes picture and Bernard Newman has whipped up some truly gorgeous things. And while many of the gowns worn by the models, particularly the strictly formal things, are perhaps a little too swish for your wardrobe or mine, most of the things worn by Irene Dunne and Ginger Rogers are very wearable.

I particularly liked a pale grey, almost beige, wool ensemble which Ginger wears. It has a sleeveless frock, per-

2. **Rosalind Russell in *Reckless***

fectly plain and straight with a narrow suede belt of Morocco brown. Over this is worn an amusing coat, rather full-ish, which slips over the head like a surgeon's operating gown. It has a short V-shaped yoke in front and it buttons down the back. The sleeves are set in with a square effect and are trimmed with huge cuffs of skunk. With this ensemble Ginger wears a tight fitting brown hat, brown pumps and gloves, and carries a brown bag.

But the dress you're going to die to own is the one which Ginger wears when she does the "Smoke Gets in your Eyes" number with Fred Astaire. It is of black satin, fitted about the hips like paper on the wall and falling in graceful ripples about the feet. I noticed that the seams of the skirt were all heavily weighted. "The weights give the skirt a lovely billowy effect when I dance," Ginger explained.

THE bodice is cut quite low in front and has narrow shoulder straps of twisted satin which connect with an interesting suspender arrangement in the back. But the *pièce de résistance* of this evening ensemble is the black satin coat which goes with it. It's long and slinky and has a train! The coat has a huge collar and cuffs of silver fox and at the waist line the skins are carried around to the back in such a way that they seem to form a little jacket.

Incidentally, in this picture Ginger is wearing her hair brushed back from her face, her ears out, and a lot of little sculptured curls at the nape of her neck.

[*Continued on next page*]

HAVE YOU A "DIRTY LINEN" SKIN?

?
DOES IT LOOK A DULL GRAY, LIKE LINEN COME BACK FROM THE LAUNDRY IMPROPERLY WASHED
?

It's a Sign You're Not Reaching that Hidden Dirt, that Dirt that Lies Buried Beneath the Surface!

By Lady Esther

One thing women notice about the use of Lady Esther Four-Purpose Face Cream is that it seems to lighten their skins—actually makes them look shades lighter after a few days' use.

This is not due to any bleaching action on the part of Lady Esther Face Cream. It contains no bleaching agent.

The explanation is that Lady Esther Face Cream cleanses the skin so thoroughly it does away with that grayish cast caused by embedded dirt. It is just like half-washing a white handkerchief and *thoroughly* washing it.

That penetrating dirt and greasy soot that works its way into your skin will not only cause your skin to look much darker than it really is, but it will cause a number of other blemishes.

It will give root to blackheads and whiteheads and cause the skin to become coarse and canvas-like.

It Calls for a PENETRATING Face Cream!

To give your skin a thorough cleansing, to get at the dirt that buries itself deep in the pores, you must use a face cream that gets to the bottom of the pores! In other words, a *penetrating* face cream!

Lady Esther Four-Purpose Face Cream is penetrating. It is reaching and searching. It does not merely lie on the surface of the skin, but penetrates the pores to their depths.

Almost instantly, it dissolves the waxy grime that lies buried in the pores and floats it to the surface where it is easily wiped off.

When you cleanse your skin with Lady Esther Face Cream you immediately know it, for your skin tingles as it never did before.

It Benefits Your Skin Four Ways

Lady Esther Face Cream does four things of definite benefit to your skin.

First, it cleanses the pores to the very bottom.

Second, it lubricates the skin. Resupplies it with a fine oil that overcomes dryness and keeps the skin soft and flexible.

Third, because it cleanses the pores thoroughly, the pores open and close naturally and become normal in size, invisibly small.

Fourth, it provides a smooth, non-sticky base for face powder.

Prove it at my Expense!

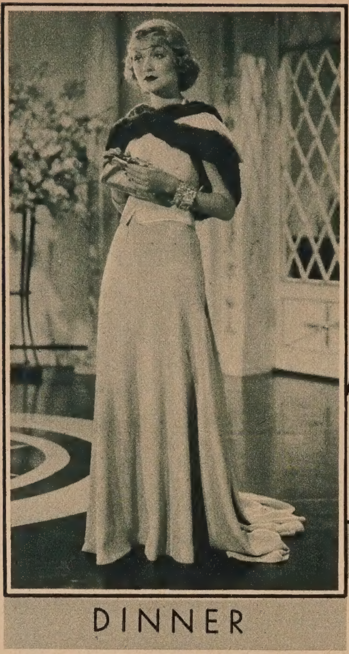
I want you to see for yourself what Lady Esther Four-Purpose Face Cream will do for *your* skin. So I offer you a 7-day supply free of charge. Write today for this 7-day supply and put it to the test on your skin.

Note the dirt that this cream gets out of your skin the very first cleansing. Mark how your skin seems to get lighter in color as you continue to use the cream. Note how clear and radiant your skin becomes and how soft and smooth.

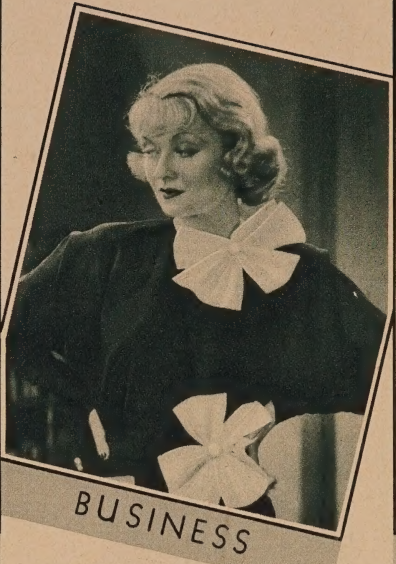
Even in three days' time you will see such a difference in your skin as to amaze you. But let Lady Esther Four-Purpose Face Cream speak for itself. Mail a postcard or the coupon below for the 7-day trial supply.

Copyright by Lady Esther, 1935

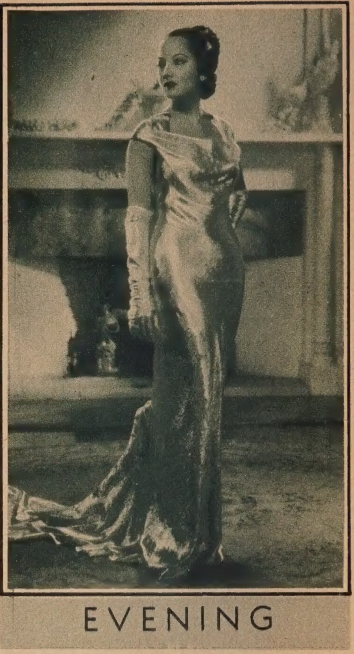
(*You can paste this on a penny postcard*) (11) FREE
Lady Esther, 2030 Ridge Avenue, Evanston, Ill.
Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream.
*Name*__________
*Address*__________
*City*__________ *State*__________
(*If you live in Canada, write Lady Esther, Toronto, Ont.*)



3. **Constance Bennett in *After Office Hours***



4. **The fashion-right Miss Bennett**



5. **Merle Oberon in silver cloth gown**

And speaking of hair, one of the things you'll notice when you see the *Folies Bergere* is the unique hairdress worn by Merle Oberon. (See picture 1.) It was designed especially for her and is called the "Poppyette." Don't ask me why. Her unwaved hair is brushed straight back from her face leaving her forehead absolutely bare. The ends of her hair are turned up in a little cluster of curls at the back of her neck. Then across the top of her head, in a sort of coronet effect, are little finger curls that very much resemble the things we once called "puffs." Each curl or puff is separate and they are pinned on with jeweled hair-pins which match her earrings and the clips on her gown. If you're looking for something different in the way of hair-do, this is it.

OMAR KIAM has done one of the loveliest evening gowns for the little Oberon that I have seen in many a moon. It is a gorgeous silver thread cloth fashioned along exquisitely simple lines. (See picture 5.) Particularly interesting is the way he has taken a perfectly straight piece of material and carried it across the front for a bodice, then nonchalantly flipped it over the shoulder to give a scarf effect across the back, leaving the area below the scarf bare to the waist line. The pencil slim skirt has a fishtail train and you'll notice a couple of grand looking rhinestones and emerald clips at the neck line. Oberon wears elbow length gloves of the same material as the gown.

I was curious to know what sort of a foundation garment, if any, Oberon wore under this gown. Well, my dears, she wears one of those five dollar foundations of a popular make.

Kiam has also done a grand looking hostess gown for Helen Vinson to wear in *Her Wedding Night.* An odd looking old silver pin set with turquoise and deep coral furnished the inspiration for this gown. In fact, the gown was built around the pin which fastens at the throat. The gown is of heavy tomato red crêpe. It hangs straight and slim from the shoulders and the skirt is split up the front. Of course it has a train—a little short swishy one. The sleeves are long and full and pleated at the shoulder like a cathedral organ. Maybe you didn't know an organ had pleats. I didn't either until I started scouting styles.

Well, anyway, this hostess gown is a honey and Helen Vinson looks divine in it. But alack and alas, Gary Cooper, who plays her husband, falls for Anna Sten who comes to their house to deliver milk. And what, my lassies, do you suppose Anna wears? A shawl over her head! But things like that happen only in fiction. In real life I'd put my money on the girl with the tomato red hostess gown. (See picture 6.)

HELEN also wears a very chic afternoon frock of polka-dotted crêpe de chine. This is a two-piece affair with a white blouse and a wide black patent leather belt. With this she wears an off-the-face hat of shiny rough straw and white chamois gloves. If you're stepping out for lunch or cocktails you couldn't go wrong (sartorially speaking) in an outfit like this.

Over at the M-G-M, Constance Bennett is just finishing *After Office Hours* (originally called Town Talk) in which she is co-starred with Clark Gable. Connie plays the rôle of a society girl who is fed up with it all and gets herself a job on a New York newspaper to relieve the monotony. Gable is her boss.

Wherever you see la Bennett you see smart clothes and every young business woman will simply adore the things Connie wears to work in this picture.

The day I visited the set she had on an extremely good-looking light weight black wool trimmed with two perky butterfly bows of white pique, one at the throat and one at the waist. If you showed up at the office in a frock like this the boss would probably give you a raise in salary. (Picture 4.)

The pique idea is also carried out on a rabbit's wool frock which Connie wears. A narrow white pique tie at the neck and three narrow strips of white pique tied about the arm with a little bow, one at the elbow, one above the elbow and one below—like little pique garters. They're smart and different and I have a hunch they'd be effective on any tailored, long-sleeved frock.

Adrian is using pique on everything from evening gowns to beach things.

And speaking of beach things, Connie wears a very amusing pajama ensemble of a silk and wool mixture. It has one piece pajamas of red and white checks and over this a long, full coat of blue and white checks. The coat has a white pique collar and big cuffs of the same. A pagoda beach hat goes with this costume.

OF COURSE her most stunning gown is a white and gold lamé evening thing trimmed with sable. (Picture 3). Seen from the front it looks as though the fur intended to be a little shoulder cape but when she turns around you see that it apparently changed its mind and dropped to the waist, leaving the Bennett back quite, quite bare.

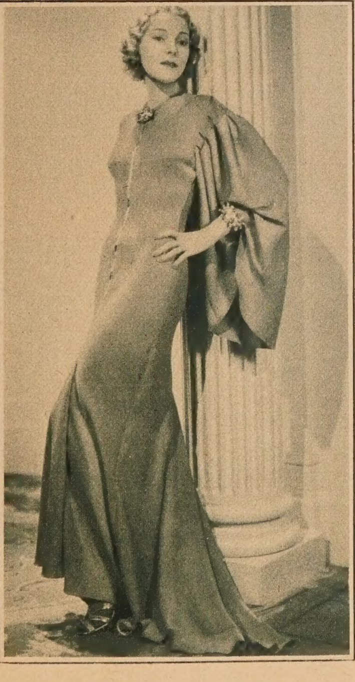
If you're thinking of middle-aisling it I know you will be interested in the wedding gown which Rosalind Russell wears in the Jean Harlow picture, *Reckless.* (Picture 2). It is of ice-blue satin with a very clever little hip line tunic.

IT HAS dolman sleeves, very tight at the wrist and an interesting set-in scarf. The long wedding veil is of ice-blue tulle and she carries an enormous shower bouquet of lilies of the valley.

And incidentally, tulle is coming back into its own in a big way. They're using it as frou-frou on afternoon and dinner gowns, and I've seen some very clever dance frocks made entirely of tulle, all very frilly and young looking.

Taffeta, too, seems to be staging a come-back and in case you fall for a taffeta frock here's a tip I got from Adrian. Wear a starched organdie slip under it. It will give the taffeta a grand billowy effect and make you rustle when you walk.

That's all for this time, but if there are any particular questions you'd like to ask about fashions in pictures, past, present and future I'll be glad to answer them in coming issues of SCREEN BOOK. If you want to know about Joan Crawford's dressing room, Marlene Dietrich's makeup—or just anything at all simply drop a line to Grace Mack, SCREEN BOOK, Hollywood Professional Bldg., Hollywood, California. I haven't time to send personal answers, but will be glad to supply the information through this article each month.



6. Helen Vinson wears this intriguing hostess gown in *The Wedding Night.* There's an old silver pin set with turquoise and deep coral that inspired the whole gown, which is close-fitting, and made of heavy tomato red crêpe

For beauty of lips and loveliness
of chin, chew Double Mint gum.
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DOUBLE MINT
CHEWING GUM
PEPPERMINT FLAVOR
DOUBLE DISTILLED PEPPERMINT
MADE IN U.S.A.
FIVE STICKS
Every day! —This is a natural
beauty exercise, unequalled.

Herbert Marshall
PICKS
LOVELIEST LIPS
IN UNUSUAL TEST

HERE ARE THE LIPS HERBERT MARSHALL SAW

UNTOUCHED PAINTED TANGEE

Movie Star tells why Tangee Lips are most appealing

● Herbert Marshall talked frankly about his ideals of feminine beauty. "Only in naturalness is there real beauty — to me, at least," he said. "Especially do I abhor this barbaric custom of painting a woman's lips to a gash of red."

Mr. Marshall makes lipstick test between scenes of the new **Universal Picture, "The Good Fairy,"** in which he is co-starred with Margaret Sullavan.

We and a million, million other men are inclined to agree. That's why men almost invariably prefer lips made up with Tangee. For Tangee isn't paint. Based on the magic Tangee color-change principle, it merely intensifies the natural color of your lips, making them soft, lovely and kissable. Try Tangee. It's $1.10 and 39 cents. Or send 10 cents with the coupon for the 4-piece Miracle Make-Up Set offered below.

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK
New **FACE POWDER** now contains the magic Tangee color principle

★ 4-PIECE MIRACLE MAKE-UP SET
THE GEORGE W. LUFT COMPANY F45
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Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.
Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel
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CHARM

How the Stars Go In for BEAUTY HOUSE-CLEANING

By Janet Lynn

EVERY good housewife realizes that in addition to daily and weekly cleaning, she must do some intensive refurbishing of her house in the spring. So she literally tears the house to pieces, routing out every bit of accumulated grime in corners, neglecting not even closet shelves or the backs of picture frames. After a few days of this concentrated assault, her house greets the springtime with a clean face and clean ears, as fresh and sweet as a May day!

There is a lesson in this housewifely practice for every woman who values the beauty of her skin and hair. The lesson is, simply, that in addition to routine care, you should indulge in a strenuous "spring house cleaning campaign" to counteract the effects of a winter spent under conditions that are not too conducive to beauty. Even a skin that is given adequate daily care frequently shows signs of sluggishness at the end of the winter, developing blackheads here and there, an area of enlarged pores, occasional pimples, an unwanted sallowness or a few premature lines. Hair often reacts badly, too, losing its lustre and becoming dry, oily or subject to dandruff.

This is largely the result of the sedentary lives most of us lead during the winter. We get very little outdoor exercise, our circulation slows down, we eat heavier foods, the grime of furnaces leaves inevitable traces on our skin and hair, and the artificial heat has a very drying effect.

If your skin and hair are not so healthy looking as you would like, that is a signal that spring cleaning time is here, so get out all your equipment for skin and hair care and give yourself a course of intensive beauty treatments.

First, however, scrutinize your diet and exercise habits carefully. Are you eating too much fat meat, starchy food or pastry and little or no fresh vegetables and fruit? Are you drinking less water than you do in the summer, when it is a pleasure rather than a duty? Are you getting outdoors for at least thirty

Irene Hervey keeps her skin fresh and youthful by scrubbing it regularly with mild soap and water and a complexion brush

A good mask applied on face and throat makes skin rosier and more refined in texture, Miss Hervey finds

minutes a day for a brisk walk or have you formed the wintertime habit of going outdoors only when it is absolutely necessary, and then scurrying back to your fireside as soon as you can? If you are guilty of any of these faults, correct them!

IF YOU are a very busy housewife or business woman, you may feel that you haven't time for more intensive care than you already bestow on your skin and hair. Let me point out that this same attitude toward spring cleaning on the part of a housewife invariably results in a home that, while it looks fairly clean at first glance, shows on closer inspection unmistakable signs of slovenly care.

So—make a special effort sometime during this month to set aside a few extra hours for cleansing, lubricating and stimulating your skin, hair and scalp. If you are a housewife, do it during the afternoon when the children are at school or taking their naps, and you have the more pressing household tasks out of the way. No matter how much you may want to read that fascinating book or invite some friends over for a rubber of bridge, resist the temptations. You will be repaid for your slight renunciation by the increasing compliments your husband will begin to offer on your appearance!

If you are a business girl, set aside a few evenings or week-ends for your beauty treatments. You may feel more like going out dancing or just curling up in a comfortable chair beside the radio, but those activities won't work any miracles in your looks! Remember that sacrifices are necessary to keep beauty—sacrifices of leisure and rich food principally—and if you are not prepared to make them, you must be willing to accept the consequences!

The most valuable aids in revivifying the skin are plenty of bland complexion soap, a soft-bristled complexion brush, plenty of warm water (as soft as you can obtain), a good facial mask for stimulating the skin and ridding it of clogging impurities and an emollient cream to soften and lubricate the skin. . . . For your hair you should have a good oil that will act both as a shampoo and as an oil treatment and a sturdy brush—to be used faithfully for five minutes each night. . . . This is a comparatively simple array of equipment and one that any woman can afford to invest in. Learning to use them all correctly is simple, too. There are no complicated directions to follow, no hokus-pokus to baffle you. The important thing is to use each preparation regularly and to use it according to the manufacturers' simple, concise instructions.

THE advantages of soap and water cleansing in remedying a sluggish skin are obvious. Soap is made from a vegetable or mineral oil, in combination with an alkaline substance. When it comes in contact with water, the saponified fat is decomposed into acid and basic salts which are very effective in

[Continued on page 60]

"Careless little bride!"

SAID TATTLE-TALE GRAY

It had been the first big party in her own new home—she had been so thrilled—but suddenly she saw a guest eyeing her tablecloth—and that critical glance ruined her evening.

Why did her clothes have that *tattle-tale gray look?* She always worked hard over her washes—but why must she seem so careless?

Then next day, she found the answer . . .

The thing that robs your clothes of their nice fresh whiteness, a friend told the bride, is left-over dirt—and there's one sure way to get out ALL the dirt.

That way is to use Fels-Naptha—for it's made of *golden soap* that's richer—and there's *lots of dirt-loosening naptha* right in it. You can smell the naptha.

Another nice thing this bride learned about Fels-Naptha—it's *perfectly safe* for daintiest things. And kind to hands—there's soothing glycerine in every bar.

Now Alice is married a year—her linens still look as fresh and snowy as new—and there's never a hint of tattle-tale gray to make people think she's careless!

Just try it! Give Fels-Naptha Soap a chance at your own wash. You'll get the sweetest, sunniest clothes that ever bobbed on a line.

Whitest, too—because they're clean clear through! "Trick" soaps and cheap soaps skim over dirt—they leave specks behind. But Fels-Naptha gets ALL THE DIRT—even the grimiest, ground-in kind.

Fels-Naptha now sells at the lowest price in almost twenty years. Get a few bars at your grocer's today.

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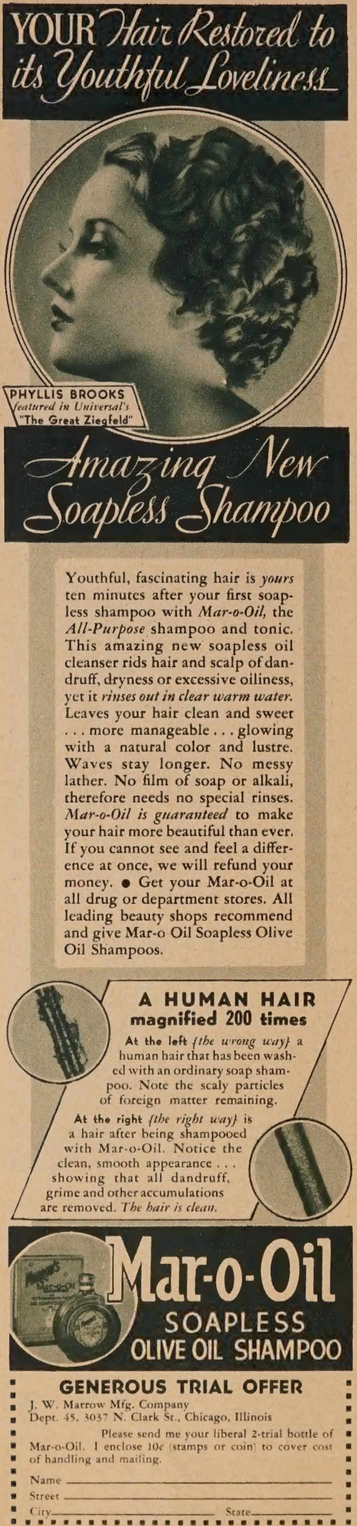
BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP!


YOUR Hair Restored to its Youthful Loveliness

PHYLLIS BROOKS
featured in Universal's
"The Great Ziegfeld"

Amazing New Soapless Shampoo

Youthful, fascinating hair is *yours* ten minutes after your first soapless shampoo with *Mar-o-Oil*, the *All-Purpose* shampoo and tonic. This amazing new soapless oil cleanser rids hair and scalp of dandruff, dryness or excessive oiliness, yet it *rinses out in clear warm water.* Leaves your hair clean and sweet . . . more manageable . . . glowing with a natural color and lustre. Waves stay longer. No messy lather. No film of soap or alkali, therefore needs no special rinses. *Mar-o-Oil is guaranteed* to make your hair more beautiful than ever. If you cannot see and feel a difference at once, we will refund your money. ● Get your Mar-o-Oil at all drug or department stores. All leading beauty shops recommend and give Mar-o Oil Soapless Olive Oil Shampoos.

A HUMAN HAIR magnified 200 times

At the left *(the wrong way)* a human hair that has been washed with an ordinary soap shampoo. Note the scaly particles of foreign matter remaining.

At the right *(the right way)* is a hair after being shampooed with Mar-o-Oil. Notice the clean, smooth appearance . . . showing that all dandruff, grime and other accumulations are removed. *The hair is clean.*

Mar-o-Oil
SOAPLESS
OLIVE OIL SHAMPOO

GENEROUS TRIAL OFFER

J. W. Marrow Mfg. Company
Dept. 45, 3037 N. Clark St., Chicago, Illinois

Please send me your liberal 2-trial bottle of Mar-o-Oil. I enclose 10¢ (stamps or coin) to cover cost of handling and mailing.

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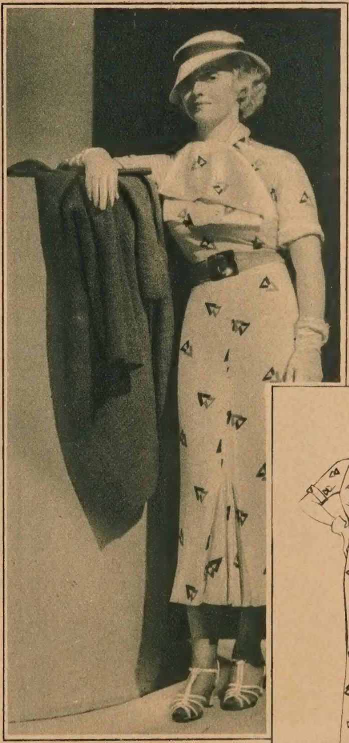
CHARM

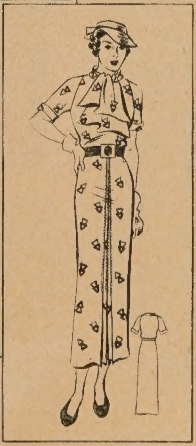
For the Easter Parade

A STAR'S ENSEMBLE

By Jane Carroll

BETTE DAVIS, versatile Warner Bros. player who can act a Cockney waitress or a Park Avenue debutante with equal conviction, looks the very essence of spring in her new ensemble. A gay spring, too, with her red crash linen topcoat and washable white silk dress printed in black and red.





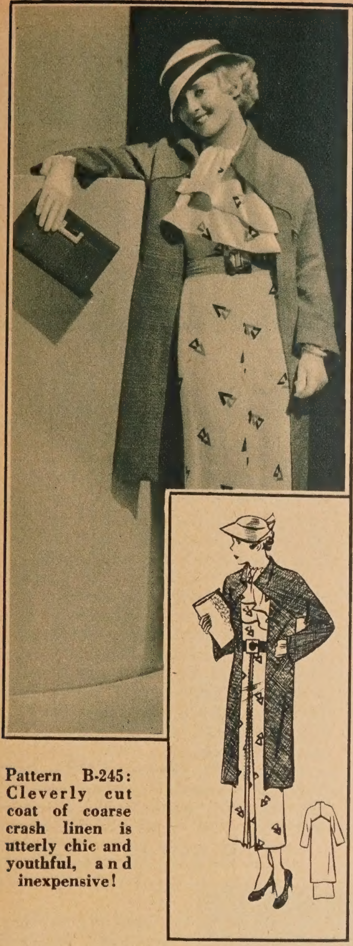
Pattern B-244: Bette Davis' washable silk dress will bring you spring smartness . . . and figure flattery!

The striking costume that Miss Davis sets off so charmingly can be separated into coat and dress or worn ensemble. Either way, the wearer may be sure no one will be better-dressed.

And it's so simple to make, with our patterns. Its very simplicity is an important factor in its smartness.

FOR the coat you can select nothing smarter than the coarse crash linen of which Miss Davis' is made; it's one of the newest and most exciting of the spring fabrics—unless you wish a wool or novelty cotton, which would be equally good. You may prefer another color to the red that so well suits the lovely blonde; blue-and-white, brown-and-yellow—you know what is most becoming to you. But for dash, cut the coat in this swagger style with the sleeves and yoke in one piece and with the outside stitching. Note the attractive diagonal cut of the yoke in back, and the intriguing way it forms a little upstanding collar.

The frock uses black and red double pyramids on a background of white silk. The front pleats are also stitched on the outside, and the Ascot tie adds the smart touch that makes the frock appropriate for so many occasions. It's the sort of outfit no girl—or man could resist! For the dress, order pattern B244—it is cut in sizes 12 to 20 and 30 to 40. Size 16 requires 4½ yards 36 inch fabric. The coat is pattern B245 and is cut in sizes 12 to 20 and 30 to 40. Size 16 requires 3⅛ yards 36 inch fabric. SCREEN BOOK'S new spring style catalogue, featuring many smart patterns, may be purchased in combination with the Bette Davis pattern for twenty-five cents.



Pattern B-245: Cleverly cut coat of coarse crash linen is utterly chic and youthful, and inexpensive!

USE THIS COUPON

SCREEN BOOK Pattern Dept.,
529 South 7th St., Minneapolis, Minn.

For the enclosed............cents, please send me ☐ Pattern B-244, Bette Davis' advance spring frock, size..................bust..................; ☐ Pattern B-245, Bette Davis' advance spring coat, size..................bust..................; ☐ SCREEN BOOK's pattern catalogue. Be sure to include size.

Name ....
State whether Miss or Mrs.

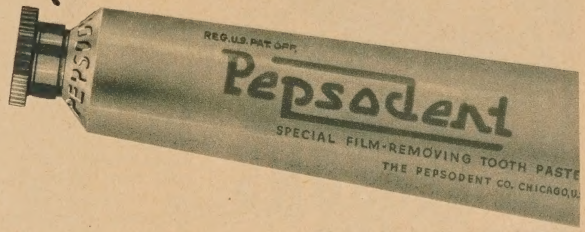
Street ....

City ....

State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. When ordered in combinations, one pattern and the pattern catalogue, the price is 25c.

I'M LARGER THAN EVER YET DEALERS ARE SELLING ME FOR LESS!


REG. U.S. PAT. OFF.
Pepsodent
SPECIAL FILM-REMOVING TOOTH PASTE
THE PEPSODENT CO. CHICAGO, U.

The famous Pepsodent Tooth Paste Now in New 10% Larger Tube

Actually more tooth paste but same high quality

THE new, larger Pepsodent tube holds more tooth paste than the old. And dealers are featuring the larger tube at new low prices! Thus you save in two ways at a time when true economy means so much. Thousands who never used Pepsodent will welcome this chance to try it at a saving. Millions who know this special film-removing tooth paste are enthusiastic over its new economy. The formula is unchanged.

Made to remove film

Years ago, The Pepsodent Co. discovered a scientific fact known to comparatively few . . . that film must be removed from teeth if they are to be really clean. Film was found to harbor unsightly stains—to glue germs to teeth, germs that could be the forerunner of decay. Scientists set to work to make a true film-removing tooth paste. A tooth paste without grit or pumice or soap, so it could not harm precious tooth enamel. A tooth paste that would polish teeth to a gleaming lustre with perfect safety. Pepsodent, as you know it today, is the result. Famous in 67 countries!

Watch your drug store window

Practically everybody has wanted to use a real film-removing tooth paste. Now that druggists are selling Pepsodent at new low prices, you don't need to risk the use of so-called "bargain" dentifrices. Get a tube of Pepsodent as soon as your drug store displays the new larger package identified by the red banner. Look for it TODAY.

WHY

this greater saving is possible

Over a hundred million tubes of Pepsodent have been sold. Year after year, people have gladly bought Pepsodent . . . rather than endanger teeth by buying harsh, gritty "bargain" tooth pastes. Now new processes have cut costs . . . and we're passing this saving on to you. Today dealers are selling Pepsodent in a 10% larger tube . . . at a new low price.

ALL SEASONS ARE ALIKE ✦ ✦

to Greyhound Passengers

ENJOY the warmth and comfort of a June day when you travel in early spring! Greyhound's system of dual Tropic-Aire heaters keeps the temperature right and the air clean.

As for safety and dependability, look at this record: Actual statistics prove Greyhound buses seven times safer than private car travel. Greyhound has won the National Safety Council's highest award for intercity buses every year. And it will raise your spirits several degrees to know that you are saving a purse-full of money on any trip.

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CHARM

Tea for Two...or Twelve

IN THE MOVIE MANNER

By Grace Ellis

THERE'S one certain cure for a "blue mood" thinks Evelyn Laye, the fascinating new English actress. It's tea. And plenty of it. Made hot, aromatic and strong. And with a handful of friends in to sip it with you.

Should Miss Laye listen carefully she might hear an echo of friendly agreement from most of feminine America. Not only in the luxurious homes of Beverly Hills and in the pent-houses of Park Avenue, but in charming bungalows along Main Street as well, "Tea" as an institution, as well as a drink, has been winning increasing approval. We have almost forgotten that we once considered it too affectedly English for our American tastes.

On two occasions do I particularly like "tea" as a form of refreshment service — and one is *following an afternoon of bridge.*

My own group includes such an assortment of "good livers" and "dieters," that I find a hot drink with an assortment of cakes, sandwiches or cookie bars the easiest way of affording refreshment satisfaction to both. The latter may content themselves with a cup of tea and a strip of cinnamon toast. The former by sampling generously each accessory may have as ample a lunch as they choose. Neither group is forced to go away unsatisfied or to risk offending the hostess by leaving a large portion of rich dessert on their plates.

"Tea after bridge" permits me too, to invite in those other good friends, who are school teachers and business women, and so not free to come in for the serious business of bridge, but who *do* enjoy dropping in late in the afternoon for a chat with the rest and a cup of tea.

The other occasion is when I find myself, like Miss Laye, in what the world calls a "blue mood." When today seems shredded of every vestige of glamour, when the children become suddenly vixenish, and the man-of-the-house too prosaically "husbandish," the trouble, I know, lies not with the rest of the world, but with myself. Friends and tea are the perfect solution.

I slip to the phone— "Hello Mary! Busy this afternoon?— Then come over! Oh, anytime. About 4:30. Or earlier. We'll have tea. And a new cookie bar I just got the recipe for.— No just four or five others. Bring your knitting. We'll talk."

And the day has a new face! — The actual work involved is so little.

There are always fascinating new tea cookies and cookie bars to be whisked together in a twinkling. (Let me suggest Banana Drop Cookies made from a recipe I'll be glad to send you free. I've had it printed on a handy little recipe filing card for those of you who want it.) Hot tea will be a matter of minutes. And fresh toast strips with warm butter poured over them and a dash of sugar and cinnamon may be crisping in the oven, as the four or five of us click knitting needles or deal cards in the front room.

And old-fashioned apple pie as done by Evelyn Venable . . . uum! She has just finished her rôle in *Little Colonel* with Shirley Temple

CANDIED fruits and peels are more favored with tea now than rich candies. I candy my own lemon and orange peel, following a recipe which makes a tender, toothsome extraordinarily good confection, and have a jar of it always at hand next to my tea canister. (That recipe you may have too, if you'd like a copy.)

I haven't any Ritzy tea-making equipment—just an old copper pot with creamer and tray to match, which was a long-ago wedding gift. But I do like good fragrant, aromatic tea. There's a world of difference in teas. If you want a really intriguing cup you'll have to be particular not only about the *way* you make it but about the *brand* you buy. Don't shop around. Find a brand that suits you and stick to it. My own favorite has a rich sun-gold color, and an aromatic flower-like taste. It's probably not better than a number of other teas which I might buy, but it always brings sighs of delight from guests and an invariable chorus of "Grand tea! What kind is it?" So I stick to that blend.

The tea making business is a simple one. Scald the pot. Count heads. Put in one rounding teaspoonful of tea for each. Measure freshly drawn water and bring to a bubbly boil. Pour on leaves. Steep 3 to 4 minutes. Remove leaves and serve.

If you want to do things the Russian fashion serve the tea in tall glasses and pass cloves, lemon, sugar and candied fruits or candied peel.

But half of the "Tea" will not be the drink but the little accessories which accompany it. Toast, toasted muffins, or tiny toasted biscuits are always appropriate, and crackers and assorted potted cheeses are new and exceptionally good. But cookie bars are my own informal favorites. Following are recipes for tea accessories which have stood up under the test of repeated serving:

COCOANUT DREAM BARS
(New and oh! so good!)

Mix ½ cup butter, ½ cup brown sugar and 1 cup white flour to a crumbly mass. Pat into a greased shallow pan and bake in a moderate oven for 15-20 minutes.

Mix 1 cup brown sugar and 2 beaten eggs, and add 1 teaspoon vanilla and ¼ teaspoon salt. Mix 2 teaspoons flour with ½ teaspoon baking powder and sift over 1½ cups shredded cocoanut and 1 cup broken nutmeats. Add to sugar-egg mixture and pour over previously baked crust. Bake for 20 minutes in a moderately hot oven. Cool slightly and cut into bars. Serve with a dessert or hot drink.

PRUNE DELIGHT BARS

Sift 2 cups sifted cake flour together with ¾ teaspoons salt. Cut in 4 tablespoons of shortening until mixture looks like meal. Cut in 4 more tablespoons shortening, allowing it to remain in chunks the size of peas. Add ¼ cup ice cold water, mixing lightly with spatula, as in making pie crust. Chill. Roll dough ⅛ inch thick on a lightly floured board. Fit into large shallow pan—about 8 by 14 inches. Arrange on this crust 1 lb. of prunes which have been soaked, cooked, seeded and halved. Dot with butter and sprinkle with sugar. Bake in a hot oven —425 degrees F.—for 20 minutes.

Cover with a mixture made by com-

[*Continued on page* 67]

HEY, SKINNY
YOU'LL GAIN 5 TO 15 LBS.
IN A FEW WEEKS
—this new easy way

Posed by professional models

Special quick way adds pounds FAST

STOP being ashamed of your figure —so "skinny" you lose all chances of making friends. This new easy treatment is giving thousands solid flesh, attractive curves—*in just a few weeks!*

Doctors for years have prescribed yeast to build up health. But now, with this new yeast discovery in pleasant little tablets, you can get far greater tonic results than with ordinary yeast —regain health, and also put on pounds of firm attractive flesh—*and in a far shorter time.*

Not only are thousands quickly gaining beauty-bringing pounds, but also clear, radiant skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe—the richest and most potent yeast known—which by a new scientific process is concentrated 7 times—*made 7 times more powerful.*

But that is not all! This super-rich health-building yeast is then *ironized* with 3 special kinds of iron which strengthen the blood, add abounding pep.

Day after day, as you take Ironized Yeast tablets, watch ugly, gawky angles fill out, flat chest develop, skinny limbs round out attractively. And with this will come a beautifully clear skin—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands of others. If you are not delighted with the results of the very first package, your money will be instantly refunded.

Special FREE offer!

To start you building up *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body," by a well-known authority. Remember, results are guaranteed with very first package—*or money refunded.* At all druggists. Ironized Yeast Co., Inc., Dept. 284, Atlanta, Ga.

Stop
WORRY OVER TELL TALE
GRAY HAIR

Tint It This Safe Way
Look Years Younger

SAFELY, quickly—and at home—you can overcome the handicap of gray, faded or streaked hair. With a small brush and Brownatone, you can impart a rich, natural-appearing shade of blonde, brown or black. Look 10 years younger and retain your youthful charm.

Used and approved for over twenty-three years by American women everywhere. Millions of bottles sold is your assurance of satisfaction. Brownatone is dependable—guaranteed absolutely harmless for tinting gray hair. Active coloring agent is purely vegetable. You'll be happy in using—

BROWNATONE

Cannot affect waving of hair. Is economical and lasting—will not wash out. Brownatone imparts a rich, beautiful shade with amazing speed. Simply "touch-up" as new gray hair appears. Easy to apply. Just brush or comb it in. Shades "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

Brownatone is only 50c at drug or toilet counters everywhere—always on a money-back guarantee—or

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273 Brownatone Bldg., Covington, Kentucky
Please send me Test bottle of BROWNATONE, and interesting booklet. Enclosed is a 3c stamp to cover, partly, cost of packing and mailing.

State shade wanted ....
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Address ....
City .... State ....
Print Your Name and Address

Let's Go On a Party

[*Continued from page 30*]

tow came in a boy's Tyrolean costume.

"How come, Jean?" I demanded.

"I couldn't find anything else that would fit me and look decent," she confessed. "I see—ha, ha!—that you weren't so particular!"

So to hide my confusion, I dashed out to the ping pong table and began batting the little pills around with Eddie Lowe, Herbert Marshall and Charlie Chaplin. Of that group, only Charlie seemed Tyrolean in spirit. The other boys were just self-conscious enough to muff many a high-bouncing set-up.

Practically everybody was there. Screen celebrities and world celebrities who chanced to be near Hollywood at the time. And many a movie old-timer lost from sight until he or she bobbed up there a la Tyrol, a fact that further endears Marion Davies to this susceptible heart. The two events of the evening which impressed me more than anything else were these: Clark Gable, Gary Cooper, Dick Barthelmess and a few other hardy souls proved movie folks are no softies by going out into the cold slightly foggy night and taking a dip in Marion's pool. And Mary Pickford danced a real Tyrolean dance with Harpo Marx!

The cost? Who knows? From the first rigging out of that huge beach house for its temporary Tyrol rôle to the vast amount of cleaning up there must have been the following day I guess roughly it amounted to something like the national debt of Finland!

IN CONTRAST, a party I didn't attend, but chanced to glance in upon when stopping by Harold Lloyd's house on another matter. Peggy and Gloria and Harold Lloyd, Jr., were entertaining Shirley Temple in a strictly juvenile affair. Aside from the luxurious surroundings, that party, I was relieved to note in one brief glance, was quite a simple one. The kids were having a glorious time, and with no more costly furbishings than Smith, hardware dealer in Keokuk, might very well foot for his own youngster's social affairs.

Considering the large number of beautiful homes in Hollywood, ideal partying spots, an amazing number of affairs are "thrown" at the more popular eateries and dance spots. You rarely go Cocoanut Groving, Brown Derbying, Trocaderoing, Vendoming without running into one or more in full swing. This I think is because most of these acting folk have stage backgrounds. They once lived in hotels, and their social life was the after-theater supper party in night spots. Of course they went to millionaire homes, but not with such real enjoyment. Probably the big home party reminds too many of them of the times they served as "exhibits" for some gay industrial baron, while those little gatherings at the food and dance places strike a warmer, dearer note—seem more homey and intimate than any luxurious home.

One night a boy and a girl ran the expensive car of a youthful movie star and *his* girl friend to the curb, and attempted to stage a holdup with a toy pistol. The frightened "bandit" didn't make the holdup jell, and the star took the pair—not to the police station as you might guess—but to the Grove. He later got the boy a job and attended his wedding to the girl. Our point, however, is this:

"Gee," said the bandit to the star, at the latter's home after the Grove party, "what a swell home you got—and you leave it to go to cafes. Why, the reason I tried to do what I did, the girl friend and I was just desperate to figure out some way so we could have a little place we could sort of call—well, home."

As the star told me later, "I understood what he was driving at, but I guess being raised on the stage gives me a different slant on things. I no sooner get in that town hall of mine before I want to get out again and be sociable with friends somewhere that reminds me of the old cafes we used to meet at when I was a hoofer."

THAT is certainly fortunate for the swank Hollywood eateries and night spots! So we find in so many places homes occupied by butlers and other servants, and meet their owners as I met Dick Powell the other night. With Mary Brian, of course, but not at a swanky eating place. There's a little shack along one of the Hollywood main stems where excellent hamburgers are to be had, also chile and tamales. Dick was having a double hamburger, a cup of coffee and a wedge of hot mince pie. Mary was just about in the middle of a tamale, with a schooner of buttermilk on the side.

It seems they had gone to an early movie, and were headed for a swanky home where a party was being thrown. They'd be somewhat late, but how much more fun this was! Dick was being his own chauffeur. They wore formal clothes. And they were animatedly talking shop!

This business of having beaux or belles with preferences changes the social habits of many a movie star. Take the numerous escorts of those charming Young sisters, Loretta, Sally Blane and Polly Ann, for instance. Reared in a distinctly home atmosphere by their mother, and never of the theater, the three girls have converted to home-partying habits many a night-spotter. There's an amusing but unconfirmed anecdote about one noted boy-friend of Loretta's, who took her one night—Loretta thought—slumming. Before she could make any comments on the fact, she learned that she was only visiting some of his favorite eating and dancing places, where he was a prime favorite with bus-boys, taxi dancers, bar-tenders and what have you. Knowing Loretta, I'd wager she enjoyed herself immensely, but it was unquestionably a novelty!

Just at this writing, the Young trio has escorts whose tastes correspond rather closely with their own. There's Ronnie Colman for Loretta, Pat di Cicco for Polly Ann, and on some occasions Howard Hughes with Sally. Usually the girls are seen together, and you seldom see them now-a-days without Pat. Not long ago we ran into them at a little shindig, however, sporting a brand-new member of their escort army, Maxie Baer.

WHEN I read and hear all the comments about these "mad gay morally irresponsible unconventional movie folks" I think how surprised their accusers would be if they attended the parties I have attended, and watched the —to me—always rather pathetic sight of some beautiful woman such as Jeanette MacDonald arriving alone, and leaving alone. When Bob Ritchie, her fiance, is out of town no one thinks of inviting Jeanette and an escort. Then there's Edmund Lowe, always alone, always smiling, when he smiles, a bit wistfully. Beside him seems to walk as always in the old days a beautiful, but now shadowy woman, Lilyan Tashman. I think that although she has been dead for a long time now, as Hollywood time goes, Eddie Lowe still takes her everywhere with him.

In no social circle anywhere is the "costume" party so popular as it is in Hollywood. Standing around in this or that funny costume and always feeling a bit more foolish than I do in "tails," even, I have again and again sought to probe this strong preference. I have asked authorities such as Norma Shearer, Gloria Swanson, Dick Barthelmess, Constance Bennett, Mary Pickford, and many others. I think that it was Elissa Landi, who *doesn't* care so much for the costume idea, who gave me the best answer.

"Work before the cameras in costume occupies so much time in our lives and such a large portion of our conscious thoughts that we probably feel—or rather some of us probably feel—more comfortable and at ease in costume than out of it," she said. "You see, even modern film costume is still definitely costume to a motion picture star. The habit of living in *varying* rôles probably becomes a dominant habit of thought."

Elissa's own parties are decidedly "different." They're quiet, distinguished affairs, usually small, and when not in her home nearly always at an opera or some other unusual event.

Some of the most exotic-seeming people in Hollywood, however, would amaze you at a party. The other day I attended one of moderate size. There was another stop-in for a busy correspondent that evening, however, so presently I had to look up my girl, who had mysteriously disappeared, along with quite a few ladies from the party. I found her at last listening, with a group of others, to Marlene Dietrich, who was expounding busily on the care of children, and giving all the inside dope on the rearing of little Maria!

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Poor Complexion?

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Corrects ugly skin faults

Thousands use it for Pimples, Large Pores, Blackheads, Cold Sores, Chapped Skin

OVER 2 million women today use this famous medicated cream to relieve skin irritations, to help clear up blemished complexions—to help restore their skin to normal healthy loveliness.

Of this vast number of women, thousands are nurses, whose training and experience have taught them what is best for the skin.

What it is

This famous medicated cream is Noxzema Skin Cream—a dainty, snow-white, greaseless formula that doctors first prescribed to relieve eczema, sunburn and other skin irritations.

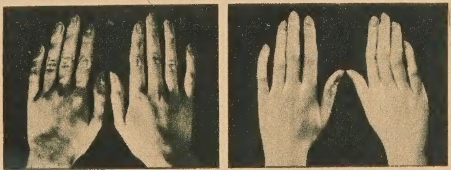
Nurses discovered its value in helping to correct skin faults. "It clears my complexion as nothing else does," one nurse wrote. "It's the best thing ever for rough, chapped face and hands," wrote another.

If your skin is Rough or badly Chapped —if you have Cold Sores, Pimples, Blackheads, Large Pores, just try Noxzema Cream—and see what a big improvement it makes in your skin.

Apply Noxzema at night. Wash it off in the morning with warm water first, then cold water or apply ice. Apply a little Noxzema during the day—as a foundation for powder. Use Noxzema until skin is relieved or blemishes disappear.

Special trial offer

Ask your druggist for a small trial jar—if he cannot supply you send only 15c for generous 25c jar—enough to make a big improvement in your skin. Address Noxzema Chemical Co., Dept. 64, Baltimore, Md.



Red Chapped Hands Relieved Overnight . . . OR NO COST

Make this test tonight on badly Chapped Hands. Get a jar of Noxzema from your druggist—apply it tonight—as much as the skin will absorb. Notice them in the morning. If soreness has not disappeared—if hands are not softer, whiter, your druggist will gladly refund your money.

GREASELESS
NOXZEMA
Skin Cream

IT CLEARED UP MY SKIN IN *NO* TIME!

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WHY put up with a blotchy, pimply, unattractive skin when this simple treatment will do so much for you?

Your distressing skin condition, like so many cases of indigestion and "jumpy" nerves, has probably been brought on by a sluggish system. Your trouble is internal and needs internal treatment.

Science now knows that very often the real cause of slow, imperfect elimination of body wastes is insufficient vitamin B complex. The stomach and intestines, deprived of this essential element, no longer do their work properly. Your digestion slows up. Poisons accumulate in your system.

Yeast Foam Tablets supply the vitamin B which is necessary to correct this condition. These tablets are pure *pasteurized* yeast — and yeast is the richest known food source of the vitamin B complex. This improved yeast quickly strengthens your internal muscles and gives them tone. It stimulates your whole digestive and eliminative system to normal, healthy function.

With the true cause of your trouble corrected, pimples and blotches soon disappear. Indigestion stops. Headaches go. Pep returns. You *look* better and *feel* better!

Don't confuse Yeast Foam Tablets with ordinary yeast. *These tablets cannot cause fermentation in the body.* Pasteurization makes Yeast Foam Tablets utterly safe for everyone to eat.

Any druggist will supply you with Yeast Foam Tablets. The 10-day bottle costs only 50c. Get one today.

YEAST FOAM TABLETS

Believe it or not, you are looking at a picture of Fredric March—just as you will see him in the rôle of Victor Hugo's celebrated character, Jean Valjean, in *Les Miserables*

Hollywood Flashes

[*Continued from page* 37]

Beery In The Money

LOOKS like Wallace Beery is all set to be Hollywood's champion money-maker for 1935. Following his tremendously successful *West Point of the Air*, which will be released soon, he goes into *Gold Eagle Guy*, the screen version of a great stage hit, movie rights for which were purchased at an approximate figure of $40,000.

"Sailor" Trouble

PARAMOUNT studios have finally completed the house-cleaning on *Sailor Beware*, a rough and ready play which was purchased long before censorship agitation. A good job has been done and the picture should be exceedingly interesting, but at this writing Bing Crosby seems undecided as to whether or not he should appear in it. He's a bit afraid the public won't like it and some may stay away because the original version was pretty risqué. Oh, come now, don't tell us we're like that!

Off Again—On Again

HOLLYWOOD'S two most confusing romances are the Weissmuller-Velez and the Tracy-Jewell combinations. Lupe and Johnny were all ready to call it quits and then patched things up after Lupe was well on her way to a divorce. At present, Lee Tracy and Isabell Jewell are on the outs, but they've always made up before and the chances are that they will again.

A Popular Man

FREDDIE BARTHOLEMEW, who made such a great hit as David in *David Copperfield*, is having the time of his life. Everywhere he is in demand as a radio and after-dinner speaker. For a youngster he does a marvelous job, never using the same speech twice, and giving recitations that would floor a mature actor.

Pola Negri's Luck

AFTER leaving Hollywood where no producer seemed overly anxious to put her in a picture, the once-famous Pola Negri went to Europe where she promptly fell under the Nazi ban. A few days later, however, the ban was lifted, Pola placed in a big picture—and now she doesn't care if Hollywood forgets her or not.

Busy Ginger

WITH less than a week's rest following the filming of *Roberta*, Ginger Rogers popped back in front of the lights to start work in *Star of Midnight*. This is Ginger's first appearance opposite William Powell—and she's tickled pink over the assignment.

Anne Shirley Back

AFTER a long wait following the success of *Anne of Green Gables*, Anne Shirley has gone to work on her next film, *Spring in Paris*. To you and you and you it will be good news to hear that Helen Westley and O. P. Heggie will appear with her again in this picture.

Colored Star Clicks

FOR the first time in cinema history a colored player has attained enormous success. Louise Beavers, whose performance in *Imitation of Life*, impressed cinema-goers everywhere, received thousands of letters and as a result was called out for a two month's personal appearance tour.

Ruby Keeler Contest

[*Continued from page* 16]

a number of lessons to prepare herself for future rôles.

"In former years it usually was possible for a star to use a double for difficult dance scenes, but today the discerning public demands the real thing. Many of the stars *must* learn to dance and dance well or lose out in favor of younger personalities who are more thoroughly trained for the demands of the screen.

"I have been teaching dancing for twenty-five years," Jack Blue declares, "and I have found that beauty may wear thin, but ability never does. Sarah Bernhardt and Marie Dressler proved that!

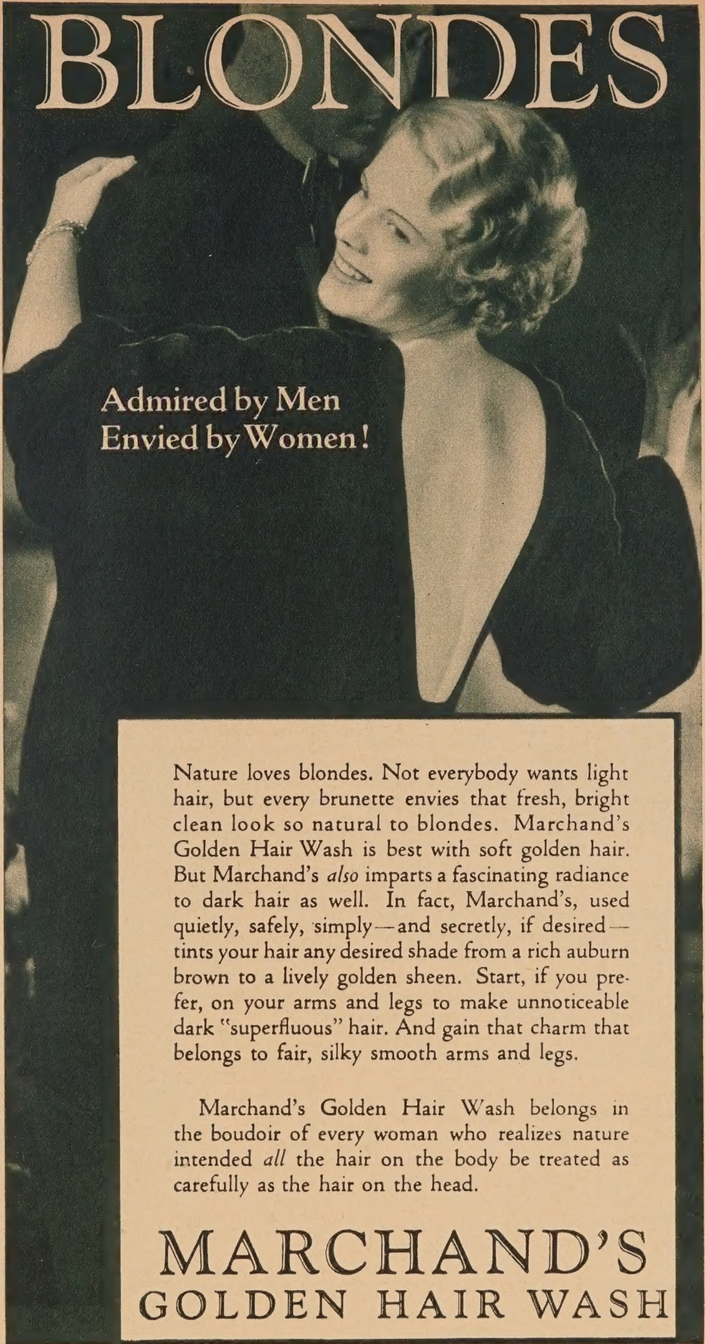
"The Impresario Course offered in this contest more explicitly means specialty work—not ensemble or chorus dancing. In addition, the course includes general training in dramatics, elocution, singing, speech and the ability to sell one's self to an audience.

"Beauty is not the prime necessity for a dancer. Ruby Keeler had a sweet personality and was pretty, but not really beautiful. Patsy Kelly really was homely, but as a dancer she was and still is a marvel, comedy work being her specialty.

"The winner of this contest will receive private lessons three times a week during the length of the course, and class lessons three times weekly. Exactly the same attention will be paid to the winner of SCREEN BOOK's contest as is accorded our former students, among them Marion Davies, Bing Crosby, Buddy Rogers and George Raft."

If you take the advice of Jack Blue, who for twenty-five years has studied the secrets of success in order to aid his pupils, you'll send in your contest entry today. Remember, all fifteen prize winners will have their photographs and contest credentials presented to studio talent scouts!

An unusual photo of Ruby Keeler rehearsing for *Go Into Your Dance*



Nature loves blondes. Not everybody wants light hair, but every brunette envies that fresh, bright clean look so natural to blondes. Marchand's Golden Hair Wash is best with soft golden hair. But Marchand's *also* imparts a fascinating radiance to dark hair as well. In fact, Marchand's, used quietly, safely, simply—and secretly, if desired—tints your hair any desired shade from a rich auburn brown to a lively golden sheen. Start, if you prefer, on your arms and legs to make unnoticeable dark "superfluous" hair. And gain that charm that belongs to fair, silky smooth arms and legs.

Marchand's Golden Hair Wash belongs in the boudoir of every woman who realizes nature intended *all* the hair on the body be treated as carefully as the hair on the head.

MARCHAND'S
GOLDEN HAIR WASH

ASK YOUR DRUGGIST FOR MARCHAND'S TODAY. OR USE COUPON BELOW

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Please let me try for myself the sunny, golden effect of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coins, or money order as convenient) for a full-sized bottle.

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Will he remember your EYES?

He can't forget their beauty if you use

Maybelline

ON YOUR LASHES

More than any other feature, your eyes express YOU. When he meets you, the first thing he looks at is your eyes. If they are beautiful and attractive, they will be what he remembers most when he thinks of you. So, make them unforgettably alluring with pure, harmless Maybelline. Just a touch of this delightful mascara, and your lashes instantly appear long, dark and luxuriant. Your eyes become lovely, bewitching pools . . . brilliant, fascinating, indiscribably charming.

But, you must use genuine Maybelline, otherwise the effect is not all that it should be. Moreover, Maybelline is the tear-proof, non-smarting, harmless mascara that has won the unconditional approval of Good Housekeeping and other leading authorities. Obtainable in Black, Brown and Blue in a stunning metal vanity. 75c, at all leading drug and department stores.

Tested and Approved
Good Housekeeping Bureau
The Approved Mascara
Maybelline

What Garbo Never Told

[*Continued from page 23*]

with Cedric Gibbons. The game over, she throws a huge, white sports coat over her shoulder, thanks her host, and drives away as quietly as she came.

Should Garbo drop into the Gibbons' home and meet others who are there, she greets them cordially but seldom if ever enters into conversation. Garbo does not, as one might suppose, start off at a dead run when she encounters strangers in another's home.

She feels comparatively safe at the beautiful house so charmingly presided over by Dolores Del Rio. She never feels ill at ease in the presence of Cedric Gibbons who, like his sister, Mrs. Paul Shields of Park Avenue—the mother of Sandra Shaw—is familiar with the ways of the world. Garbo knows that here she will never run across a typical Hollywood party.

Usually after the tennis game Garbo goes back home to find a substantial luncheon waiting for her. While working in a picture the menu may be special, for then she must watch her weight. But normally Garbo eats as she pleases for, contrary to general belief, she is not a partial invalid, and she does enjoy a healthy appetite.

On other days she may go straight to Salka Viertal's for luncheon. On these occasions, Garbo stays at the Viertal's for the rest of the afternoon, chatting for hours on end with these delightful people who are highly cultivated and intellectual. They are somewhat older than Greta, but she finds them more pleasant than any other of her friends.

TOWARD evening she spends her time reading Swedish magazines and books that are sent to her from home. Of the magazines, *Veckojournalen*, *Filmjournalen*, *Vara Damer*, *Vara Nojen* and *Teaterb*, are her favorites—all of them dealing with movies or the theater. She also reads all movie magazines and carefully clips mention of herself to be sent to her manager and stored away in a pressbook.

Her brother Sven, in Sweden, takes care of sending her all clippings from publications in Europe. She enjoys, too, French, English and German magazines.

On certain days, Garbo still goes for long walks in the hills, striding along as though in deep thought, her hands plunged in the pockets of her long coat. Frequently she chooses to take a long drive, driven by her Swedish chauffeur who happens to be wed to the cook. In Sweden, Garbo drives in a beautiful Cadilac. In Hollywood, a Rolls-Royce is her choice.

Dinner time finds Greta always in her own home, usually dining in utter solitude, although on rare occasions others may join her. Usually these people are unknown to the public, but in the near past Mercedes de Acosta, Nils Asther, George Brent and Rouben Mamoulian also have dined at her home.

When she is working in a picture, Garbo's life undergoes certain changes. Then she seldom sees anyone, for she is one of the hardest workers and a good trouper. She demands secrecy in her work mainly because the distraction of visitors to the set is disturbing. Others may foolishly put up with it—but not Garbo!

After a hard day's work she returns home to a hot bath and dinner before retiring at an extremely early hour. You might find her in the bedroom of her secluded home as early as eight-thirty, curled up on the bed in soft silk pajamas, usually blue in color.

On evenings such as these Salka Viertal sometimes comes to sit by her bedside to discuss the script of Greta's new picture. She always leaves early, however, as the star insists on being fresh for every day's work.

MOVIES are Garbo's principal source of entertainment. Often after dinner she will go alone to the local movie house, walk into the theater when it is dark and leave before the picture is over.

Her one real professional love is the theater. Disliking crowds as she does it is something of an effort to brave a public appearance at theaters in Los Angeles or Hollywood—but she does.

Music, too, captures her interest. She loves the classic works of the old masters—Wagner particularly being one of her favorites. Then there are Viennese and Hungarian melodies, as well as Spanish and Russian gypsy tunes which she hopes to hear at concert recitals.

Most surprising is the fact that Garbo is extremely fond of good dancing and will even invade a night club, particularly to watch colored performers at work. She is amused at the enthusiasm with which colored artists carry on their entertaining.

It is strange to note that Greta Garbo generally chooses as friends people who are directly her opposite. Such is the case with Fifi D'Orsay, to whom Greta once asked to be introduced. The vivacious personality of this young lady definitely appealed to Garbo's quiet nature. She not only begged for an introduction but called at the D'Orsay home several times.

The case of the late Lilyan Tashman is somewhat different, but shows just why Garbo might like a person. Here it was Miss Tashman who made the first advances, quite openly saying that she would like to meet Garbo and asking for an introduction.

The utter frankness of this approach seemed to please Garbo. Instantly the two were friends.

BECAUSE Greta Garbo has been seen more frequently than ever of late in public it is generally believed that she may cast aside her old manner of living. This is not true.

The star has not deserted her old routine of living, and apparently has no thought of so doing. She still takes her solitary walks at nights, followed always by her car so that in an instant she may leap into the machine if accosted by a stranger and be whisked away.

Many attempts have been made to strip Garbo of the illusion that surrounds her. To those who believe that her secluded life is merely an "act," I can only say, "It is not so!"

Could you see Garbo in her garden of an evening, pacing through her garden, you would know that she is doing exactly what pleases her most. A woman does not pretend in the seclusion of her own home.

Before the lights wink out in the Garbo home at night—after the star has indulged in her hot bath and a rub-down with alcohol or *eau d' cologne,* she goes to her comfortable, luxurious bed, such as is needed by a woman who must be at work early the following morning—a woman who must be bright and fresh to create the masterpieces of characterization which she brings to the screen.

We've Done Her Wrong!

[*Continued from page* 27]

is never to be seen in our night spots—and neither is she among those present when Hollywood society gathers. Her one "night out" is spent at the Hollywood Legion fights—the other six nights of each week she spends at home, working on the dialogue for a new picture or reading a worthwhile book. Other stars have talked about books. Mae reads them and avoids discussing them.

Her ready sympathy for anyone in trouble is a by-word in the studios. The known instances of her generosity are so numerous that a book-length manuscript could not do them justice. But those instances have not been made known by Mae.

She neither drinks nor smokes, and, while her conversation is liberally sprinkled with the slang of the stage and screen, I have never known any person who could accuse her of a vulgar expression.

Consider this fact: in the most gossipy town on earth, a community in which everyone knows everyone else's most intimate affairs, and loves nothing more than an opportunity to relay a malicious scandal, her name has never been assailed. Hollywood would delight in vesting her with clandestine love affairs, but Hollywood has never been able to find one single shred of evidence to support a shady rumor. That fact, in itself, is both a miracle and an immeasurable tribute to Mae West.

In all probability, she works more tirelessly than any other star in screen history. She writes, or at least collaborates, on all of the original scenarios for her pictures. She writes the dialogue, she invents the "gags." Without coveting the title, she actually is a co-director on each of her pictures. It's little wonder that Mae West lives in semi-seclusion.

She has never worked harder than she has on her current picture, *How Am I Doing?* In many respects, the picture will be a decided departure from her other vehicles—and like all "departures," it is a product of labor as well as love.

The story opens with Mae the wife of a cattle rustler in the old west. Through the discovery of oil on land which she inherits from her lawless spouse, she moves into high society and eventually wins the heart and hand of a titled English gentleman.

Through it all, she is still the wise-cracking philosopher, still the kidder of sex. But in the final reels, the public will see a new Mae West, a much more lady-like jester than Diamond Lil. The public should study those final reels for they will offer Mae much as she is off-screen. And the public never has known her.

The public couldn't, for we—the press—have done her wrong!

I WAS "NATURALLY SKINNY"...YET I JUST GAINED 5 LBS. IN 1 WEEK!

Posed by professional model.

Thousands of Thin Folks Once Discouraged Now Adding Flattering Pounds

QUICK NEW 3-IN-1 WAY

5 lbs. in 1 Week or no Cost

"I never thought I could gain an ounce until I tried Kelpamalt," says Miss E. H., New York. "Then I gained 5 lbs. in one week."

Hosts of thin, pale, rundown folks—and even "Naturally Skinny" men and women—are amazed at this new easy way to put on healthy needed pounds quickly. Gains of 15 to 20 lbs. in one month—5 lbs. in a week—are reported regularly.

Kelpamalt, the new mineral concentrate from the sea—gets right down to the cause of thin, underweight conditions and adds weight, through a "3 ways in one" natural process.

First, its rich supply of easily assimilable minerals nourish the digestive glands which produce the juices that alone enable you to digest the fats and starches, the weight-making elements in your daily diet. Second, Kelpamalt provides an amazingly effective digestive substance which actually digests 4 times its own weight of the flesh-building foods you eat. Third, Kelpamalt's NATURAL IODINE stimulates and nourishes the internal glands which control metabolism—the process of converting digested food into firm flesh, new strength and energy. Three Kelpamalt tablets contain more iron and copper than a pound of spinach or 7½ pounds of fresh tomatoes; more calcium than 6 eggs; more phosphorus than 1½ lbs. carrots; more NATURAL IODINE than 1600 lbs. of beef.

Comparison of Minerals in KELPAMALT vs. VEGETABLES

3 Kelpamalt Tablets Contain:

1. More Iron and Copper than 1 lb. of spinach, 7½ lbs. fresh tomatoes, 3 lbs. of asparagus.
2. More Calcium than 1 lb. of cabbage.
3. More Phosphorus than 1½ lbs. of carrots.
4. More Sulphur than 2 lbs. of tomatoes.
5. More Sodium than 3 lbs. of turnips.
6. More Potassium than 6 lbs. of beans.
7. More Magnesium than 1 lb. of celery.

MONEY BACK GUARANTEE

Try Kelpamalt for a single week and notice the difference—how much better you sleep, how ordinary stomach distress vanishes, how firm flesh appears in place of scrawny hollows and the new energy and strength it brings you! Prescribed and used by physicians, Kelpamalt is fine for children too—Improves their appetites. Try Kelpamalt today, and if you don't gain at least 5 lbs. of good, firm flesh in 1 week the trial is free. Kelpamalt costs only a few cents a day to use and can be had at all good stores. If your dealer has not yet received his supply send $1.00 for special introductory size bottle of 65 tablets to the address below.

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Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 411, 27-33 West 20th St., New York City.

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Thrilling new lipstick shade!

TATTOO

"HAWAIIAN"

A truly stunning South Sea-ish lipstick shade with more cute "dare" than a grass skirt on the avenue

What a lipstick shade this is... it's daring, stunning, captivating...all in one. More than that; it's downright *wicked*, and lips that wear it have no trouble finding trouble... at Waikiki or here. "Hawaiian" is your one big chance to "*Go Native*" as native has never been gone before. Like all TATTOO... you put it on... let it set ...wipe it off. Only the *color* stays, and it's really transparent. Absolutely non-purplish. Try "Hawaiian" at any department or drug store. It's a dollar.

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Get RID of the Spectacle Handicap. The NATURAL EYESIGHT SYSTEM makes Victory over Glasses Possible.

You are the Judge—your eyes the Jury—when the *Natural Eyesight System* goes on trial in your home for four months on our 100% MONEY-BACK GUARANTEE.

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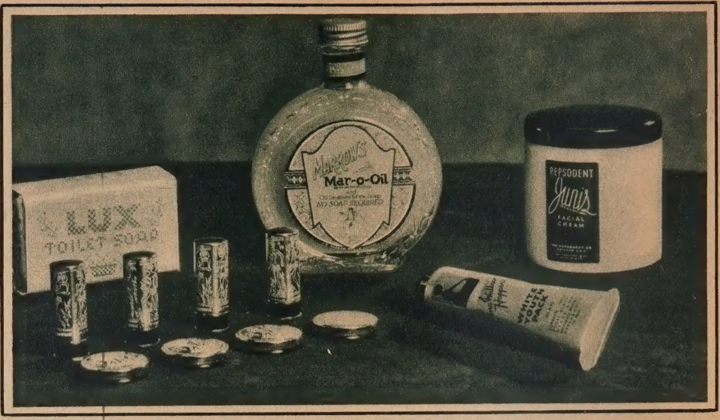

The toiletries, left to right are: Four shades of a well-known lipstick and matching cream cheek rouge, a bland toilet soap, an oil shampoo, and an all-purpose cream, and a face pack

Now the Stars Go in For Beauty House-Cleaning

[*Continued from page* 49]

dissolving dirt and waste matter. A good soap exerts its effect on the outer or horny layer of the skin, removing dead particles and softening and moistening the epidermis. If a soap contains *free* or uncombined alkali, however, it can have a harmful effect on the skin, its caustic properties being carried below the horny layer into the true skin where they cause chapping and cracking. Another harmful quality of cheap, inferior soap is the "filler" or foreign substance introduced into its manufacture to add bulk. Some of the more common adulterants are starches, gelatin, chalk and potato flour, none of which can have a beneficial effect on the skin.

Don't economize when you buy toilet soap! Even if you have to wear the same hat two seasons, buy a good, standard brand of complexion soap that can be depended on to remove every vestige of dirt and waste secretion from the skin without depositing still more harmful substances in their place!

A complexion brush provides just enough friction to make a soap and water "scrub" wake up a sluggish skin. The water should be warm, rather than hot, and the complexion brush kept well sterilized. If you have sensitive skin, don't let that deter you from using a good soap. Simply apply a bit of emollient cream *after* washing the face, and the drawn feeling will disappear.

The value of facial masks lies in the fact that they contract the pores, emptying them of excess secretions, and at the same time stimulate the circulation, causing fresh blood laden with nourishment to course rapidly in the face and neck. Always cleanse your skin thoroughly before applying a mask, and do lie down and relax luxuriously while it hardens.

IN THE illustration of toiletries accompanying this article are several items that are useful in giving the skin and hair a Spring "going-over." At the left of the photo is a soap that is widely used among Hollywood stars — Lux Toilet soap. This bland, creamy white cake with the fragrant floral odor can always be depended upon. It is particularly fine for use in localities where the water is very hard, producing a nice healthy lather in spite of the excessive alkalinity of the water.

The tube in the right foreground contains Edna Wallace Hopper's White Youth Pack, a face mask that leaves the skin refreshed and soft in texture. Whenever you look pale or sallow, a treatment with this preparation will transform you temporarily into a rosy, glowing creature. Half the fun of a mask, I think, is in the delightful tingling sensation it creates while it is hardening, and the other half is looking at your much improved self in the mirror, after it is removed!

Junis Cream, in that simple, smart looking black and white jar, is one of the nicest creams I've used. It is light enough in texture to cleanse quickly and

Free Beauty Advice

Does your skin develop alarming end-of-the-winter tendencies such as sallowness, coarseness or enlarged pores? If it does, read Miss Lynn's advice on how to banish them . . . If you have any other beauty problems that are proving baffling, write her a letter, telling her about them. Her free advice is at your service. All that is required is a stamped, addressed envelope (U. S. Postage only) for Miss Lynn's reply. Write to Miss Janet Lynn, SCREEN BOOK, 1501 Broadway, New York.

efficiently, yet oily enough to lubricate the skin thoroughly. If you like a cream base for face powder, rather than a liquid, Junis Cream is a very satisfactory one. This cream is also available in tubes, convenient for traveling and week-ends.

The fourth item which should figure in any periodical clean-up process is the soapless oil shampoo in the center of the photo—Mar-O-Oil. Made from pure olive oil, this amber liquid is especially processed so that it rinses away in clear water. It cleanses the hair with speed and thoroughness and leaves it remarkably soft and gleaming. A twice-a-week shampoo with Mar-O-Oil will prove a real reconditioner and normalizer for dry hair, oily hair or dandruff. Steaming the hair and scalp with hot towels, after the oil has been applied, increases its penetrativeness and, therefore, its effectiveness.

Although they are not directly connected with a clean-up routine, the array of lipsticks and cream rouges shown in the lower left-hand corner are an important psychological aid to Springtime beauty. The trade name of these cosmetics in the gayly etched silvery containers is Tattoo, and is derived from the fact that the lip and cheek tints are so permanent. The lipstick, in fact, is applied, allowed to set, then rubbed off, and a deep color remains! The four shades are Coral, Exotic, Natural and Pastel—the lip and cheek rouges matching, of course.

Crossword Puzzle Contest Winners

With a correct solution to the crossword puzzle in February SCREEN BOOK and a clever twenty-five word description of Kay Francis, Miss Mary Check, 14 Park Place, Lewistown, Pa., wins the $10.00 first prize in the contest appearing in the February SCREEN BOOK. Her description follows:

"KAY FRANCIS—a true individualist, a Dark Lady of the Sonnets. She has sophistication and dash. She is a man's woman. A woman first —an actress second."

Other prize winners are as follows: $5.00—A. Robert Shaw, 245 West 98th St., New York City. $3.00—Miss Leona Stubbs, 919 E St., Eureka, Calif. Fourth to tenth prizes, $1.00 each—Marian Shaw, 1427 West 46 St., Los Angeles, Calif., Tona Swan, 1134 Geneva Ave., San Francisco, Calif., Mable Sanford, 108 Jackson St., Lockport, N. Y., Carole Christiansen, New Salem, N. D., G. V. Willets, 546 19th Ave., San Francisco, Calif., Mrs. C. E. Padgett, 619 Vermont St., Quincy, Ill., Margot Lustova, 6416½ La Mirada, Hollywood, Calif.

It's not too late to compete for the valuable cash prizes in the Ruby Keeler Contest! For details see Page 16.

New! Easy!

EAGLE BRAND CHOCOLATE REFRIGERATOR CAKE

2 squares unsweetened chocolate
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
½ cup water
Vanilla wafers

Melt chocolate in top of double boiler. Add Eagle Brand Sweetened Condensed Milk and stir over boiling water five minutes or until mixture thickens. Add water. Line oblong loaf pan with wax paper and cover bottom of pan with thin layer of chocolate. Then add layer of vanilla wafers. Repeat until chocolate mixture is all used. Top with layer of wafers. Chill in refrigerator for 24 hours. To serve, turn out on small platter and carefully remove wax paper. Cut in slices. May be garnished with whipped cream. Serves eight.

● With only 5 minutes' cooking, you get a wonderfully smooth, rich chocolate mixture that *can't fail*. It's *never* too thin—never too thick—never grainy! And what a dessert it makes! ● But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name Eagle Brand.

MAGIC! The most amazing short-cuts in cooking you ever heard of

FREE! World's most amazing Cook Book!

Rotogravure picture-book (60 photographs) showing astonishing new short-cuts. 130 recipes, including: Lemon Pie Filling without cooking! Foolproof 5-minute Chocolate Frosting! Caramel Pudding that makes itself! 2-ingredient Macaroons! Shake-up Mayonnaise! Ice Creams (freezer and automatic)! Candies! Refrigerator Cakes! Sauces! Custards! Cookies! Address: Borden Co., Dept. FWG45, 350 Madison Avenue, New York, N. Y.

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(Print name and address plainly)
You can paste this coupon on a postcard.

Borden Quality

FASCINATING HAIR

Gorgeous new highlights brought out in one shampoo!

WHY let drab, lifeless hair add years to your appearance—dull the charm of your face? In one single shampoo with Blondex you can bring out the sparkling lustre, the alluring softness your hair now lacks. Thousands report that their first Blondex shampoo made their hair look softer and prettier than in years. Originally made especially for blondes—brunettes have found it puts fascinating glints in drab, dark hair. Blondex is a delightful shampoo rinse—not a bleach or dye. Good for the scalp—removes every bit of dust and oil-film. Try Blondex now, and see it bring your hair new life, new loveliness, and many a compliment. At all good drug and department stores. Two sizes, the inexpensive 25¢ package, and the economical $1 bottle.

WHY BE FAT?

GRADUATE NURSE LOSES 27 LBS.

Looks Better! Feels Fine!

● Mrs. Violet Haskett, Graduate Nurse, 1120 Union St., Apt. 9, San Francisco, Calif., writes: "Nothing looks worse than a fat, sloppy nurse. The other nurses laughed at me, and I couldn't bend over easily to care for my patients, so I decided to reduce. But dieting made me weak; I tried several other preparations without results. Finally someone suggested RE-DUCE-OIDS. I took them according to directions and was soon delighted to find my weight steadily decreasing until I lost 27 lbs. of fat. I worked every day and felt fine all the time. I can recommend RE-DUCE-OIDS as a preparation of real scientific merit."

RE-DUCE-OIDS absolutely DO NOT contain the dangerous drug, Dinitro-phenol

As a Graduate Nurse, Mrs. Haskett knows how important that fact is to you. Expert chemists test every ingredient for purity, ingredients which physicians prescribe.

● Why envy others with their lovely slender figures? Try RE-DUCE-OIDS, the modern method approved by Graduate Nurses... but be sure you get genuine RE-DUCE-OIDS, not an inferior substitute. Letters tell of losing fat in varying amounts, as much as 80 lbs., and like Mrs. Haskett the writers report feeling better while and after taking RE-DUCE-OIDS.

LOSE FAT-OR MONEY BACK

● Our absolute Money-Back Guarantee... if you are not entirely satisfied with the wonderful results you obtain from RE-DUCE-OIDS you get your money back. You risk not one cent! START TODAY before fat gets another day's headway. Sold by drug and department stores everywhere. If your dealer is out, send $2.00 for 1 package or $5.00 for 3 packages direct to us. (Currency, Money Order, Stamps, or sent C.O.D.) In plain wrapper.

FREE! valuable book

Tells "HOW TO REDUCE." Not necessary to order RE-DUCE-OIDS to get this book. Sent free.

RE-DUCE-OIDS
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GOODBYE, FAT!

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Send me the FREE Book "HOW TO REDUCE."
If you wish RE-DUCE-OIDS check number of packages here:

Name..
Address..
City..............................State..................

Let Ginger Rogers Help You to Stardom!

[*Continued from page* 21]

sarcastic cracks! I got inside that character so realistically—from my own point of view at least—that I even fancied I'd made myself have a *real* tummy ache sometimes!

"MOTHER had wanted me to go right on with school, and then go to college, taking dramatics, playing in drama club offerings, and so on. This program might have been good for me, although it would have delayed my entry into the show business and probably into films for several years. However, Fate took a hand there in my case. I learned to Charleston, won Fort Worth contests, and finally a state contest at Dallas, the reward for which was a brief vaudeville contract.

"Other vaudeville followed, and I found that my career, all shaping indirectly toward Hollywood, had gained a momentum that could not be interrupted by four years at college. I did take time out to take singing lessons, however. It did not seem to me that dancing was sufficient equipment with which to tackle Broadway, the step mother and I had visualized as next to motion pictures.

"Probably there is a bit of general advice to be gleaned from this. Let us say that whatever you are doing and however well it seems to be serving you as a vehicle on your way toward the career you are seeking, do not be content to rely upon it alone if it seems advisable to add other equipment.

"Instead of vaudeville, for instance, the steps of an ambitious girl today might lead toward Hollywood via radio, or the legitimate stage, or both. The two may very well be combined, for there is a splendid field in the radio playlet. Now that would seem to eliminate the need for dancing. Yet if one has talent as a dancer, it seems to me that talent should be cultivated and made ready for use on the screen. You may not be able to use it in stage work, nor of course for radio, but it may be the thing that decides between success or failure when you first reach the screen.

"My own path toward Broadway was gradual. I had long engagements in shows in St. Louis and Chicago. Many people advised mother and me to go immediately to New York, following some earlier successes in mid-west vaudeville. We decided not to do so. I was too young, and still a bit too inexperienced. When the time came, I was able to turn down offers of chorus work, which might have delayed my progress in New York. Instead, I went into *Top Speed* as second lead, then into the lead in *Girl Crazy*.

"I didn't have to take any definite steps, then, to attract the attention of movie producers. Their scouts attend the New York musical shows. I was paged for a lead in a short subject, which served as a sort of try-out or film test for me. Then I played *Puff Randolph* in *Young Man of Manhattan* with Claudette Colbert and Norman Foster.

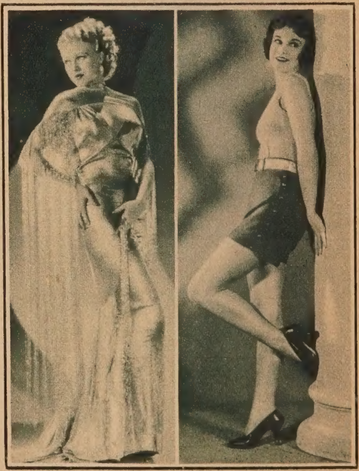
"This led to Hollywood, although I did do another musical on Broadway. My parts were pretty definitely typed for film musicals until I played the lead in RKO-Radio's *Professional Sweethearts*, which marked a distinct turn in my film career. The turn toward *The Gay Divorcée* and *Roberta*, which although musical are a far cry from my earlier ones. And in the future I hope to have a wide variety of types of pictures.

"IT SEEMS to me that the rather steady progress I have made is due to the fact that I was *ready* for each forward step I took. Even winning the Charleston contests, which may seem like a lucky break, was paid for in advance by plenty of hard practice, sore muscles, and Simon Legree whipping of my weary body, administered by myself in my determination to make something distinctive of my interpretation of the dance.

"A final word of advice, for which I can also draw an example from my own work. On arriving at some stage of success, *never relax and rest upon your oars.* I had come a long way since the Charleston days to when I was called upon to learn the Continental with Fred Astaire, and yet I worked as hard on it as I had upon the Charleston. And on the dances we are introducing in *Roberta* I believe I have worked harder still. Remember that as you advance into faster company, you must work just that much harder. The competition may narrow as you get toward the top, but as in a tennis tournament, for instance, it also gets tougher!

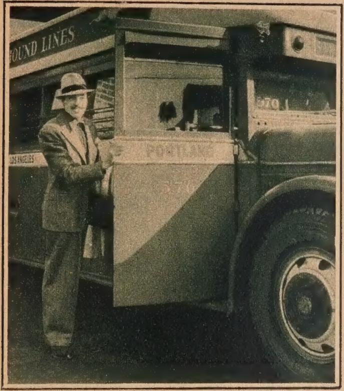
"Which, it seems to me, introduces the thought for a final tip: *don't attempt a screen career at all unless you can face the long vista of hard work, of earnest, sincere effort, and of severe self criticism it involves.*"

That, unless we are mistaken, constitutes one of the best charts ever offered the ambitious girl for her venture into the stormy sea of career, bound for the top of the world of entertainment, motion picture stardom!



How Ginger Rogers changed her personality. Left: As she appears today, stately and lovely star of *Roberta*. Right: Ginger when she came to Hollywood in 1930—pretty, but awkward and unimpressive

Travel Notes



Caesare Romero, who plays opposite Marlene Dietrich in *Carnival in Spain*, takes a bus jaunt through California hills on a brief vacation from the studio grind

SAILING: Carole Lombard launches herself off to Cuba via Miami for a brief vacation . . . Merle Oberon to England following completion of her rôle in *Folies Bergere de Paris* . . . Lilian Harvey up the gangplank and to London for film work . . . Ann Harding to the Orient for her health.

TO NEW YORK: Ben Lyon and Bebe Daniels have temporarily deserted Hollywood for Broadway and a stage play, making the last lap of their trip by bus over a mountain scenic route . . . Janet Gaynor grabs a transcontinental flyer for the East and a shopping tour . . . Leslie Howard in the big city temporarily to do his bit for the stage in *The Petrified Forest* . . . other stars recently visiting New York are Margaret Sullavan, Gene Raymond, Madge Evans, Paul Muni and Edward G. Robinson. Many of the Hollywoodites take trains for their across continent hops—others like Wallace Beery, hop it by plane and still others turn to buses for location and vacation jaunts.

VACATIONS: As you should be, many stars already are planning their spring and summer vacations. Lew Ayres would like to take Ginger Rogers to see Sequoia National Park and other points of interest in the High Sierras . . . Clark Gable ready to entrain for hunting districts in Utah and Colorado . . . Carl Brisson wants a week at the wonders of Boulder Dam in Nevada . . . Peggy Fears will go mountain-climbing in the New York Adirondacks . . . Conchita Montenegro, Dolores Del Rio and Ramon Novarro prefer Mexico . . . Irene Dunne wants to spend a month perfecting her golf game at Pebble Beach, Calif., . . . Wallace Beery intends to fly to a hideaway in Kaibab Forest, Arizona . . . If you are around any of these places, keep your eyes open—the stars may be your next door neighbors.

Watch SCREEN BOOK for Travel Notes About Your Hollywood Favorites Each Month

"I can *breathe* now Mummy!"

***Clear up sniffly little noses—help to prevent many colds, too—with* VICKS VA-TRO-NOL**

THE next time you hear a sniffle in your home, mother, don't wait until it grows into a bad cold. Promptly, apply Vicks Va-tro-nol—just a few drops up each nostril.

Va-tro-nol reduces swollen membranes and clears away clogging mucus. That annoying stuffiness vanishes—normal breathing through the nose again becomes easy.

Especially designed for the nose and upper throat—*where most colds start*—Va-tro-nol aids the functions provided by Nature to prevent colds, or to throw them off in the early stages. Used at the very first sign of irritation, Va-tro-nol aids in avoiding many colds altogether.

Vicks Va-tro-nol is *real* medication—yet is *absolutely safe*—for children and adults alike. And so easy to use—any time or place. Keep a bottle handy.

***Note!* For Your Protection**

The remarkable success of Vicks drops—for nose and throat—has brought scores of imitations. The trade-mark *"Va-tro-nol"* is your protection in getting this exclusive Vicks formula.

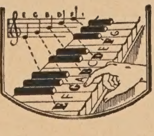
Always ask for *Vicks Va-tro-nol.*

TWO GENEROUS SIZES—30¢ and 50¢

Every Good Boy Deserves Fun

LOOK!

Easy as A·B·C to learn music this way



Just see how easy it is! The lines are always E–G–B–D–F. Memorize the Sentence "*E*very *G*ood *B*oy *D*eserves *F*un"— and there you are! Whenever a note appears on the first line, you know it is e. Whenever a note appears on the second line, you know it is g. And the spaces are just as easy to remember. The four spaces are always F–A–C–E. That spells "face"—simple enough to remember, isn't it?

You have learned something already! Isn't it fun? You'll just love learning music this fascinating way! No long hours of tedious practice. No "tricks" or "secrets"—you learn to play real music from real notes.

LEARN BY NOTE

Piano	Violin
Guitar	Saxophone
Organ	Ukulele

Tenor Banjo
Hawaiian Guitar
Piano Accordion
or any other instrument

So simple are these fascinating "music lessons" that even a child can understand them. You do not lose a minute with unnecessary details—only the most essential principles are taught. And at an average cost of only a few pennies a day!

You simply cannot go wrong. Over 700,000 people learned to play this modern way—and found it as easy as A—B—C. Just read the list of instruments in the panel, decide which one you want to play, *and the U. S. School will do the rest.*

Send for Free Book

Our wonderful illustrated Free Book and our Free Demonstration Lesson explain all about this remarkable method. Act NOW. Mail coupon today and they will be sent to you at once. No obligation. U. S. School of Music, 364 Brunswick Bldg., New York City, N. Y.

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Send me your free book, "How You Can Master Music in Your Own Home," with inspiring message by Dr. Frank Crane; also Free Demonstration Lesson. This does not put me under any obligation.

Name ....

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Instrument .... Have You Instrument? ....

KILL KIDNEY ACID NEW WAY

WIN BACK YOUR PEP

Good Kidney Action Purifies Your Blood—Often Removes the Real Cause of Getting Up Nights, Neuralgia and Rheumatic Pains—Quiets Jumpy Nerves and Makes You Feel 10 Years Younger.

A famous scientist and Kidney Specialist recently said: "60 per cent of men and women past 35, and many far younger, suffer from poorly functioning Kidneys, and this is often the real cause of feeling tired, run-down, nervous, getting up nights, Rheumatic pains and other troubles."

If poor Kidney and Bladder functions cause you to suffer from any symptoms such as Loss of Vitality, Getting Up Nights, Backache, Leg Pains, Nervousness, Lumbago, Stiffness, Neuralgia or Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting or Itching Acidity, you can't afford to waste a minute. You should start testing the Doctor's Prescription called Cystex (pronounced Siss-tex) at once.

Cystex is probably the most reliable and unfailingly successful prescription for poor Kidney and Bladder functions. It works fast, but does not contain any dopes, narcotics, or habit-forming drugs. It is a gentle aid to the Kidneys in their work of cleaning out acids and poisonous waste matter, and soothes and tones raw, sore, irritated bladder and urinary membranes.

Because of its amazing and almost world-wide success the Doctor's prescription known as Cystex (pronounced Siss-tex) is offered to sufferers from poor Kidney and Bladder functions under a fair-play guarantee to fix you up to your complete satisfaction or money back on return of empty package. It's only 3c a dose. So ask your druggist for Cystex today and see for yourself how much younger, stronger and better you can feel by simply cleaning out your kidneys. Cystex must do the work or cost nothing.

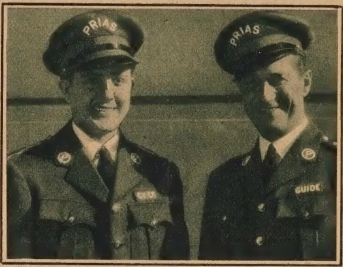
Handclaps and Hisses

[*Continued from page 12*]

$1.00 Letter

Give Him a Break!

I AM very much concerned about one boy recently mentioned in SCREEN BOOK as Maurice Chevalier's stand-in. That boy happens to be my brother, Robert Spencer. He met Maurice Chevalier while he was broadcasting and has been his secretary, stand-in and friend ever since. Robert has never failed to dance in Mr. Chevalier's pictures and in fact he coached Jeanette MacDonald for several weeks before *The Merry Widow* was filmed.



"Bob is a great pal to Maurice Chevalier"

Bob is one stand-in who is doing well, and the credit goes to Mr. Chevalier, for he feels that the boy has stuff in him. All of which goes to show that stars are often willing to help their under-studies to success. Bob has been a great pal to Maurice Chevalier, is frequently his guest, and they often play golf together.

I hope Bob gets a chance as an actor in his own right on the screen for he has had a great deal of dramatic training—and all one needs in Hollywood is just one opportunity.—*Louise Spencer*, 4717 *Columbia Ave., Dallas, Texas.*

$1.00 Letter

Pertinent Suggestion

"PARDON my Southern accent" should be the words of the director and certain actress in *Paris Interlude*. This is one of the many times I've heard Southerners ridiculously imitated in the movies. I wish it were possible for the directors and cast of some of these pictures to drop in on a Southern audience and hear the laughter these imitation Southern accents never fail to provoke.

With Dorothy Jordan from Tennessee, Johnny Mack Brown from Alabama, and any number of others from the South in Hollywood they should know better by this time.—*Virginia Newsome, 301 East Washington St., Fayettesville, Tenn.*

$1.00 Letter

A Hollywood Complaint

ISN'T there anyone in Hollywood who knows real talent unless it bites him? The object of all my disgust is C. Henry Gordon, a marvelous, versatile actor who is held all too lightly. True, he is working steadily, but the parts handed to him are so insignificant. He has been stereotyped as a perennial bad man, and just lately some producer capped the climax by casting him as a treacherous Chinaman in a flimsy production. I repeat, isn't there anyone who will give a real showman a chance to make good in a suitable part?—*R. A. Lennox, 267 North Drive, Buffalo, New York.*

$1.00 Letter

Don't Sing It Now!

A HISS for innuendos—raw and old
Handclaps for gals—not TOO bold.
Thumbs down on hackneyed plot
Spiced by modern rot
Cheers for producers not obsessed for
GOLD!

—*Tee Rose*, 521 *Post Street,
San Francisco, Calif.*

Does This Bother You?

I FEEL diffident in writing to this department to air a complaint because I have never written to express my appreciation for the entertainment and enjoyment motion pictures have afforded me. However, recently I went to a theater which shows first run pictures and among the short features saw a news reel. The next day I saw the same reel, and the day after another showed up—the same reel at three different theaters!

This may seem trifling, but it is exasperating to have to sit through a news reel you have already seen, and this trifle is important enough to deter me and many others from attending these theaters in the same week. I believe that no theater should present the identical news reel shown at another (first run house) during the same week. How about it?—*John Dernroy, 230 Rouber Street, Rochester, N. Y.*

Red-blooded Actor

I DO not consider myself savage, but I like some meat in my picture fare. Therefore, is it any wonder that I want to rave a little about *Bordertown*, a real meaty picture if I ever saw one. Paul Muni will never take any prizes as far as beauty of face is concerned, but he will go down in movie annals as one of the real young actors who can give a performance of such force and virility as to warrant being called anything but "savage," as Miss Lindsay termed him in this mighty fine story. Give us more red blood with our movies and you'll find your box offices eaten up with customers who still have the price to pay for real entertainment.—*Harold Van Tassell*, 239 *13th St., Newark, Ohio.*

"Muni will never take any prizes as far as beauty of face is concerned"

What Others Say

Brief quotations on subjects of interest from SCREEN BOOK'S contemporaries

"DEAR Picture Snippers: Did it ever occur to you that it is the public who shoves those tinkling coins under the box office window, and therefore, it might be a good idea to consult this same public on the subject of picture-slashing? To date, you have turned a decidedly deaf ear to our pleas. You have even had the audacity to frown upon a beautiful, poignant love story, like *Little Man, What Now?* It depicted love in the springtime of its existence—the heartache, the struggle, and the tenderness. This is but one example which proves beyond a doubt that you have turned your privilege of cutting pictures into something very ridiculous.—*Fan-Club-Fare.*

"YOU'LL be glad to know that Joan Crawford has kept her promise to me and piped down on her lip goo. It's still a bit asphaltic but not dripping black as it ustawas."*—Rob Wagner in Script. *(Editor's Note: For further comment on Joan's physiognomy see Helen McCleary's letter on page 12.)

"WHAT the movie audiences had been privileged to see before, over a period of years, had been nothing but an endless succession of spindle-shanked, flat-chested flappers, forty-year-old Baby Dolls, beauty parlor imitations of women and Sylvia massaged stringbeans, in not one of whom was enough real, genuine, honest-to-goodness female quality to interest even a vegetarian cannibal. In the midst of this dearth, the Mlle. West came like a rainfall, a veritable torrent, upon a dry desert. Here, unmistakably, whatever anyone might think of her, was *a woman, a female.* No little dried-up cutie, no pretty little narrow-shouldered skeleton of a chicken, no parched and skinny pseudo-vamp, no trumped-up, artificial siren, but a good, large, round, oldtime, 1890-model woman, with 'woman' up and down and sidewise written plainly on her every feature."—*From George Jean Nathan's new book, "Passing Judgment."*

***"CONSIDERING the evanescence of motion picture careers, and the whimsical fickleness of screen fortune in general, there is interest in the discovery that Mr. Edmund Lowe is celebrating his eleventh year with the Fox organization. It is beginning to look like a steady job."*—Motion Picture Herald.**

"RUDY VALLEE will not play the lead in that Annapolis musical, *Anchors Aweigh,* for the technical advisors can't see him as a sailor . . . When war was declared, Rudy tried to enlist in the Navy. He was in training school when they discovered he was under age."—*From Hollywood, Sidney Skolsky's syndicated newspaper column.*

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PSORIASIS

then learn about SIROIL

Don't delay. This relief has accomplished wonders for men, women and children who have been chronic sufferers from psoriasis. Siroil applied externally to the affected area causes the scales to disappear, the red blotches to fade out and the skin to resume its normal texture. Siroil backs with a guarantee the claim that if you do not note marked improvement within two weeks—and you are the sole judge—your money will be refunded. Write for booklet upon this new treatment. Don't delay. Write at once.

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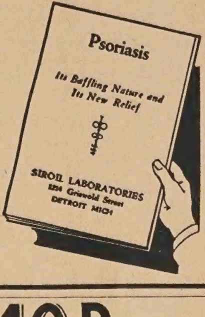

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-Harmlessly-

By our new amazing way. Many report the loss of as much as 5 lbs. in one week, safely without teas, dangerous drugs, thyroid extracts, strenuous exercises or starvation diet. Be modern, have a charming and graceful figure. Mrs. L. B., Iowa, lost 40 lbs. Mrs. M. H., Wash., 2 boxes, lost 21 lbs. Mrs. C. J., So. Car., lost 15 lbs., feels fine. Mrs. L. B., Maine, writes, lost 15 lbs. in one month, feels fine. Try our Secret Herbal Formula (Double acting) S. P. Anti-Fat tablets designed to reduce excess fat safely and harmlessly. They are tried, tested and praised everywhere. Fat is dangerous to heart and other human organs. Guaranteed to reduce if directions are followed. Just send $1.00 for 1 month's supply. Trial supply 25c. Try first box at our risk. Send today.

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With Our Newly Discovered Secret
As Much as 5 Pounds a Week

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Men or women. Fanny Pope made over $20 in 2 hours. We shipped Wessburg's customers $508.60 hosiery one week in Dec. His profit, plus bonus, figured $169.53.
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Raquel Torres, Alice White, Peggy Shannon, Irene Bentley, June Knight and Muriel Kirkland wear our exclusive Wilknit Hosiery! Their silk hosiery must be faultless as they cannot chance sudden runs. The threads in Wilknit Hosiery are twisted extra tight and smoothed. No loose fibres to catch and snag. Reduces runners to a minimum. Just demonstrate. Make surprising earnings.

DEMONSTRATION OUTFIT SUPPLIED

Send for samples of loveliest silk hosiery, with pictures of these screen stars,—also finest quality hose for men and children. 96 beautiful styles and colors and 10 second demonstrator. Write, giving hose size and shade preferred. A real chance to make money.

Guaranteed Against Holes

Wilknit Hosiery are so good we guarantee them against holes for a specified number of months: 2 pairs guaranteed to wear 3 months; 3 pairs, 6 months, etc.

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Alice White,
Universal Star

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"HOLD-TITE"
REG. APP. FOR
Adds Diaphragm Control

Maiden Form's popular "Hold-Tite" brassiere is *now* made with 2, 4 or 6-inch diaphragm band, in addition to breast sections which mould the *upper* as well as the *lower* bust curves and straps that *cannot* slip off the shoulders!

AT ALL LEADING STORES

There is a Maiden Form foundation for every type of figure. Send for *free* style booklet FA: Maiden Form Brassiere Co., Inc., New York, N.Y.

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My method positively prevents hair from growing again. Safe, easy, permanent. Use it privately, at home. The delightful relief will bring happiness, freedom of mind and greater success.
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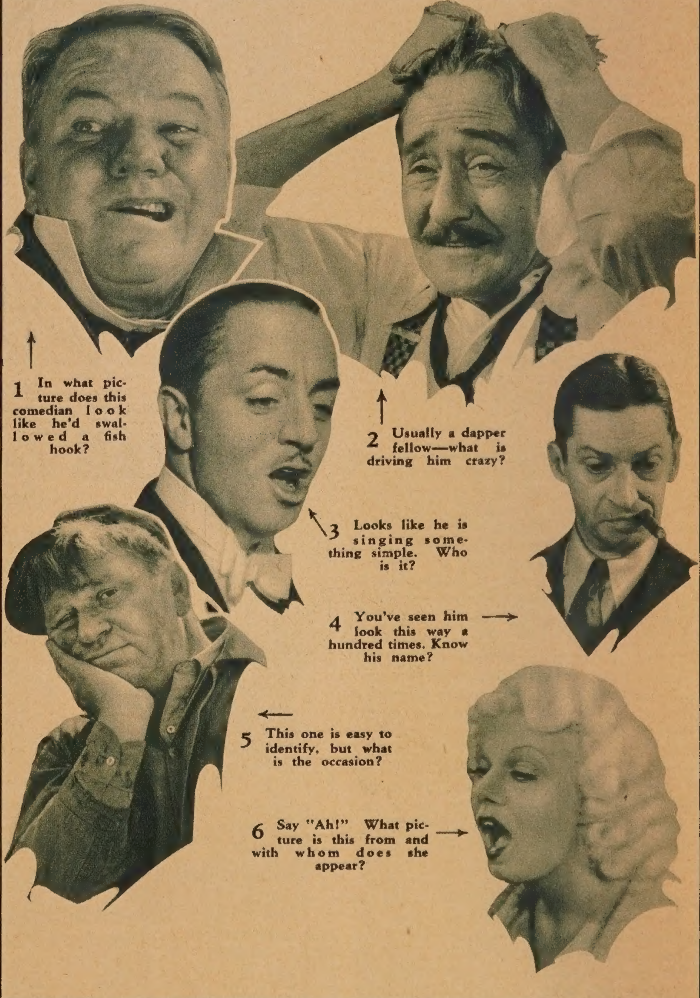
Our April Fools

Who are they? What makes them look this way? Don't look at the answers until you have guessed—see how many you get right!



1 In what picture does this comedian look like he'd swallowed a fish hook?

2 Usually a dapper fellow—what is driving him crazy?

3 Looks like he is singing something simple. Who is it?

4 You've seen him look this way a hundred times. Know his name?

5 This one is easy to identify, but what is the occasion?

6 Say "Ah!" What picture is this from and with whom does she appear?

HERE ARE THE ANSWERS—1. W. C. Fields in one of his agonized moments from *David Copperfield*. 2. Adolphe Menjou as the harassed director in *Sweet Music*. 3. William Powell as he looked, singing a duet with Grace Moore at a private party. 4. Ned Sparks as he appeared with Claudette Colbert in *Imitation of Life*. 5. Weary Wallace Beery taking a rest on the set of *West Point of the Air*. 6. Jean Harlow as she appears in a comedy scene from *Reckless*. Did you get them all right? We thought not!

"Tea for Two"—or Twelve

[*Continued from page* 53]

bining 1⅔ cups shredded cocoanut, ½ cup sugar, 1 egg beaten until light, ¼ cup milk and 1 cup broken walnut meats. Reduce heat in oven. Return pan to oven and bake at 350 degrees F. for 15 minutes longer. Cool. Cut into bars. Serve with afternoon tea.

HONEY CINNAMON TOAST

Cut the crust off slices of white bread and cut into strips. Toast. Then spread with melted butter and with a bit of honey. Sprinkle with cinnamon. Serve very hot.

GELATIN RAINBOW WAFERS

(Fun to make and more fun to eat!)

1 envelope or ¼ package unflavored gelatin*
1½ tablespoons cold water
2 tablespoons boiling water
1 lb. powdered sugar
Fruit coloring
Flavoring extracts.

Pour cold water in a bowl and sprinkle with gelatin. Add boiling water and stir until thoroughly dissolved. Add 2 cups of sifted sugar and mix well. Put on a board dredged with sugar and knead until perfectly smooth. Divide into several parts. Color each part a different color using a few drops of fruit coloring or paste. Flavor each portion with a different flavor using a few drops each of vanilla, wintergreen, lemon, cinnamon oil, peppermint, etc. Add enough additional sugar to each portion to make it stiff. Roll as thin as possible and cut in rounds about 1 inch in diameter. (I use a metal jar cover measuring about 1 inch across). Let stand for a short time. Serve as a bon-bon with afternoon tea.

* Success in making these delightful wafers will depend upon your selection of gelatin. A very finely pulverized and unflavored gelatin should be used. Write me if you should want the names of suitable brands.

FAMOUS COOKIE-BAR LEAFLET FREE!

SCREEN BOOK'S foods editor spent five years collecting the recipes for the popular leaflet, "Cookies From Prize-Winning Cooks." In this leaflet which is available to SCREEN BOOK readers for a limited time without charge, may be found recipes for cookies and cookie bars which have taken prizes at state and national food shows.

Inclose a stamped addressed envelope and see that your letter is postmarked before May 20th.

And don't forget—recipe cards containing Mrs. Ellis's famous Banana Cookie recipe and her directions for making California Candied Orange and Lemon Peel are also free to those who inclose a stamped addressed envelope.

Other leaflets with suggestions for your afternoon teas are:

Cakes Which Have Won Prizes	5 cents
Prize-Winning Hot Rolls and Breads	5 cents
Bridge Refreshments For Spring Hostesses	5 cents

Address your letter to Grace Ellis, 529 South 7th St., Minneapolis, Minnesota. Enclose a stamped addressed envelope.

FILLED OATMEAL TEA WAFERS

Run 2½ cups of oatmeal through the food grinder grinding it very fine. Mix with 1 teaspoon of soda. Add 1½ cups of brown sugar, which has been creamed with ½ cup softened butter. Mix in the oatmeal and ½ cup sour cream. Roll very thin on a floured board and cut into squares. Bake for 10 minutes in a moderately hot oven.

Make a filling by grinding 1 package of pitted dates, mixing with 1 cup brown sugar, 4 tablespoons of water and 1 tablespoon of butter. Cook these together gently over a low fire until thick. Cool. Put the cookies together two-by-two like sandwiches spreading a thin layer of the date filling between each two.

Which is the star and which the double? Stan Laurel (left) really has something to weep about now that Harold Cordes, fourteen years old, shows up in an amazing likeness

Outdoor sports -
Sharp winds blowing -
Then your complexion
calls - HELP!

THESE early spring days, with the tang of winter still in the air—how inviting they are—but how hard on the complexion! Dried by exhilarating but cutting winds—with sticky, sooty dust getting into the pores and clinging to the roughened surface, your skin tends to become grimy and "muddy looking" and irritations develop.

To combat this ravaging effect, particular care is necessary, and skin specialists say that cleansing with a pure, mild soap, at least once a day, is indispensable.

When you use Resinol Soap, you can be sure of thorough, safe cleansing, because it is a soap that is kind to every type of skin. Its pure, lightly medicated lather is so creamy, so soft, and leaves your skin so refreshed.

Now, the wind-roughened, irritated skin surface is ready for soothing Resinol Ointment. Its special medication is just what nature needs to help heal the sore, rough, reddened spots. It acts so quickly, too. Just spread it on lightly but freely and you will be amazed to see how soon the surface blemishes and discomfort disappear.

Your druggist sells Resinol Ointment and Soap. Why not start this treatment today—before these smiling, but rough spring days can seriously mar your complexion? For free trial size package, write to Resinol, Dept. 8-C, Baltimore, Md.

Tested and Approved Good Housekeeping Bureau

Use Resinol also for
quick relief from
Chapping Chafing
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Ointment and Soap

"Something Old and Something New"

Did you know that MOTION PICTURE is almost twenty-five years old? Of course you didn't because she's had her face lifted and is stepping out into 1935 with the zest of a debutante.

With April she inaugurates something really new and distinctive. . . . the beginning of a novel by a well-known author, Samuel Hopkins Adams. "In Person" is not a fictionization, but a preview of a preview, for the picture is not even in the making. The story has all the delightful dialogue that made his famous "It Happened One Night" the most quoted picture of its time.

Also New

For the Ladies: a **Portfolio of Early Spring Fashions**

For the Men: **School for Love, by Dr. W. Beran Wolfe**

MOTION PICTURE
Now
10¢

Freddie Bartholomew

[*Continued from page 25*]

a friend of his since he was about four years old. He doesn't know that he's being marked out as the find of the season . . . he simply is having a grand time on a visit to the United States from his home in England with "Cissy."

Who is Cissy?

She is the love, as well as the gently guiding hand, that is leading Freddie up the stairs of glory. She is Miss Myllicent Bartholomew, aunt of the boy, with whom Freddie has lived since he was three. It is Cissy who read to him from David Copperfield over and over through the years he could not do so himself, who made him know and love all of the characters. It was Cissy who encouraged him in repeating orations from Shakespeare at the age of five, and it was she who wiped away Freddie's tears when some character she was reading about was a cruel one.

"Don't let them be so bad, Cissy!" Freddie would cry. His faith then in this aunt of his was supreme . . . it still is.

THE two came to America on a visit from their home in Wiltshire, about one hundred miles from London. They heard by chance that a search was being made for the boy David, and they went to Hollywood.

"I was dismayed," says young Freddie, "when I saw those four hundred other boys who wanted the part too. But I got it!"

How could Freddie help get the rôle? He had lived it since he was four—he almost knew the words. When it came to actual filming Cissy taught him the lines by reading them over with him, talking them through. When he couldn't understand a certain scene she explained it. And the second she would leave the set Freddie would seem to sense it . . . for there really seems to be some uncommon flow of understanding between them, something far beyond the realm of everyday companionship.

While I was talking to them a thought suddenly occurred to Freddie.

"Are any of those places in the picture still in existence in England, Cissy?"

"I imagine the school and the rectory are probably there."

"Do you think we could really see them when we return to England?"

"Well, Freddie, I think people live there now, and perhaps they wouldn't want strangers bothering them."

The lad looked disappointed, until the aunt said: "But we'll try!"

And in the simplicity of spirit of both the boy and the gentle aunt, I don't think it ever occurred to either that undoubtedly the people occupying the house would probably feel highly honored that this young star would come to visit them . . . thrilled in fact. It had all the genuineness of a certain young flyer's arrival in Paris with the famous announcement that: "I am Charles Lindbergh from America."

With Freddie and his aunt travels Miss Mary Murphy, English-American governess, who puts Freddie through his paces for four hours every morning on a program that would put the average American schoolboy's studies to shame. There's English, arithmetic, French, geography, literature, and both English and American history.

There's no subject that came up that Freddie didn't have some knowledge of . . . aviation, sports, parachute jumping, boats, radio. That's the regular boy part of young Bartholomew.

But if the average lad knew as much about books as Freddie does he would be a blessed person. He reads continually, and knows the classics as many an older person would be fortunate to do. He loves or hates the characters, and laughs or weeps with them.

When he grows up he is going to Harrow and then to Oxford to college. That is Cissy's ambitions for him, and I feel sure that Freddie is going to agree fully with her.

AS A youngster of five Freddie used to give recitations to friends. Whenever he heard other people give speeches or talks there was always clapping when they got up and when they finished, so he decided that was all a definite part of any public speech. For two years then whenever small Freddie got up he started off by clapping his little hands before he began, went through his speech, and finished up by clapping again, all unconcerned and wondering at the smiles that greeted him!

Freddie left New York in September, a little unknown English boy on a visit to this country, probably with many people laughing at his formal English accent, and clear fine voice. He returned in January the screen find of the year. He appeared on radio programs, including one with Rudy Vallée. He also made personal appearances three times a day at the theater where *David Copperfield* was showing.

But that wasn't what was interesting Freddie.

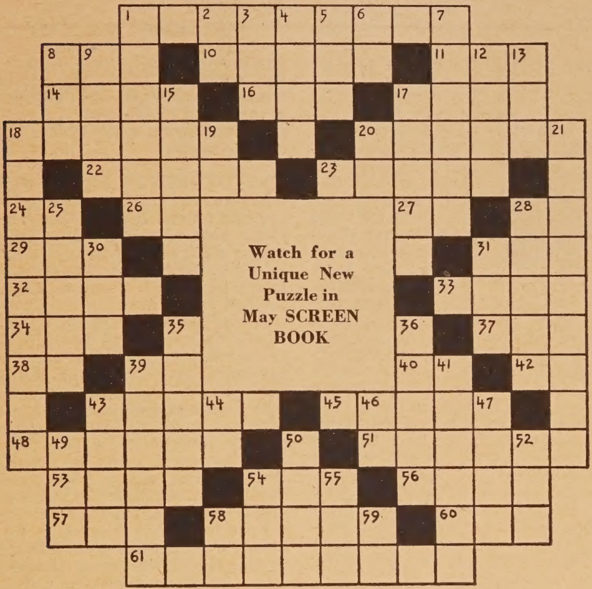
"I've been to the top of the Empire state building. Have you? And I've been to the zoo in Central Park, and we had a dog with us. He took us for a walk . . . we didn't take him! I think he was the fastest dog I have ever known. I don't have as many malted milks here as in California, but I think they are grand.

"Do you know Mickey Rooney? Poor Mickey! He has broken his leg since I left Hollywood. Do you know how it happened? He was teaching me a lot of American games, and we had a swell time in school together."

Here's the boy of the hour, who has probably made more feminine hearts beat quicker this month than any other famous star . . . and more masculine ache for the lads they used to be . . . but you needn't be afraid that there's a spoiled churlish boy star back of the lovable David you saw on the screen. If that young David could suddenly come to life and step off from the screen into your home, you would catch your breath and whisk a tear away . . . and there would be Freddie David Copperfield Bartholomew.

For young Freddie Bartholomew is really and truly young David Copperfield come true!—By GWEN DEW.

TRY THIS CROSSWORD!



Watch for a Unique New Puzzle in May SCREEN BOOK

A MOVIE PUZZLE *by Frances Briggs*

ACROSS

1. First name of feminine lead of *The Curtain Falls.*
8. Mr. Carrillo.
10. Former Chaplin leading lady, now Mrs. Busby Berkeley.
11. ——— *Loves Me Not.*
14. You must use them to enjoy talkies.
16. Jeanette MacDonald owns an English sheep ———.
17. "——— As Sweet As You Are" is from *College Rhythm.*
18. First name of English star of *Evergreen.*
20. She married Adrienne Ames' ex-husband.
22. Mary Brian's birthplace.
23. Piece of film.
24. Mona Maris was born on this continent (abbr.).
26. *The* ——— *Louis Kid.*
27. Mr. Donat's initials.
28. Star of *Go Into Your Dance.*
29. What the Pathe rooster was hatched from.
31. ———*Fix It.*
32. What you do to see a talkie (pl.).
33. First name of Miss Birell.
34. One of Mae West's curves.
37. Ann Harding went to this state to win daughter's custody (abbr.).
38. Lederer's latest is *Romance* ——— *Manhattan.*
39. Initials of actress married to Charles Vidor.
40. George M. Cohan starred in ———*! Wilderness* on stage.
42. You've seen this continent representing First National films (abbr.).
43. New Fox star recruited from stage.
45. First name of Miss Naldi of silent films (poss.).
48. Mrs. Harry Joe Brown.
51. Village in which *The Little Minister* lived.
53. ——— *Bet on Love.*
54. A Will Rogers asset.
56. Prepare SCREEN BOOK for publication.
57. What was *King Kong?*
58. Muni works in them in *Black Fury.*
60. *Maybe* ——— *Love.*
61. Dix-Dunne film.

DOWN

1. Animals such as *Broadway Bill.*
2. Bruce Cabot comes from this state (abbr.).
3. Color of James Cagney's hair.
4. Arliss starred in *The* ——— *Duke.*
5. Evelyn Laye's native land (abbr.).
6. Initials of young Alexander, one of *Little Men.*
7. First name of Miss Allwyn.
8. Jocelyn ——— (ex-wife of Luther Reed) is a recent bride.
9. Oriental locale of *The Painted Veil.*
12. Stringed instrument played by one of Marx brothers.
13. Arliss wears a monocle over one.
15. Marie Dressler's age at time of her death.
17. How we felt at news of her passing.
18. First name of Warner Bros. star, now Mrs. James F. Townsend.
19. Initials of one who plays mother of *David Copperfield.*
20. Ex-Mrs. Pasquale de Cicco (init.).
21. Star of *The Good Fairy* (poss.).
25. *We Live* ———.
28. Mrs. George Burns.
30. To swindle (slang).
31. First name of Mr. Wolfe.
35. Descriptive of Kay Francis' clothes.
36. ——— News.
39. Whose western films have we often enjoyed?
41. Martha Sleeper's husband.
43. Slang term for an unsuccessful talkie.
44. Initials of star of *Home on the Range.*
46. *Call* ——— *Luck.*
47. Lupe Velez recently filed one for divorce.
49. The lovely Lupino.
50. Paramount's crooning star.
52. High places where Hollywood stars enjoy winter sports (abbr.).
54. *The Best Man* ——— (sing.).
55. Nils Asther had lead in *The Bitter* ——— *of General Yen.*
58. Musical note.
59. Which Wm. Collier starred in *A Successful Failure* (abbr.)?

If you feel low—

✓ no appetite
✓ losing weight
✓ nervous
✓ pale

then don't gamble with your body

Life insurance companies tell us that the gradual breakdown of the human body causes more deaths every year than disease germs

IF your physical let-down is caused by a lowered red-blood-cell and hemo-glo-bin content in the blood—then S.S.S. is waiting to help you . . . though, if you suspect an organic trouble, you will, of course, want to consult a physician or surgeon.

S.S.S. is not just a so-called tonic. It is a tonic specially designed to stimulate gastric secretions, and also has the mineral elements so very, very necessary in rebuilding the oxygen-carrying hemo-glo-bin of the blood.

This two-fold purpose is important. Digestion is improved . . . food is better utilized . . . and thus you are enabled to better "carry on" without exhaustion—as you should.

You should feel and look years younger with life giving and purifying blood surging through your body. You owe this to yourself and friends.

Make S.S.S. your health safeguard and, unless your case is exceptional, you should soon enjoy again the satisfaction of appetizing food . . . sound sleep . . . steady nerves . . . a good complexion . . . and renewed strength.

S.S.S. is sold by all drug stores in two convenient sizes. The $2 economy size is twice as large as the $1.25 regular size and is sufficient for two weeks treatment. Begin on the uproad today.

Do not be blinded by the efforts of a few unethical dealers who may suggest that you gamble with substitutes. You have a right to insist that S.S.S. be supplied you on request. Its long years of preference is your guarantee of satisfaction.

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GUARANTEED WEIGHT REDUCTION

12 POUNDS IN FIVE WEEKS

. . . or no cost!

NO DIETING . . . NO STRENUOUS EXERCISES . . . NO SELF DENIAL

YOU . . . can have the SLENDER FIGURE OF YOUTH!

Now YOU Can Take Off POUNDS of UGLY FAT . . . this SAFE, EASY QUICK WAY!

SOUNDS too good to be true? Yet it *is* true. Redusols increase your metabolism; which after all is nothing more than turning surplus fat into energy. You will be amazed at your increased vitality.

YOU MAY EAT WHAT YOU WISH AND AS MUCH AS YOU WANT

■ There is no need to change your present mode of living, yet objectionable, surplus fat—especially around hips and waist—will quickly disappear.

THE REDUSOL WAY IS THE SAFE WAY!

■ Beware of products claiming more rapid reduction—physicians agree that 15 pounds a month is the limit of safety. And, do not accept any substitute for SAFE Redusols—the harmless capsules which reduce fat by increasing metabolism. Redusols contain no thyroid extract or other harmful ingredient. They are absolutely safe when taken as directed.

READ HOW A SECRETARY OF STATE REDUCED 18 POUNDS IN 5 WEEKS!

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9 East 40th Street, New York City
Dear Sirs:

I am very glad to tell you that Redusols have reduced my weight 18 pounds in the past 5 weeks. Before taking Redusols I weighed 205 pounds. I now have a fine appetite, eat 3 good meals a day, feel energetic and ambitious, and yet have reduced my weight to 187 pounds. This has been done without diet or tiring exercises . . . simply by taking Redusols.

You may use this letter in any manner you wish.

Very truly yours,
(Signed) JOHN J. LYONS

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—former Secretary of New York State, reflects the average experience of hundreds of users who daily send us unsolicited testimonials. Many letters on file show reductions of from 30 to 40 pounds! Why not rid yourself of burdensome FAT—Remember, you REDUCE or it costs you nothing!

DON'T WAIT . . . MAIL COUPON NOW

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☐ Enclosed find $3.00, please forward, postpaid, one box of 90 Redusols Capsules in plain wrapper.

☐ Send Redusols Capsules, C. O. D. I will pay postman $3.00 (plus 23 cents postage).

If I do not lose at least 12 pounds after taking the first box of Redusols as directed, you will refund my $3.

Name..

Address..

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Orders from Canada & Foreign Countries Cash in Advance

Jean Harlow—from Extra to Star

[*Continued from page 39*]

A charming early portrait of Jean Harlow, taken before her dramatic début in *Hell's Angels*

her broken promise was not in vain.

She played a few small bits, appeared in several Christie comedies, and then her great chance came. She met Ben Lyon and Jimmy Hall who told her that Howard Hughes, the oil millionaire from Texas, was re-making his spectacular *Hell's Angels* as a talkie. He was searching for a leading lady who could put over as frank a love scene as any camera had ever recorded. At their insistence she went to see Mr. Hughes, and after several tests she was notified that she had been given the rôle.

Hell's Angels was released and Jean Harlow became a sensational controversy overnight. She entered the consciousness of a nation, set vogues, and made "Platinum Blonde" a part of the American vocabulary.

When she was a little girl her grandfather had told her that everything had a price. Jean Harlow now found that the price of fame was misunderstanding. As happens frequently, the screen personality and the off-stage personality became confused. To her horror, she found herself handicapped by a ready-made reputation which followed the pattern of the siren in *Hell's Angels.* No one attempted to understand or know Jean Harlow.

If the studios considered her a show-piece, they certainly did not consider her an actress. However, they clamored to borrow her from Mr. Hughes who flatly refused to loan her. Instead, he sent her off on a personal appearance tour.

But on her return, at her demand that she be put to work, he finally consented to loan her to Metro-Goldwyn-Mayer for *The Secret Six.*

In the following year she made seven pictures, whose schedule was interrupted only by her appearance at the Chicago première of *Hell's Angels.* But not one of those pictures cast Jean Harlow as anything but the Platinum Menace—heartless, shrewd, flippant, completely contemptible.

Jean was tired of playing hussies, yet no one cared to discover whether she could really act.

Hollywood had given her fame, but it had not given her satisfaction in her career, so she determined to leave pictures entirely. She and her mother and Marino Bello left for New York one day, and the girl felt that she was saying goodbye to Hollywood forever.

In the East she signed a contract for personal appearances, and that tour lasted a year and a half. When she did return to Hollywood it was to step into the rôle of the coveted *Red Headed Woman*—a picture which was to reveal her not only as an exquisite beauty, but also as a sparkling comédienne. Jean had the courage to play the relentlessly unsympathetic rôle for all it was worth, but audiences liked her because she brought humor to her interpretation. Jean proved to Hollywood that she had something more than physical appeal—a definite talent.

RECURRENTLY in these years when Jean was battling for a solid career, she had proven her capacity for friendship. Men who knew her admired her, not so much as a woman is admired, but rather because she had a logical, scintillating mind, and a nature which never stooped to pettiness.

It was this ability, this near-genius for friendship which had brought her into close relationship with Paul Bern, the producer. Frankly, I think Jean Harlow never really loved Paul Bern. I believe that Jean again made the error of mistaking a great admiration and a community of interest for love. The same thing happened when she married Hal Rosson. Hal was a friend whom she needed desperately in the months following Paul's tragic suicide.

Jean never has been able to understand suspicion. She never has been able to understand why there should be dislike, why there should be lack of faith in any human contact. The storm that broke about her platinum head, following that tragic Labor Day morning when Paul's body was found with his unrevealing goodbye note—was eased for her by Hal Rosson's mute sympathy. Jean again met a man who was a splendid companion. And Jean again married friendship.

Love is selfish. Friendship never is. Jean couldn't understand the transmutation of a friend into a jealous husband, but that change had come equally in Paul and Hal. Needless to say, a marriage based on friendship only has neither the glamour nor the excitement nor the ecstasy of a marriage for love. It is difficult to admit that friendship is insufficient for marriage—that it can only be a small part of marriage.

But Jean found that to be true twice in her life. Whether she will make that mistake again depends largely on the next year. Unquestionably, she is changing. She is like a little girl who has just discovered that there is no Santa Claus. Not that she is disillusioned—for Jean is much too sane for that.

If it may be said of any woman in Hollywood that she has been tried by fire, it may be said of Jean Harlow. She hasn't been spared ever—anything. And now Jean is learning caution. It is conceivable that from now on she will be a happier person—and less often hurt!

DO YOU HAVE THE SAME BIRTHDAY AS A STAR?

Wallace Beery	April 1, 1889
Spencer Tracy	April 5, 1900
Bette Davis	April 5, 1908
Mary Pickford	April 8, 1893
Charlie Chaplin	April 16, 1889
May Robson	April 19, 1865
Harold Lloyd	April 20, 1894
Shirley Temple	April 23, 1928
William Powell	April 29, 1892
David Manners	April 30, 1905

Amusing Movie Experiences

Some accidental comedy reported by SCREEN BOOK readers!

SAVED, BY CRACKY!

($3.00 Prize)

IT WAS one of those pictures which offer thrill after thrill, and through it all I had been torn between watching the hero and the antics of an excitable farmer in the next seat. Came the climax! The villain poured out the drinks for the hero and himself, but in one was deadly poison. The hero reached for the poisoned drink; everyone sat breathless. Suddenly the farmer next to me could stand it no longer:

"Not that one, ye derned fool!" he shouted.—*Barbara J. Gleichman,* 1718 *Oxford St., Rockford, Ill.*

POOR VISIBILITY

($3.00 Prize)

I WAS seated in a local movie theater enjoying the picture which happened to be *Is My Face Red.* Near the end of the picture an elderly man came in and sat in the unoccupied seat next to me. Leaning over, he asked what the name of the picture was. *"Is My Face Red,"* I replied. He peered at me a moment before speaking, and then said, "Well, I can't see very well in the dark, but it doesn't look red to me!"—*William E. Hollander, 20 Neptune Road, East Boston, Mass.*

WAS HE TERRIBLE!

($3.00 Prize)

I ENJOYED a funny experience recently in a Hollywood theater. An actor friend of mine had invited me to see a film in which he had a small "bit." It was in the last scene of the picture that my friend appeared for a brief moment, spoke four or five words and then made his exit. A girl seated behind us exclaimed, "Who was that guy?" My friend heard this, and apparently flushed with success, arose with all the dignity of a great actor, and said, "That was me, young lady!" The girl's retort was quick, "Is that so! Well I think you'd do much better selling vacuum cleaners."—*George H. Simpson,* 1139 *North Sycamore, Hollywood, Calif.*

HELPING OUT SHIRLEY

($3.00 Prize)

ONE EVENING recently I went to the Strand Theater in this city to see Shirley Temple in *Baby Take a Bow.* In one scene Shirley was about to cut the ropes that bound the villain and free him. The suspense was too great for one little girl in the audience who cried out, "Don't do it, Shirley! Don't do it!" Shirley paused in the middle of her task on the screen, looked up as though she heard the warning, and then finished cutting loose the villain, much to the despair of the little girl and the amusement of the audience. — *Virginia Whitaker, Ottumwa, Iowa.*

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in this Coiffure of the Stars

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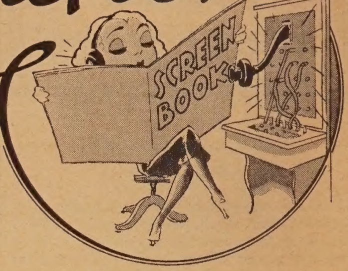

Conducted by
Doris Jean

DOES a person have to have a high school education in order to be a star?—*Harry De Bruyne, Wilder, Kansas.*

There are no rules which require a person to have a high school education in order to become a star, but of course a person with a good education has a better chance than one who is uneducated. There are very few stars who do not have at least a high school education, and most of them have attended college or advanced dramatic schools. They all say that the more rounded-out a person is intellectually, the better chance he or she has in Hollywood.

● Please inform me as to where I may reach George Arliss by letter. What is his most recent picture? I shall be grateful for this information.—*Mrs. Sidney McMullen, South Portsmouth, Ky.*

You can reach George Arliss by writing to him in care of 20th Century Studios, 1041 North Formosa, Hollywood, California. You will see George Arliss next in *The Iron Duke*, an English-made picture.

● Will you please answer the following question for me? Is Jean Parker's hair naturally curly or does she have a permanent?—*Vivian Sipe, Connellsville, Penn.*

Jean Parker's hair is naturally wavy rather than curly. However, an occasional finger-wave (which practically every star has now and then) gives her hair that beautiful curly effect you see on the screen.

● What nationality is John Mack Brown? What is his height and weight? What color are his eyes and hair?—*Helen Dub, Chicago, Illinois.*

John Mack Brown is an American—from Alabama, suh! He is six feet tall, weighs one hundred and sixty-five pounds, and has one of the most perfect physiques in Hollywood. He has black hair and brown eyes.

● I would like information concerning Wallace Beery. Where was he born and when? How did he play the part of the one-legged man in *Treasure Island?*—*Cranville Thompson, Davis City, Iowa.*

Wallace Beery was born in Kansas City, Missouri, on April 1, 1889. He played the difficult part of the peg-leg in *Treasure Island* by bending his leg sharply at the knee and binding it in place. Special trousers covered his foot and leg, and the peg was fitted onto his knee.

● Where can I write to Lyda Roberti to obtain an autographed picture? What is Lyda Roberti's latest picture?—*Earl Ridpath, McCook, Nebraska.*

Lyda Roberti can be reached by writing in care of Paramount Studio, 5451 Marathon Street, Hollywood, California. Her autographed picture may be obtained at the same address. She is just completing a leading part in the 1935 version of *George White's Scandals*.

● Could you please answer these two questions for me? Is "Silver King" (Fred Thompson's famous horse) still alive? To whom shall I write to obtain a picture of that wonderful horse?—*Ann Mask, Syracuse, New York.*

Yes, "Silver King" is still alive—but he is not the horse he used to be. Fred Thompson's famous horse has joined the ranks of the stars who have fallen. He made his last appearance before the cameras as one of the crowd in *The President Vanishes*. You will probably not be able to get a picture of him as the studios very seldom make or send out pictures of extras.

● Where may I write to Dick Powell? How old is Dick? How tall is Dick?—*Jayne Hess, Oakland, California.*

Dick Powell's mailing address is Warner Brothers-First National Studios, Burbank, California. Dick was born November 24, 1903, so he is just thirty-one years old. He is exactly six feet tall.

● Where can I get photographs of the stars? Will I have to send money for the photographs? If I have to send money, what will be the cost for each one?—*E. Blarker, Jersey City, N. J.*

You can obtain an autographed photograph of almost any star by writing to the studio for whom the star is under contract. A small fee of twenty-five cents is charged to cover the cost of handling, printing, and mailing each photograph.

● Would you be so kind as to give me some information about Nat Pendleton? What are his hobbies and interests outside of the screen?—*Thelma Jane Rose, Oakland, California.*

Free Answers to Your Questions About the Stars

Doris Jean will be glad to answer your questions, personally, but please do not send more than three at a time, and please enclose a stamped, self-addressed envelope (U. S. postage only). She cannot, however, answers questions concerning religion, the subject of getting jobs or assist in securing autographed portraits. Address Doris Jean, SCREEN BOOK Magazine, Hollywood Professional Bldg., Hollywood, Calif.

Nat Pendleton's chief hobby is wrestling, although he is greatly interested in football, boxing, baseball, and other sports, too. Before he entered pictures he was an undefeated amateur wrestling champion, and he still keeps himself in training at all times.

- I would like to know if Gene Raymond's hair is really platinum and if it is naturally wavy. Can you please tell me how you pronounce his real name, Guion?—*Maria Kolesnick, New York, N. Y.*

Gene Raymond's hair is not really a true platinum color, but it is so near to that shade that it photographs perfectly. It is naturally wavy. Gene's real name, Guion, is correctly pronounced Gi'-on.

- Is a double the same as a stand-in? If not, what is the difference?—*Roselyn Schwartz, Square Hill, Pittsburgh, Penn.*

Technically, a double is not the same as a stand-in—but actually they are often identical. A stand-in is not supposed to appear in a picture, but only poses for a star while the cameramen set up their machines. On the other hand, a double appears in a picture in place of a star when the star's rôle calls for a difficult or dangerous stunt. However, often a stand-in is also a double for the star.

- Is it true that Randolph Scott has quit western pictures? I would also like to know his studio address.—*Madeline Fallone, New York, N. Y.*

Randolph Scott is not quite certain whether or not to remain out of western pictures for good. He intends to wait and see how the public likes his "straight" rôle in *Roberta*, and whether or not he returns to westerns will be determined entirely by his fan-mail. So, if you have any preference, write to Randy and tell him about it. Address him at Paramount Studio.

- I have heard that Jean Harlow has to wear dark glasses all the time because of serious eye-trouble which was caused by making pictures. Is this so?—*J. A. Stuart, Jr., Waynesboro, Virginia.*

No, Jean does not have to wear dark glasses now. However, she did have some very serious eye-trouble at one time—and she had to wear glasses all the time then. In fact, for a short time, the doctors feared that Jean might go completely blind as a result of working before the glaring lights while making pictures. Fortunately, however, she has almost fully recovered.

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No movie-goer will want to miss these splendid features as revealed by veteran Hollywood writers.

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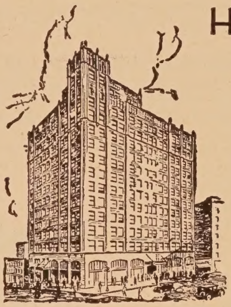

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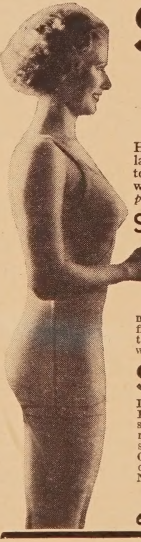

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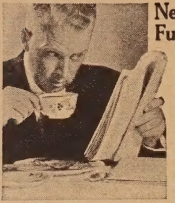

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You have heartburn, gassiness, indigestion because hasty eating, wrong food combinations or other conditions cause *over*-acidity of the stomach. To relieve your distress, reduce the excess acid—but don't alkalize the stomach entirely, or you'll stop your digestion entirely. That is one of the dangers in drenching down half a tumbler of harsh, raw, alkalies. Also excess alkalies may seep into the system, affecting the blood and kidneys.

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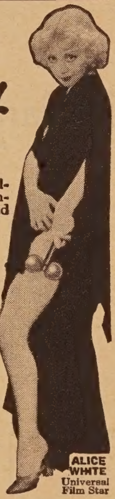

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Odd Facts About Hollywood

TULLIO CARMINATI'S real name is Count Tullio Carminati di Brambilla, but he uses his full name and title only on Christmas cards.

Grace Moore was determined to become a missionary while still a young girl and might have done so if she hadn't heard Mary Garden sing. Immediately she knew that music was to be her life's career.

According to the Mayfair Mannequin Academy in New York, the best dressed woman in the world is Anna May Wong.

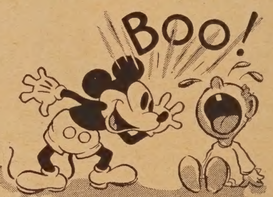
The average weight of Hollywood stars is now 113 pounds and the average height five feet, three inches. A year ago the average was 106 pounds. Page Miss West!

Dick Powell averages fourteen proposals of marriage weekly.

Loretta Young has a piano in her studio dressing room so she may practice at every possible minute. Four hours a day are devoted to her music when she is not working.

Ann Sothern has two very successful sisters—Marion, who writes fiction, and Bonnie, who composes music and popular songs.

Gene Raymond became an actor at the ripe old age of five years. He left school while in the fourth grade to attend the Professional Children's School in New York City, and at that time he was known under the tongue-twisting name—Raymond Guion.



Austrian censors banned Mickey Mouse on the grounds that he frightened the kiddies. Can you beat the things they will do?

At the age of sixteen, Victor Jory was six feet, one inch tall, and weighed 180 pounds. Big and strong, his one ambition was to own a pair of cauliflower ears. So he became a professional boxer and the largest purse he ever earned was $25!

James Dunn is now the monarch of a South Sea Island. It happened when his father made him a gift of a three acre island near Tahiti which the elder Dunn took in payment for some stocks he recently acquired.

Lilian Harvey, making her dancing début at the age of sixteen in a ballet, pirouetted with so much zest that she fell into the orchestra pit. As a result, she was singled out from the other girls and was soon on her way to stardom.

Although extremely young in appearance, Nancy Carroll has a nine-year-old daughter. She has been wed twice—first to Jack Kirkland, a writer from whom she was divorced, and again in 1931 to Francis Bolton Mallory.

Edmund Lowe took a post-graduate course in theoretical pedagogy at Santa Clara University, and became a member of the faculty at the age of nineteen!

Jack Holt, the famous Western star, is the son of an Episcopalian minister and a direct decendant of John Marshall, Chief Justice of the United States, and John Colt, Lord Chief Justice of England.

Jean Harlow has two platinum haired Persian cats and a platinum colored police dog.

Warner Oland always wears a lucky ring his wife purchased for his birthday nearly twenty years ago after winning a large sum in her first and only poker game.

Fay Wray began her movie career as a target for custard pies.

Lee Tracy recently invented a mechanical fly which is being widely used by expert fishermen. It has all the appearances of live bait, and starts moving as soon as it hits water. Lee sold the patent rights to a manufacturing concern and received a check for $2,500.

Franchot Tone calls his mother in New York from Hollywood every two days over long distance telephone.

The first kiss of his long screen career went to Will Rogers in David Harum. Louise Dresser was the donor.

Extremely peeved at being made to work long hours, the cast of a recently filmed screen musical got even with the director by eating copious quantities of raw onions, with the result that it was almost impossible to film love scenes.

In Vienna censors look on Mickey Mouse as a "big bad wolf." One of Mickey's recent pictures was banned on the grounds that it might frighten children. And in New York they have a theater which shows Mickey Mouse pictures exclusively—much to the delight of the kiddies. Can you beat those Austrian censors?

SCREEN BOOK'S Critics Look at the New Pictures

[*Continued from page* 41]

our clerk finds he has a love affair—but that too is too good to spoil, and you must see the picture to find out about it. Arthur Hohl, Arthur Byron, Donald Meek, Wallace Ford, Paul Harvey, Ed Brophy, Robert Emmett O'Connor, J. Farrell MacDonald and several other good troupers appear to advantage in support of Robinson. It's a picture you simply cannot afford to miss, and it should make Robinson twice as famous and popular as he has been in the past, revealing as it does his unexpected gifts of comedy in such effective contrast. — *Rating* — ★★★★—*Columbia.*

Carnival

LEE TRACY'S NEW KIND OF ROLE

EXCELLENT entertainment, this slice of life from the carnivals, but it is marked particularly by the subdued and quite "different" rôles given two of the screen's most marked types of stars, Lee Tracy and James Durante. Lee is a carnival man who, losing his wife at childbirth, steals his own baby and has a terrible time raising it while he travels with his carnival, since he is constantly persecuted by welfare folks who would take the child from him. Durante is his pickpocket pal, who with Sally Eilers aid him in raising the youngster. Little John Richard Walters does an excellent and very natural job portraying the child. The plot thickens when Lee, despite Sally's love for him, goes searching outside the carnival for a mother for his child. The whole carnival troupe aids in the search. Of course Sally ultimately gets the job, and there are any number of thrills thrown in, including a fight and a fire as a whirlwind climax to the already-speedy affair. Thomas Jackson, Florence Rice, Lucien Littlefield, Lee Moran, Helen Jerome Eddy, Harry Holman and the Branso midgets who scored in *The Mighty Barnum* give excellent support. This picture was done rather quickly and at a moderate cost, but you will never suspect that while you are under the spell of a vastly modified and effective Tracy, a subdued, almost dramatic "Schnozzle" Durante, and the human, convincing realism of the carnival atmosphere.—*Rating* —★★★—*Columbia.*

Clive of India

A THRILLING EPIC OF HISTORY

IN THESE days you do not often hear the name of a motion picture director blazoned out on advertising heralds and theater marquees. Yet in *Clive of India,* just as surely as in the old D. W. Griffith and C. B. De Mille pictures, director overshadows stars. The "touch" of Richard Boleslawski is felt throughout, not in any one phase but from mob scene to closeup, and in all the gradations between. The picture marks him as one of the greatest directors the industry has developed. Yet this takes nothing from the credit due Ronald Colman and Loretta Young for turning in fine performances. They say that Cupid as well as the art of the players and the direction of Boleslawski had to do with the realism of the love scenes; that Colman has replaced Fred Perry in Loretta's heart these days. At any rate the two score beautifully in as fine a romance as the screen has ever offered. The other department of the picture—the winning of India by Clive, one of the finest achievements in Britain's long record of empire grabbing—is handled equally well, but what you see of it is so brief and so well done you would like a bit more history, and a bit more insight into Clive's rise from the clerkship in the East India Company, in which he is introduced, to a national military hero and statesman. The "plot" of the story is scarcely an entity, for it is rather a parallel dramatization of biography and empire-building. Yet fine punch is built up and plenty of heart-wringing pathos as well as lighter moments mark the story's simple progress: Clive's rebellion against his clerkship, his mail-order courtship with a girl in England, his opportunity for advancement brilliantly grasped and won through military emergency, his meeting with the girl who has come to India to marry a clerk and finds him a hero. And then contrasting and conflicting forces of love and domestic ties and Clive's duty and ambition, which again and again separates him from his wife and finally threatens disaster. Fine performances are also delivered by Colin Clive, Francis Lister, C. Aubrey Smith and a cast of thirty-two other good troupers.—*Rating*—★★★★—*Twentieth Century.*

The Mystery of Edwin Drood

CLAUDE RAINS SCORES IN DICKENS' THRILLER

CLAUDE RAINS has had a unique screen career, in that he became famous in a picture in which he was visible on the screen for a shorter time than almost any extra in the film. *The Invisible Man* gave us only a brief glimpse of him, and that when he lay dead, but magicians of the studio technical department had built a monster about whom the picture was woven, and in so doing they made a star of the man who, now that we can see him on the screen, reveals himself as a very good actor. In this, his latest picture, he offers a remarkable and macabre characterization of an opium-addicted choir master of an English village, who murders his nephew in a fit of violent jealousy. The rest of the plot is mystery-suspense material dealing with the unravelling of the skein. If you have read the Dickens story you know what happens, as the screen drama follows the original closely; if not we shall not spoil the suspense. Excellent in the supporting cast are Heather Angel, Douglass Montgomery, David Manners, Valerie Hobson, Francis L. Sullivan and Walter Kingsford, and in smaller rôles adequate depictions of the Dickens characters are given by E. E. Clive, J. M. Kerrigan and many others.—*Rating*—★★★ —*Universal.*

Shadow of Doubt

NO DOUBT ABOUT IT BEING GOOD

IF YOU read the magazine version of this popular mystery story you will be anxious to see it on the screen. Ricardo Cortez and Virginia Bruce offer bang-up characterizations as the harassed hero and heroine, suspected of a crime they did not

[*Continued on page* 77]

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The Truth About William Powell

[*Continued from page* 19]

caused by others. A sentimental thread ran through the letter. In fear, he nevertheless mailed the masterpiece.

A month passed. No answer came.

He had told his aunt in the letter that seven hundred dollars would take care of him for a year at the Academy. He had even offered to pay it back at a high rate of interest.

More unhappy days passed. His work at the telephone company desk grew more monotonous. When, not hearing from his aunt, he decided to get to New York in some manner and work his way through the Academy.

Then one day, long after weeds had grown high on the grave of his hope, a letter came. It was postmarked from the town in Pennsylvania where his aunt lived.

She had long considered her nephew's letter. Many paragraphs followed in a cramped and ancient female hand. She thought the letter was well-written, almost intelligent. She told him that she considered his ambition, though dubious, almost worthy. She had instructed her attorney to advance him seven hundred dollars.

ONE brought back to life could have been no more elated than was the young telephone clerk. The world was now his oyster, and his aunt had furnished a knife with which to open it.

He studied at the Academy for a year. It ended all too quickly for him. No further advance came from his aunt.

Powell went from one theatrical agency to another, and found indifference instead of work. So many battles in the economic war were lost by the young invader that the sweetheart in Kansas City was at times forgotten. He was rapidly learning one thing, that absence does not make the heart grow fonder.

It was the low ebb of his life. Still at that dangerous stage between boyhood and manhood, he seriously considered jumping into the East River.

By an odd stroke of irony, he might have been a suicide had not another young fellow from Kansas City joined him at this time. The new comrade cheered Powell in his moments of despair. He convinced him that no-one had asked him to be an actor, and that he needed humor more than self-pity. "If you carry the thoughts of suicide and failure in your heart, other people will feel them."

He had done some drawing in high school and had come to the same conclusion as his fellow townsman that he would make a career in New York. He went far among the masters of his craft, and though he saved Bill Powell, he himself died a suicide at the zenith of his fame. He had made the mistake of pursuing the shadows of futility and beauty. When they eluded him, he died. His name was Ralph Barton.

They rented a cheap room together; then walked the streets in destitution, looking for work.

They pawned their belongings until everything had seemingly disappeared. In the lowest depths of despair young Barton discovered a small air rifle and several boxes of tiny bullets in the room. Together they started for the pawnbroker's. A thought came to them to shoot the cockroaches in the room before the gun was sold. They returned and began shooting.

The landlady rushed to the door, thinking that war had been declared. Whether in pity for the cockroaches, or irritated because the walls and floor of her room were perforated with bullets, history does not record. It does record, however, that a future cinema actor and a famous illustrator were ejected from their room.

The pawnbroker gave them a dollar and a half for the gun. They lived on this sum for three days. Then a humorous weekly paid Barton thirty-three dollars for a drawing. Joy came to earth again.

IN THIS desultory manner the two youths lived for another year. It might have cheered them could they have seen the golden road that stretched ahead for both. But these things are not given to mortals, else, perhaps, they would see the dark road also.

Powell was soon given work in *The Ne'er Do Well* at forty dollars a week. This was in 1912. He appeared in three different small rôles in this play. In spite of high hopes and hard work, the play died early and Powell was soon destitute again. From the Fall of 1912 until the following Spring he was often hungry, as was Barton.

Then the clouds of misery parted. He was given a fairly important rôle in *Within the Law*. The play ran two years. When it closed he "went into stock" and acted in plays in Pittsburgh, Boston, Detroit, and Buffalo. Barton remained in New York and began to go to far places, while Powell next played forty weeks of one night stands "on the road." During this time he learned much of America.

Five heart-breaking years followed. Powell alternated between musical comedy, farce, and melodrama. He played one season in Portland, Oregon, another in Buffalo, and other seasons on the road.

It was now 1920.

Ralph Barton was becoming famous. Bill Powell was still in the ranks of the unknown.

While debating his future, he received an invitation from Ralph Barton to have dinner at the Lambs Club.

Whether or not it had been pre-arranged, Barton would never tell.

A director shook hands with Ralph shortly after they entered the club. Barton introduced him to Powell.

After glancing casually at Powell's profile for some time, he asked, "How would you like to work in a picture?"

Powell's answer was, "When do we start?"

"Right away," said the director.

Thus the master detective of the screen made his bow to an indifferent world as a "heavy" opposite John Barrymore in *Sherlock Holmes*. That Powell was later to surpass Barrymore in the portrayal of such rôles was not yet written in the faraway cinema sky.

He went from one picture to another and patiently waited for the lightning to strike.

At last it came.

HE FIRST attracted attention on the screen with Marion Davies in *When Knighthood Was in Flower*. He had not been originally cast for the rôle. An actor

Jane Withers, the "mean little girl" who got her start with Shirley Temple in *Bright Eyes,* cuddles up to Claire Trevor, with whom she appears in *Dante's Inferno*

had been injured, and the director had to get a man to take his place. Someone had remembered Powell's work in another film. It was sheer accident, as the man who remembered was a visitor on the set. He told the director of Powell. A frantic search was made for him.

They rushed him to the studio and tried to fit the injured actor's costume upon him. Finding it impossible, they threw another costume on him and Powell played one of his biggest rôles—that of Francis I, the heavy.

Powell says calmly, "I really made my motion picture début through another man's misfortune."

B. P. Schulberg was the first to see big possibilities in the former telephone clerk. He brought him to Hollywood and watched him become world famous.

IT WAS upon Schulberg's advice that Powell made a sudden change in *Sea Horses.* It was from heavy to lover. His enormous fan mail indicated that he was popular in the latter rôle. In *Philo Vance* he was soon to reach another high pinnacle of popularity.

He next signed a long term contract with Warner Brothers as a star. His salary was a thousand dollars a day.

He is now under contract to M-G-M Studios, and is scheduled to play *The Great Ziegfeld* for Universal.

His parents joined him in Hollywood. His sweetheart of the early Kansas City days is now married—to another man. She sends the suave ex-telephone clerk a Christmas card each year. And Powell, remembering, says, "She was a fine girl." He does not say for whom.

His aunt learned to love one relative. Proudly she watched her brilliant nephew become an honor to her name. She first collected; then went to heaven.

William Powell was thirteen years in returning the seven hundred dollars to his aunt. He is a conservative man—and honest. This item, more than anything else, indicates how precarious is an actor's life, and how hard the struggle.

The effort to pay the money gave Bill much.

It made him a first-rate man.

SCREEN BOOK'S Critics Look at the New Pictures

[*Continued from page* 75]

commit. Ruth Collier, a new-comer to the screen, is a distinct hit as the sour, witty old aunt and Isabel Jewell does nicely with her rôle as the night club torch singer. Regis Toomey, wrongfully snubbed by picture-makers of late, comes back strongly as the menace of the picture in a dramatic rôle which he handles with a finesse too infrequently recorded on celluloid. The whole thing clicks nicely throughout, and as a mystery offering it is "the tops."—*Rating*—★★★★—*Metro.*

The Good Fairy

MARGARET SULLAVAN REVIVES OLD CLASSIC

IT'S a little hard to imagine Margaret Sullavan as an orphan girl who goes up and up and up in the world and finally marries a rich man—but it's all quite believable when you see it in *The Good Fairy.* Margaret makes a charming heroine in this sweet little story and she is surrounded by a large cast of capable actors including Herbert Marshall, Frank Morgan and Reginald Owen. See it for a pleasant evening's entertainment.—*Rating*—★★★—*Universal.*

The Mystery Man

FULL OF LAUGHS AND PLENTY OF SUSPENSE

IN THIS excellent picture, Robert Armstrong plays the rôle of the newspaperman who runs wild when he gets fifty dollars and a nice shiny revolver as a bonus for getting a scoop. He plunges into a romance with pretty Maxine Doyle and gets into a lot of trouble from which he is finally entangled through sheer luck. The whole thing is neatly done with Henry Kolker, Guy Usher and LeRoy Mason doing good jobs in the supporting cast.—*Rating*—★★★—*Monogram.*

One Hour Late

JOE MORRISON'S SINGING IS TOPS

THE story of the shipping clerk's hopeless romance with a stenographer in the engineering office where he works is not much for plot but it does afford an opportunity for Joe Morrison to sing—and how he can! The cast is full of old and new favorites you will enjoy, among those present being Helen Twelvetrees, Conrad Nagel, Arline Judge, and Gail Patrick.—*Rating*—★★—*Paramount.*

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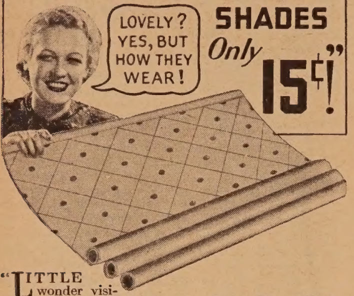
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The Woman Behind Wallace Beery

[*Continued from page* 35]

of mine. That must have made a hit with him, because from that time on we started going with each other.

"When Wally asked me to marry him, I gave the matter a lot of thought," she went on. "But once I made up my mind I never regretted it. He and Carol Ann are all the career I want. Wally to me is the Rock of Gibraltar. He has never failed me."

MRS. BEERY is unlike many wives who harp on the idea that if it hadn't been for them their husbands wouldn't be anywhere.

"Nothing revolts me more than to hear a woman say 'Where would my husband be without me?' she declared. "And I'd never be guilty of saying that about Wally. I have been a balance wheel, perhaps. But Wally Beery could make his way alone in the world. He is self-sufficient, and possesses a determination that can overcome almost any obstacle. Yet despite this strength of character, he has moments when he is like a child—in fact I often refer to him and Carol Ann as my two kids."

About her as she talked were any number of evidences of his devotion to her. Wally worships both her and Carol Ann, and nothing in the world is too good for them. Yet there is never any maudlin show of affection . . . or extravagant words of praise.

Mrs. Beery told me how Wally came home from a trip to Mexico with a very expensive bottle of perfume. He said as he gave it to her, "Rita, aren't girls crazy?—imagine paying that money for perfume when it actually doesn't cost any more than the bottle?"

Wallace Beery is extremely punctual. And if he says he's going to do a thing he does it if he has to break his neck. No matter what time he may be working, or how late he's been out, he breakfasts promptly at 7:30 every morning. Up until two years ago, Mrs. Beery used to personally fix his breakfast and bring it to him. Then she had to stop because of Carol Ann. If Wally has breakfast with her she won't eat—she just wants to play. So now she has her breakfast with the nurse, and Wally and Mrs. Beery have theirs upstairs.

MRS. BEERY has a wonderful understanding of human nature. That is the secret of her getting along so beautifully with Wally. She knows all the little incidents in his childhood which have contributed to the personality of the famous star of today. And she is a real companion—she goes hunting, fishing, and flying with an enthusiasm which equals that of her husband.

Recently she was stricken with a serious ailment—and Wally's anguish and devotion are too well-known to repeat here. For seven long months she hovered near death. Then she started on her way to recovery. That day as she talked she was nearly well—and the Beery household once more radiated the light of her personality. Her thoughts that day seemed to revert often back to Wally who was on location in Texas for M-G-M's *West Point of the Air.*

"You know," she said—"There's a saying that no two trees are alike—

1926—Wallace Beery as the tough sailor in *Old Ironsides*

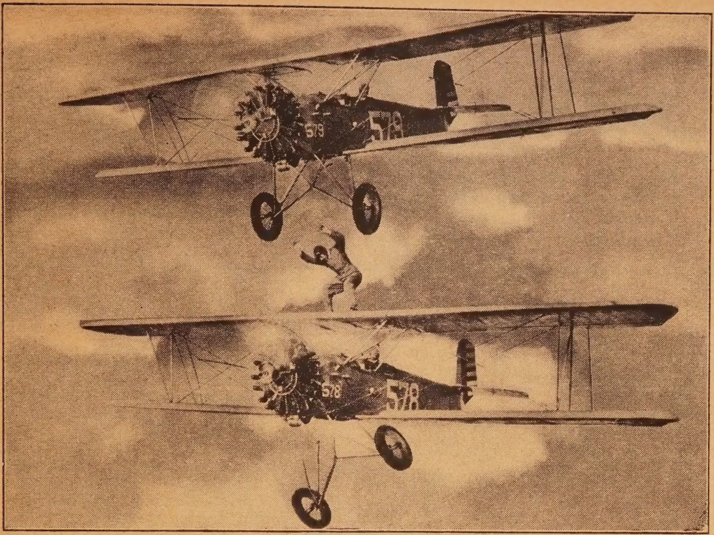
1930 — Comedian to gangster—Beery in *The Big House*

1932—In the rôle of the soulless merchant in *Grand Hotel*

1934—As Mexico's hero, Pancho Villa, in *Viva Villa*

1935—Now seen as he appears in *The Mighty Barnum*

HIGHLIGHTS OF A GREAT CAREER
Wallace Beery: Born in Kansas City on April Fool's day . . . railroad and factory worker before getting a job as chorus boy in New York at $25 a week. Soon made good as a stock company player and began in pictures playing a Swedish servant girl . . . became one of the few first film actors when Hollywood was still unknown . . . worked as an electrician and cameraman before his real talents were discovered



One of the most thrilling scenes from *West Point of the Air,* which gives Wallace Beery one of the outstanding rôles of his long career. Hollywood critics already are nominating this picture as one of 1935's ten best

Wally is the most different tree. He is the only one of his kind." She smiled, and added, "Of course any happy woman is bound to think her husband the most wonderful person in the world, but when I say Wally is 'different,' I go beyond wifely sentiment.

"He has so many different moods, interests, and traits of character. His heart is as big as all outdoors, yet he can be as cold as steel and as stubborn as a mule.

"I've never seen a man so busy. When he is home his typewriter is going from morning till night. And he has an amazing number of hobbies. There's his motion picture camera. If he isn't taking pictures he is developing and enlarging them. He loves flowers and puts in hours puttering in the garden. While he is away I'm having his favorite flowers planted in the front yard as a surprise when he returns.

"He's forever planning something. When fishing is over at the end of summer, he plans trips all winter. He never loses his enthusiasm."

HE HAD this same energy as a kid, and his childhood playmate, Clarence Hardy, who nows owns a hardware store in Kansas City can tell how Wally would be at work with hammer and nails from morning 'till night always making *something.* He'd often say, "Aw Wal, let me hammer a bit." And his answer was always, "Now Clarence, you just sit down over there and rest awhile." And he'd resume his hammering.

As a kid, Wally always wanted a sister. Mrs. Beery told how when about eleven years old, he saved a precious nickel and went to a store to buy a doll. The amused clerk asked him why he wanted it, and Wally answered that it was for his sister. "You don't have a sister," the clerk had said. "Oh yes I do, she was born last night," said Wally. Not long after that his father, a big policeman, went to the store and they started congratulating him. "What are you talking about?" he asked. Then he learned of what Wally had said.

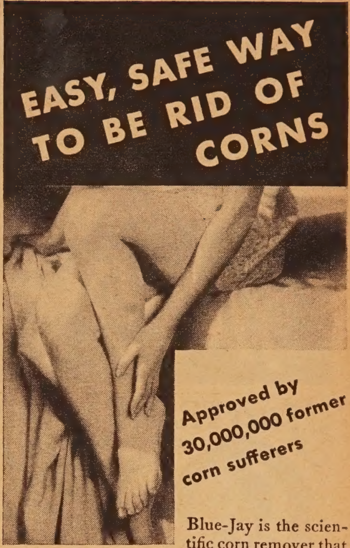
Mrs. Beery says that she admires most in this husband of hers the fact that money has never made the slightest difference in him. "And Wally's been very poor. As a lonely kid trying to make his way in New York he'd go into a restaurant with a nickel to buy coffee. And he'd be so hungry that he'd swipe a doughnut when no one was looking. Such a school of hard knocks as he has been through has given many who have come out financially independent and famous, the idea that every one has his price. That money can get anything. But not Wally."

She stared reflectively a moment into the fire, then looked up with a smile. "I'll tell you something funny about Wally," she said.

"We have a swimming pool, and Wally loves to swim. Yet he can't stand cold water, and never goes in without wearing a jacket. He always puts on his suit first, buttons his chamois jacket all the way up and dives in."

ALTHOUGH Mrs. Beery takes no credit for Wally's success she has actually definitely contributed. She has never stood in his way with burdensome advice, or in any way made him conscious of a woman's apron strings. Yet her balancing influence has always been at work.

She is amazingly well read, and can talk on any subject. She has ideas galore, and since her illness has been putting them down on paper. Like Wally she knows human nature through and through. And the Wally Beery she knows is the most human person in the world. Knowing this she is well content to be "The Woman Behind Wallace Beery."



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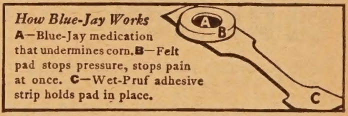

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Star Letters

Pat O'Brien tells how he got into the movies by mistake . . . Betty Furness tells how to succeed in Hollywood . . . Mady Christians outlines what she'd like to do in her next picture . . . Janet Beecher writes of the peril of being "sapphire blond" . . . read these letters for news from your favorites

"I do try to show my appreciation"

Dear Editor:

With every fan letter I get a wonderfully warm feeling around my heart . . . remembering that people not only were interested enough to go to see the pictures in the first place, but that they noticed my name and liked my performance well enough to take the trouble to write me. I do try to show my appreciation by autographing the photographs I send out myself, but I am very happy to have this additional opportunity to say thank you for every word of encouragement sent me.

So many girls ask about my clothes, seeming to feel that I must have a large, elaborate wardrobe. My favorite dresses are the ones I have been knitting during the long waits between "takes" on the sound stage. I plan the pattern before the picture starts, and to my amazement have finished three dresses. Virginia Bruce, Mary Carlisle, and Florence Lake have all asked for knitting lessons, and sometimes I think the boys would like to knit too—if someone could assure them that it wouldn't be "sissy."

My advice to any girl coming to Hollywood would be: bring along all the courage and perseverance she has, a pair of knitting needles, and in due time, even if she finds she will never make a great actress, she will at least have a very attractive wardrobe made of knitted dresses!

Sincerely yours,

Betty Furness —

Dear Editor:

I think it is so nice of you to ask a newcomer to the screen to write you a "star" letter. I feel quite important and your invitation certainly gives me a great deal of pleasure. I hope your readers won't mind as they hardly know who I am. My first American picture venture has only recently been released . . . so who knows about "yours sincerely?"

Up to now there was little time to play around in Hollywood. I've been told you can very amusingly, and I am very fond of occasionally doing so. But now my whole interest is focused on the next picture. If it were up to me I suppose it would be a most polychromatic nightmare. I'd like to do the nicest things out of all the stories I have read.

I'd like to sing, dance, be terribly romantic, most sophisticated and very dignified . . . but certainly dashingly naughty, and above all, highly dramatic and most assuredly terribly nonchalant. I'd like to wear Adrian's most gorgeous gowns and Madame Pompadour's robes (I adore that period); and of course I would like to have a scene on skiis and a scene on horseback . . . very gallant and chic! It's just a blessing that I won't be the one who decides about my next picture! And that's what it is to be in between two pictures as a newcomer to your United States movieland.

Sincerely,

Mady Christians

Dear Mr. Schroeder:

You know what? I've decided a guy's a sucker to ever give up trying to break into pictures. Think of the "dough" if you click. Think of the game. Think of the comfort and climate . . . in fact, think of heaven! No foolin', I tell you, it's worth anyone's spending a life-time trying to crash the gates. Take me, for instance. Here I am sittin' swell in a little home, a contract at twice the money I could make at any other job in the world. And five years ago my chances of getting on the screen were as slim as an old maid's date book.

"Think of the dough if you click!"

Perhaps you remember about that time they were specializing in collar-ad types, kupee lips and curly hair. They didn't need any mugs like me around, but I figured some day they might . . . just as I did that I'm made Hollywood, or die in the attempt. Then along came *Front Page*. Sure, I got it . . . by mistake. They thought it was I who had played the part of "Hildy" in the stage production, but it was another fellow . . . and I got signed by accident!

And I don't care what kind of rôles I have to play to stay. For hully-chee! It's worth it.

Cheerio,

Pat O'Brien

Dear Editor:

Being Hollywood's one and only "sapphire blond" undoubtedly has its glamour value, but the popular Missourian "seeing is believing" plaint threatens to "snatch me baldheaded."

"In New York no one paid any attention"

In the last two months I've received over a hundred letters . . . several from England, Australia . . . and others from all parts of the globe . . . every one with the same request: will I please mail them immediately a "snipping" of my blue hair?

I suppose the real topper happened the other night after the preview of my new picture *The Great Barnum* when a tiny tot approached me with what I thought to be an autograph book. "Are you the lady with the blue hair?" she said, handing the book to me. "Yes, I guess I am," said I. "I'm so glad. My mommie said I was to give you this." I opened the book and lo and behold! A scissors, a tiny blue ribbon, and a note which read: "I don't believe your hair is really blue. Will you please prove it?"

Ah, me . . . in New York they called me "blue-head" and no one paid any attention. Hollywood has turned my hair to "sapphire blond," and the whole world is from Missouri!

Sincerely,

Janet Beecher

Dear Editor:

On leaving a preview recently in Hollywood, a bystander yelled to me, "hello Babbitt," and although I had recently played the part with Miss Aline MacMahon, and enjoyed doing it thoroughly, it gave me food for thought.

"I began to wonder if I really was a 'Babbitt'"

I began to wonder if I really was a "Babbitt"—so I'll let you decide for yourself.

The only club I belong to is the Lakeside Golf Club, but I don't play golf. I have found some excellent poker players among those who do play golf however, and that is the reason I belong to a golf club.

If Babbitt really liked fishing, then I'm a Babbitt and no fooling. If Babbitt liked hunting then I'm Babbitt senior and junior.

I thoroughly enjoy my little Culver City home. My wife really has the secret of what it takes to make domesticity a success, and then of course, there is my four year old daughter, Shirley Anne.

If that is a Babbitt, call your shot.

Sincerely,

Guy Kibbee

Dear Editor:

Maybe I'm prejudiced—go ahead, sue me!—but I'm honestly of the opinion that Ruby Keeler is the ten best women in pictures all rolled into one!

"Ruby Keeler is the ten best women in pictures"

Ruby has the faculty of bringing to the screen the same sweet qualities she has in real life, charm, sincerity and winsomeness. Perhaps that statement would seem to detract from her ability as an actress, for she's not acting when she expresses those qualities on the screen—it's just Ruby.

I'm Ruby's most severe critic and her most devout admirer. The former requires no attention, but I'm wholehearted in the latter.

Did I say she was the ten best women in pictures rolled into one? You can cut out the words "in pictures" and just let the statement stand!

Sincerely,

Al Jol

Dear Mr. Schroeder:

Every star and featured player in motion pictures who possibly can afford the time and expense should make an annual trip abroad.

"By all means try to get to Europe once a year"

If properly handled a European vacation can afford the finest type of relaxation which is so necessary to a player after hectic months in Hollywood.

Secondly, one's perspective is developed and broadened. In Hollywood we sometimes cannot see the forest for the trees and traveling in this country does not seem to change this outlook. By all means try to get to Europe once a year if you are a player on the stage or screen—and even if you are not.

Cordially,

Kay Francis

WRITE TO THE STARS!

Have you questions you would like the stars to answer? Write to *Star Letters,* SCREEN BOOK, Hollywood Professional Bldg., Hollywood, Calif. Your letter will be referred to movie folk and answered on these pages in future issues.

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Dolores Del Rio's Wonder Home

[*Continued from page* 42]

these inner walls are also concealing built-in bookcases. Thus a room will look restfully bare save of art objects and modernistic furniture, all designed to be seen. Those things which clutter the ordinary house — books, magazines, newspapers, perhaps even sewing baskets and oil painting outfits—are at hand, but invisible.

All other intruding factors are also concealed. Light fixtures, for instance. The place is scientifically lighted by concealed globes. When all of these in, say, the downstairs living room are lighted, the place is permeated with such a soft, even glow, coming apparently from nowhere without a single eye-smiting glare, that objects and persons do not cast shadows!

But that is getting ahead of our entrance. That startling first impression on stepping into the house must not be minimized.

Outside, you are facing a high, almost blank wall. The steel door swings open massively, you enter—and presto!—it is as though you had stepped out of doors into a garden with a sea-scape, instead of indoors!

How is this magic effected?

Quite simply. The wall toward the canyon, hills and sea is two stories of glass! It is, one might say for practical purpose, one huge window!

Yet there is no danger of anyone throwing stones or spying from without here. It could be done only with an airplane. Beyond that glass wall, the gardens fall away steeply to the cliff of the canyon.

Of course there are modernistic shade devices to regulate the light of this huge window, and trees outside. While you still stand in the entrance hall, you see against this wall of glass a polished steel stairway. It leads to the rooms above through a stair shaft wide and long enough to let the effect of the full, two-story sweep of window be seen from below.

Dolores Del Rio in the swimming pool on her estate. The pool is in a sunken court and boasts two sets of shower rooms for guests

TO THE left of the entrance is the usual entrance hall anteroom for wraps, but as you advance to approach either the living room on the right or the stairway before you, glass doors lead to the left out into the lawns and gardens. Let us turn first to the right, however, facing the dining room at the far left corner of the living room, just visible through a modernistic archway, then turn slightly to the right again, to see most of the living room at a glance.

This space cannot comprehend all details of the house, despite their exquisite simplicity. There is however, the huge fireplace, above which is the masterpiece of a famous Mexican painter. A table made of steel supports and a big circular slab of glass is before us. Steel chairs are at the side. Seats are along the broken wall between living room and reception hall at the right, and a long, wide built-in seat or divan of full-sized bed proportions —but much longer—occupies most of the left-hand wall space. This cove is separately lighted with concealed lights.

Let us picture just one of those steel chairs. The sort we call a "rocker" in the old fashioned "parlor." But what a rocker! The sides are of artistically curving sheet steel, polished of course to a soft silver-like sheen. The arm rests of steel curve comfortably. And the—shall we say "overstuffed" part of it, in our ignorance of a better term for cushioning—is of softly glistening satin. The same substance covers the cushions of the other seats.

NO ONE could possibly describe the color schemes within this house without committing some sacrilege for which, if we know Cedric Gibbons, we would be sought out and executed. Nor would we blame him. Suffice to say they are in subtle gradations of tones expressing what Gibbons sought by their general effect and combination. They have two features: striking beauty that arrests the eye and yet is so pleasing and restful to it that—feature two—one does not get tired of them.

Whether by scientific or artistic means, that remarkable effect has been achieved throughout the entire house.

The reason we speak of it as a movie set is because we once happened to be there when a studio photographer was turned loose to take pictures. He went into arty raptures. It was perfect. It was too, too perfect! It was—yes, that's what it was. As perfect, photographically, as a movie set which naturally is built to be photographed.

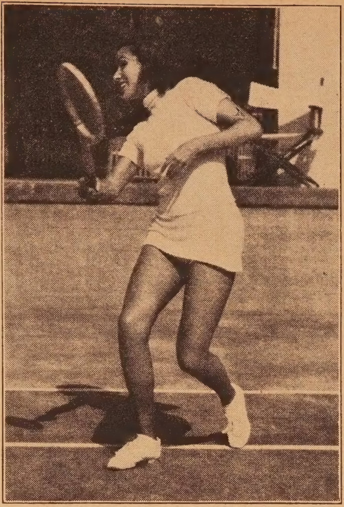
Go upstairs and you land in a room which in conventional houses where rooms may be labelled this or that would probably be called the library. Before a huge fireplace is another glass and steel table, rectangular this time, and on either side facing each other are huge davenports. They are the front of solid, thick low walls (table height on top) and on the side of the curving wall that corresponds to the back of the davenport are book shelves. At the left end of this room as you face the blank wall of the house and the fireplace are properly walled guest rooms; it wouldn't do to put your guests in *too* futuristic an atmosphere. They'll feel more homey behind conventional walls!

At the opposite end of the long rectangle—the end toward the sea, incidentally—is a hallway that passes the sleeping room of mine host and leads directly to that of mine hostess. Across this is a bath, and Dolores' modernistic dressing room, a little marvel of a place in glass and metallic drawers and doors. Facing the big studio-type makeup mirror is a modernistic glass set of shelves on the dressing table, where sit the hundreds of cut-glass bottles that contain Dolores' famous perfume collection. The Del Rio wardrobe is behind those modernistic doors on the right.

BEFORE we go on into Dolores' boudoir, here is the real treat of the excursion. We turn in the middle of the "library" and over the low wall that serves as book cabinets (the books being invisible behind modernistic panels, of course) there is the glass wall that looks out to the sea, sparkling in the sunshine on the left, the promontory of the Santa Monica mountains that goes out into it to form the far side of the canyon, and the canyon itself. A grand vista!

Dolores' boudoir is as modern as the rest of the house, from the bed built head-first against the solid wall to the circular window that looks directly out toward the sea, and opposite it on the inside wall, a large circular mirror. The finish of the room and the satin covering of the bed suggests that same glass-and-steel modernistic motif of the house.

NOW a few items outside, and we are done. The swimming pool is of tile, and of course it has its shower rooms attached, near the tennis courts. The showers, in fact, form a division between the two. However, there is another entrance to the sunken court. It leads down directly to the enclosure, by one set of steps; by another into a room where rackets, balls and other things pertaining to the game are kept. This in turn opens into a novel sort of court-side grandstand which reminds one of the "shells" in which bands play in amusement parks, except that it is infinitely more ornamental with its cement and tile. Here are iron tables for refreshments, and chairs. The courts themselves have high green walls around them except for this luxurious grandstand; a deep brown perfect playing surface, an umpire's stand, and a refrigerator fountain for the thirsty racketeers.



Dolores Del Rio plays tennis on the unusual court on the grounds of her home. Garbo plays here frequently, too, as described in the story, "What Garbo Never Told," on page 22

The solarium for Dolores is the latest addition to the home. It is walled, and adjoins the swimming pool. Inside instead of the conventional cot for the sunbather is glistening white sand brought down from the sea shore of California two hundred miles north of Los Angeles, a sand supposed to have especial actinic reflecting value for sun-bathers!

Around all of this is a relatively modest stretch of lawn and garden, its area circumscribed somewhat by the location of the house on the side of the hill.

What a home for such a queen of Old Mexico and the cinema as lovely Dolores! And what a present for a bride!

Movie Scrap Book

STAR	REAL NAME	HUSBANDS AND WIVES	CHILDREN
Boyer, Charles	Same	Pat Paterson	None
Brent, George	Same	Ruth Chatterton (ex)	None
Brian, Mary	Louise Dantzler	None	None
Brisson, Carl	Carl Peterson	Mrs. Brisson	None
Brook, Clive	Same	Mildred Evelyn	2
Brown, Joe E.	Joseph Evan Brown	Katharyn McGraw	1 boy, 1 girl
Brown, John Mack	Same	Mrs. Brown	1 boy, 1 girl
Brown, Tom	Same	None	None
Bruce, Virginia	Same	John Gilbert	1 girl
Cabot, Bruce	Etienne Jacques de Bujac	Adrienne Ames	None
Cagney, James	James Francis Cagney	Frances Vernon	None
Carol, Sue	Evelyn Lederer	Nick Stuart (ex)	1 girl

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Warner Baxter All Dressed Up—No Place to Go

[*Continued from page* 24]

home to read the latest novel, or maybe putter around in the garden.

ALTHOUGH he occupies the throne of filmdom's best dressed actor, Baxter is probably the most democratic soul in Hollywood. There isn't an ounce of vanity in him. The fact that he appears so infrequently in public emphasizes his natural modesty. He has no desire to capitalize on his reputation as a fashion dictator. He owns about the most extensive male wardrobe in the film colony, and pays a pretty penny annually to keep it better than up-to-date.

To a great extent, clothes have made Baxter. They seem all tangled up in his destiny. Back in Columbus, Ohio, where he attended high school, he was known as the best dressed kid in the class. He looked so dapper that the dramatic school put him in the high school play. The coach was skeptical regarding his acting ability, but knew the kid would look the part. The result was that young Baxter handled his rôle rather well and spoke his lines in a rich, clear voice. However, the audience left the auditorium raving about the fancy new suit he had worn.

Baxter's mother, widowed when he was a very small child, objected to her son's early infatuation for the theater after he had experienced some success in amateur plays and a vaudeville act. She preferred that he enter some business with a better future. So he tried his skill as a salesman. Among other things, he had a fling at selling farm implements, but wasn't successful. The farmers figured he looked like a slicker.

Eventually his mother's prejudice against a theatrical career was overcome and Baxter settled down to stage work seriously and began building a reputation as a snappy juvenile in small stock companies. He was born to act.

CLOTHES again played a conspicuous part in Baxter's life, this time a romantic part. While appearing in the original New York stage production of *Lombardi, Ltd.* in support of Leo Carrillo, he fell in love with Winifred Bryson, a charming member of the noted cast, and soon married her. *Lombardi, Ltd.* was a play about a male dressmaker.

Soon afterwards Baxter and his bride came to Los Angeles where he appeared in stock under the management of Oliver Moresco, and scored a hit in *A Tailor Made Man.* Clothes again.

Mrs. Baxter retired from stage and screen several years ago because of delicate health. She leads a quiet life. This fact accounts largely for Baxter's own seclusion. He enjoys sharing her exile from the public places.

Baxter doesn't go in for chauffeurs. He drives his own. Although he employs a gardener, he does his own puttering and has displayed considerable talent as a landscape gardener.

He likes to collect trick typewriters. He owns specimens from all parts of the world. Some of them write in native script. He wishes he could read it.

He is a crack cameraman and shoots some of the best 16 mm. movies in Hollywood. He exhibits them in a private projection room at his home.

Tennis and hunting are his only sports. He wields a mean racquet and is considered an expert on tournament rules. He is the last court of appeal for the film folks in settling tennis court disputes.

He doesn't care for golf, but is tolerant with golfers.

HE OWNS a cabin in the pine-covered San Jacinto mountains. Deer and foxes are abundant thereabouts. He likes to hunt and trap far from the maddening telephones.

He does sleight of hand tricks amazingly well. All magicians fascinate him.

His proudest possession is a little gold statue presented by the Academy of Motion Picture Arts and Sciences for his portrayal of the Cisco Kid. There is an oil painting of the Kid in his study.

His greatest pal is his stand-in, a likable fellow named Frank McGrath. Frank used to be a stunt man. He is a general man-about-Baxter and their friendship is one of the few real things in the city of make-believe.

Baxter receives many letters written in Spanish. People are always asking if he is an Italian, Spanish or Mexican. He's of pure American stock, the Ohio brand.

SPEAKING of good blood, Baxter once offered his own to save the life of a casting director. Some years previous the casting director had procured a job for him when his screen career was at its lowest ebb. It meant a lot to Baxter, and he was grateful. He tried to slip the casting director a roll of bills. But his benefactor wouldn't take them. Baxter vowed to make things right some day. The opportunity came a few years later. The casting director, desperately ill, needed blood for a transfusion. Baxter told the doctors to take his blood, all they wanted of it. A test was made. Baxter's blood wasn't exactly suitable. He paid $100 to get the right blood from another person. The patient recovered.

BAXTER is fond of blue shirts. Blue and brown are his favorite colors. Occasionally he wears gray tweed. He owns more pearl gray hats than anybody in Hollywood.

He can carry a cane more naturally than anybody on the screen, but he never carries one in private life.

He takes special care of his extraordinarily good complexion, and sees his dentist at least once a month. When driving to the mountains or desert he smears his face with vaseline. Says it prevents chapping and helps preserve that Cisco Kid look.

His mother opens all his fan mail. He takes fan mail seriously and answers most of the letters.

When nobody is around he likes to ride a bicycle.

If he had any of the peacock in him, the comment made by the tailors who listed him as one of America's ten best dressed men should have made him strut. They said: "The tall, dark and handsome Warner Baxter is a good all-around man —dressy, but not flashy—with just the right amount of starched cuff protruding from his evening coats."

Maybe he is strutting over his latest achievement, but he's doing it in his own backyard.—BY LEW GARVEY.

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Franchot Tone—The Man Who Has Growing Pains

[*Continued from page* 24]

HE HIMSELF says: "I have less to offer Hollywood than the stage. I require a period of preparation, long rehearsals, before I feel that I invest the character I portray with vitality, with meaning. As a result, I achieve only for a minute at a time that complete unity with a rôle which I invariably and consistently had with my rôles on the stage. Because of that, it seems to me that my two years on the screen have marked a period of stagnation. I am marking time. I remained in pictures because I have had personal interests here which compensated for the Fog of Fatigue in which I constantly found myself, for the sense of frustration in my ambitions.

"I haven't grown; I haven't developed. I don't have the same youthful joy of achievement I had when I was on Broadway. Understand, I have no fight with motion pictures as an artistic activity. It is only that I personally, have not been able to adjust myself completely to screen methods. In New York I have never had a bad notice. But some of my screen rôles have received—and justly merited—devastating criticisms. There is then one conclusion—if I have not retrogressed, certainly, I have not advanced."

Honor and the King

In uniform again! Carl Brisson, the romantic Swedish leading man who Garbo once greatly admired before she entered the movies, has a choice rôle in *All the King's Horses*

Here speaks Franchot Tone's most exacting task-master — Franchot Tone! In the light of his most recent achievement—a faultless, a heroically-proportioned interpretation in *Lives Of a Bengal Lancer,* his estimate of himself is neither quite just nor quite tenable. *There* is a picture which will give him legitimate and earned stardom. And no one gains that exalted rating after two years without definite development.

LET'S see then what has really happened to Franchot Tone! We can unreservedly discount the intimation that Joan Crawford has hindered his career. Association with a vivid mind, with an analytical and vibrant and electric personality, invariably contributes to the mental furniture of a person. Joan's mind is vivid and analytical and unsparing. Her friendship then has been, without doubt, an intangible stimulus to Franchot Tone, the actor. So much for that!

Between his first picture and his last have been a series of rôles which have failed to take advantage of his outstanding abilities. That has happened to others—but certainly he would have been incapable of handling his latest assignment so expertly—more expertly even than his first rôle for the screen—if there had not been a period of growth and development.

Franchot Tone has tried desperately always to inject strength and artistry in rôles which did not lend themselves to either strength or artistry. In his final picture, he took it easy! In his stride! Not so seriously or even so thoughtfully as to interfere with a certain native dash which he unquestionably possesses.

That very ease, that lack of tension, takes mental expansion, some adjustment, some development, with which he refuses to credit himself.

Franchot Tone as yet has not realized that self-blame, dissatisfaction with one's self and one's achievement is the truest indication, the truest measure of character and artistic flowering.

No one in Hollywood is ever as important as the medium in which they play. In New York Franchot Tone was a personality because he was a factor in a disinterested endeavor. In Hollywood he has been absorbed in the larger pattern of an enormous industry. To him that implies failure or stagnation. It is far from that in reality. Merely a fitting of one's self to the requirements of the moment.

Two years ago he resented that absorption, that comparative unimportance. Today he does not. He accepts it placidly, philosophically. And that too, is indicative of the very real personal advancement he has made. Indicative of an emotional and spiritual maturity of which he is not fully cognizant.

Franchot Tone is marked for Fame in 1935 more truly because in the last two years he has been suffering from growing pains.

His self-indictment, his discontent, is only a gauge of their severity!

Without knowing it, he has developed, made the essential and required adjustment, and in the process achieved a placidity which is only one step from Fame!

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29x5.00-19	2.85	1.05
30x5.00-20	2.85	1.05
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
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Picture Tips

A complete index to new film offerings

OTHER NEW OFFERINGS

SOCIETY DOCTOR—Hospital background with Chester Morris as the young interne who is discharged from a hospital for lack of ethics. Virginia Bruce is an appealing heroine and Robert Taylor, as Morris' rival stands out as a promising screen newcomer. Effectively photographed and well-staged. Supporting cast: Raymond Walburn, Henry Kolker, Dorothy Peterson.★★★—*Metro.*

RED HOT TIRES—Plenty of action in this whirlwind melodrama which has Lyle Talbot as the race track driver accused of killing a man during a big race. Cast: Mary Astor, Clarence Muse, Gavin Gordon and Bradley Page.★★—*Warner.*

THE WINNING TICKET—The story of a barber who wins an Irish Sweepstakes prize but can't find his ticket to collect. It's grand comedy with Leo Carrillo and Louise Fazenda scoring an unusual number of laughs.★★★—*Metro.*

NOTORIOUS GENTLEMAN—Charles Bickford in the rôle of the egotistical lawyer who tries to wipe out an enemy by committing what he believes to be the "perfect crime." Cast: Onslow Stevens, Sidney Blackmer, Helen Vinson and John Darrow.★★★—*Universal.*

UNDER PRESSURE—Edmund Lowe and Victor McLaglen in another of their cinema wrangles, this time the two who just can't get along being "sand hogs" whose job it is to dig a tunnel under the Hudson river. Plenty of fine action and thrills. Charles Bickford, also in the cast, turns in a fine job.★★★—*Fox.*

ROCKY MOUNTAIN MYSTERY—A nice little western drama in which a greedy miner kills his partner and then tries to pass himself off as the murdered man in order to be sole owner of the mine. Randolph Scott is the young mining engineer who solves the murder. Cast: Chic Sale, Kathleen Burke, Ann Sheridan and George Marion, Jr.★★—*Paramount.*

THE GILDED LILY—Claudette Colbert as the stenographer who unknowingly falls for a titled Englishman. Fine comedy-romance with Ray Milland, Fred MacMurray in the supporting cast. ★★★★—*Paramount.*

CLIVE OF INDIA—Ronald Colman in a historical rôle as the great English statesman who did much to develop one of his country's vast empires. Loretta Young is exceedingly beautiful as the wife of Clive, and the whole picture is a masterpiece of drama, with much credit going to the director and cameraman for the effectiveness of scenes.★★★★—*United Artists.*

THE NUT FARM—A fast little comedy based on a Hollywood racket—the shoestring producers who get visiting tourists to back fake movies that never appear on the screen. Exciting and full of laughs throughout. Cast: Wallace Ford, Betty Alden, Florence Roberts and Joan Gale.★★★—*Monogram.*

MURDER ON THE HONEYMOON—Edna May Oliver and James Gleason do a good job with this murder mystery based on a killing that occurs in an airplane. Full of humor and thrills.★★—*Radio.*

DEVIL DOGS OF THE AIR—Jimmy Cagney in a rough and tumble story of two hard guys in the flying corps. Pat O'Brien and Margaret Lindsay in the supporting cast.★★—*Warner.*

WOMEN MUST DRESS—Minna Gombell, in a sympathetic rôle at last, turns in an elegant performance as the wife who becomes dowdy after years of domesticity and loses her husband to a younger woman. A delightful picture. Cast: Gavin Gordon, Hardie Albright, Arthur Lake and Paul Ellis.★★★—*Monogram.*

THE RUNAWAY QUEEN—Beautiful Anna Neagle in the story of a department store salesgirl who discovers she is heiress to the throne of a mythical kingdom. Scenic effects of the picture are particularly impressive. Cast: Fernand Graavey, Muriel Aked, Miles Malleson and Gibb McLaughlin.★★—*United Artists Release.*

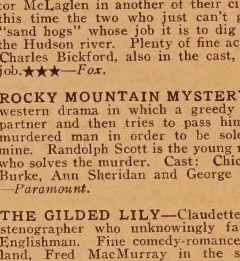
THE SCARLET PIMPERNEL—Leslie Howard was never better than in the rôle of the outwardly worthless titled Englishman who is secretly aiding the nobility of France to escape the guillotine during the revolution. Merle Oberon is lovely and impressively dramatic as his leading lady.★★★★—*Korda-United Artists.*

MARCH OF TIME—The first of these monthly dramatized newsreels shows promise of developing into something entirely new to pictures. Instead of merely showing events, *March of Time* shows the picture of the whole situation and adds highlights of drama and comedy that put real interest into this new cinema venture. See the first one and you'll never want to miss a reel of those that follow. ★★★★—*First Division.*

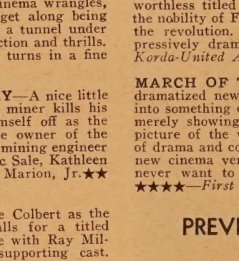
PREVIOUSLY REVIEWED

BACHELOR OF ARTS—Off-screen and on Tom Brown and Anita Louise are sweethearts. In this picture Tom is the wild college youth and Anita the girl who gets him out of trouble in time for a happy ending. Cast: George Meeker, Frank Albertson, Henry B. Walthall, Mae Marsh, Stepin Fetchit and Berton Churchill.★★—*Fox.*

THE BAND PLAYS ON—A football story dealing with the problem of professionalism in college athletics. Not particularly exciting but you may like it if you spot some of your favorites in the picture. Cast: Stuart Erwin, Betty Furness, Leo Carrillo, Russell Hardy and Robert Young.★★—*Metro.*



Warner Baxter and Janet Gaynor come in out of the rain in *One More Spring*



Virginia Bruce and Chester Morris as they appear in a scene from *Society Doctor*

Kay Francis and George Brent receive good news in this scene from *Living on Velvet*

GO TO THESE FOUR STAR PICTURES!

SECOND and third showings of fine pictures you may have missed—*The Man Who Reclaimed His Head,* with Claude Rains giving a dynamic performance opposite Joan Bennett . . . *The President Vanishes,* a timely picture dealing with the huge problems of the nation's chief executives . . . *Sweet Adeline,* recommended for Irene Dunne's fine voice . . . *Grand Old Girl,* a real drama starring May Robson as the embattled school teacher who wins her fight against politicians . . . *Babes in Toyland,* Stan Laurel and Oliver Hardy in a picture to please the kiddies . . . *Wicked Woman,* introducing Mady Christians in a dramatic rôle as the woman with four children who kills her husband . . . *Bright Eyes,* a sweet picture with Shirley Temple and Jimmy Dunn . . . *The Mighty Barnum,* a biography of the world's greatest showman, with Wallace Beery, Virginia Bruce and Adolphe Menjou in the cast . . . *Evensong,* Evelyn Laye in a lovely musical . . . *Here Is My Heart,* another fine Bing Crosby-Kitty Carlisle hit . . . *Little Men,* a fine sequel to *Little Women,* with Erin O'Brien-Moore, Frankie Darro and Frank Morgan.

WHITE LIES—Newspaper story about a no-good embezzler who commits a murder and lets the blame fall on the daughter of a prominent publisher. Cast: Fay Wray, Walter Connolly, Victor Jory and Leslie Fenton.★★—*Columbia.*

MILLION DOLLAR BABY—Story about the kidnaping of a potential child movie star that rambles a bit but has some excellent comedy scenes. Cast: Arline Judge, Ray Walker, Jeanette Loff, Ralfe Harold and Paul Pocarsi.★★—*Monogram.*

WINGS IN THE DARK—Cary Grant "flying blind" from America to Europe is blinded by explosion. Myrna Loy, stunt flyer, then supports him by her work. There's a thrilling rescue by the totally blind Grant. Cast: Roscoe Karns, Hobart Cavanaugh, Dean Jagger, Russell Hopton.★★★★—*Paramount.*

HELLDORADO—Story of adventurers who are stranded in a ghost town and uncover a rich gold strike. Partly musical and fairly interesting throughout. Cast: Richard Arlen, Henry Walthall, Madge Evans, James Gleason, Ralph Bellamy and Stepin Fetchit.★★★—*Fox.*

LOTTERY LOVER—Lew Ayres wins a pool started by his sailor companions on the condition that he must spend it making love to Peggy Fears, in the rôle of the *Folies Bergere* star. The two fall in love and Peggy tries to take Lew away from his real girl friend, Pat Paterson. Part musical. Cast: Sterling Holloway, Alan Dinehart, Reginald Denny, Eddie Nugent, and Nick Foran.★★—*Fox.*

THE SECRET BRIDE—Barbara Stanwyck in the rôle of the governor's daughter who is the secret bride of Warren William, State's attorney, who through circumstances has to prosecute her father for accepting a bribe. A murder complicates matters and the story moves on to an exciting climax. Cast: Glenda Farrell, Arthur Byron, Grant Mitchell and William Davidson.★★★—*Warner.*

TOWN TALK—Clark Gable as the managing editor of a New York paper and Constance Bennett as the socialite trying to be a reporter. Excellent humor, suspense and realism in the story which goes behind the scenes of social life and furnishes a great climax with the murder of a wife involved in a divorce case. Supporting cast: Billie Burke, Catharine Alexander, Henry Armetta and Stuart Erwin.★★★★—*Metro.*

EVERGREEN—The screen never has seen a more promising young star than Jessie Matthews, an utterly bewitching feminine edition of Fred Astaire, who plays the rôle of a daughter who agrees as a publicity stunt to impersonate her mother, once a famous English stage star. Miss Matthews is the whole picture, and what a picture it is!★★★★—*Gaumont-British.*

THE COUNTY CHAIRMAN—Will Rogers in a political satire that is better than anything he has heretofore done for the screen. Excellent supporting cast with Evelyn Venable, Kent Taylor, Berton Churchill and Gay Seabrook.★★★★—*Fox.*

THE NIGHT IS YOUNG—Ramón Novarro with Evelyn Laye in a musical comedy about the prince who falls in love with a commoner and is forced to wed royalty. Fine music, well-acted. Supporting cast: Charles Butterworth, Una Merkel, Herman Bing, Cecilia Parker and Christian Rub.★★★—*Metro.*

THE UNFINISHED SYMPHONY—A supposed chapter from the life of Franz Schubert nicely translated to the screen in a manner every music lover will find enjoyable. Cast: Helen Chandler, and Cecil Humphreys.★★★—*Gaumont-British.*

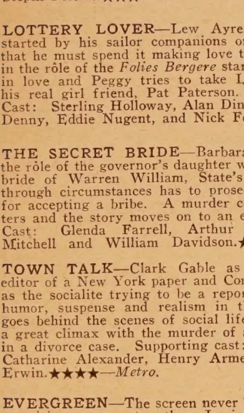
MYSTERY WOMAN—A valuable official French document sends the cast of this picture scurrying around in great dismay, trying to recover it. The story is simple as that, but entertaining and worth your time. Cast: Mona Barrie, Gilbert Roland, and John Halliday.★★★—*Fox.*

THE IRON DUKE—George Arliss in another of his masterful portrayals—this time as the Duke of Wellington, the famed foe of Napoleon. Arliss was never better, and this picture leaves nothing to be desired as a historical record and as superlative entertainment.★★★★—*Gaumont-British.*

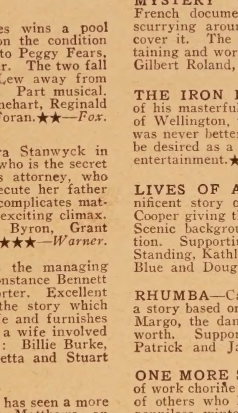
LIVES OF A BENGAL LANCER—A magnificent story of the British in India with Gary Cooper giving the performance of his entire career. Scenic backgrounds are beautiful beyond description. Supporting cast: Franchot Tone, Sir Guy Standing, Kathleen Burke, C. Aubrey Smith, Monte Blue and Douglas Dumbrille.★★★★—*Paramount.*

RHUMBA—Carole Lombard and George Raft in a story based on a Cuban lottery. Well done, with Margo, the dancing flame, adding to the picture's worth. Supporting cast: Monroe Owsley, Gail Patrick and Jamison Thomas.★★★—*Paramount.*

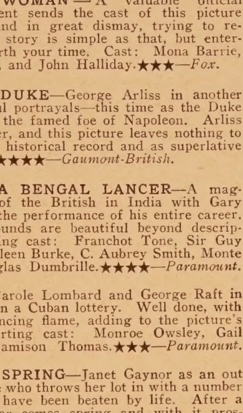
ONE MORE SPRING—Janet Gaynor as an out of work chorine who throws her lot in with a number of others who have been beaten by life. After a penniless winter comes spring and with it prosperity. Excellent entertainment. Cast: Warner Baxter, Grant Mitchell, Stepin Fetchit and Roger Imhoff.★★★★—*Fox.*



A tense moment from *The Mystery Man,* featuring Bob Armstrong and Maxine Doyle



Margo and George Raft go dramatic in *Rhumba,* starring Carole Lombard



Wallace Beery and Adolphe Menjou in a comedy scene from *The Mighty Barnum*

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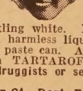

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29x4.75-20	**2.50**	0.95
29x5.00-19	**2.85**	1.05
30x5.00-20	**2.85**	1.05
28x5.25-18	**2.90**	1.15
29x5.25-19	**2.95**	1.15
30x5.25-20	**2.95**	1.15
31x5.25-21	**3.25**	1.15
...5.50-17	**3.35**	1.15
28x5.50-18	**3.35**	1.15
29x5.50-19	**3.35**	1.15
...6.00-16	**3.75**	1.45
...6.00-17	**3.40**	1.15
30x6.00-18	**3.40**	1.15
31x6.00-19	**3.40**	1.15
32x6.00-20	**3.45**	1.25
33x6.00-21	**3.65**	1.25
32x6.50-20	**3.75**	1.35

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TRUCK BALLOON			HIGH PRESSURE		
Size	Tires	Tubes	Size	Tires	Tubes
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6.50-20....	**4.45**	1.95	33x5.......	**3.75**	1.45
7.00-20....	**5.95**	2.95	32x6.......	**7.95**	2.75
7.50-20....	**6.95**	3.75	36x6.......	**9.95**	3.95
8.25-20....	**8.95**	4.95	34x7.......	**10.95**	3.95
8.25-22....	**9.95**	4.45	38x7.......	**10.95**	3.95
9.00-20....	**10.95**	5.65	36x8.......	**12.45**	4.25
9.75-20....	**13.95**	6.45	40x8.......	**15.95**	4.95

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30x3½....	**2.35**	0.75	33x4½....	**3.45**	1.15
31x4......	**2.95**	0.85	34x4½....	**3.45**	1.15
32x4......	**2.95**	0.85	30x5......	**3.65**	1.35
33x4......	**2.95**	0.85	33x5......	**3.75**	1.45

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There is an unknown condition about Hay-Fever which causes many people to believe that nothing can be done for it. Mr. R. O. Murphy, Box 494, Stillwater, Minn., who freed himself from the sufferings of Hay-Fever, will explain this condition without charge to anyone who writes him. Just send your name and address at once, because strange as it may seem this is the time of the year to treat and prevent Hay-Fever suffering. Adv.

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FREE BOOKLET

Don't Be Afraid to Join THE EASTER PARADE!

If you haven't the price of a swanky new outfit for Easter day there's no need to despair! Turn to page 50 in this issue for a peek at Bette Davis' new spring ensemble. With SCREEN BOOK's simple patterns you can make one for yourself at little cost and have an outfit of which any woman would be proud.

The Lowdown CHART

Questions	Shirley Temple	Ketti Gallian	Ann Sothern
Age?	6	20	26
Birthplace?	Santa Monica, Calif.	Nice, France	Valley City, N. D.
Real name?	Shirley Temple	Catherine Gallian	Harriette Lake
Nickname?	None	Ketti	None
Brothers and sisters?	2 brothers	None	2 sisters
Married or single?	Single	Single	Single
Number of marriages?	None	None	None
Husband's name and profession?	None	None	None
Best friend?	Mother	Peggy Fears (in U. S.)	Roger Pryor
Began career?	Meighlan Kiddie	Understudy in Paris	Paul Bern discovery
How long in Hollywood?	3½ years	1 year	7 years
Studio address?	Fox	Fox	Columbia
Lives in?	Beach house	Beverly Hills house	Beverly Hills
Servants?	None	1 maid	One
Cars?	None	Sports coupe	Two Fords
Musical instruments played?	None	Piano	Piano
Favorite sports?	Playing house	Skiing, swimming, riding	Tennis, riding, swimming
Hobby?	Dolls	Collecting rare lace handkerchiefs	Reading
What do you collect?	Dolls	Lace hankies	Diamonds
Favorite food?	Vegetable soup	Corn on cob and avocados	Ham and eggs
Favorite color?	Blue	Sea-green	Blue
What do you dislike most?	Nothing	Having hair dressed	Bridge
Color hair?	Light golden brown	Blonde	Golden
Color eyes?	Brown	Blue-green	Blue-grey
Color lipstick?	None	Damask	Coral
Color nailpolish?	None	Damask	Natural
Size gloves?	5 (Children's)	5	6
Size shoes?	9D (Children's)	4½	4½A
Height?	43 in.	5 ft. 2 in.	5 ft. 1½ in.
Weight?	43 lbs.	99 lbs.	112 lbs.
Bust measure?	23 in.	34 in.	34 in.
Waist measure?	22 in.	24 in.	28½ in.
Hip measure?	27 in.	34 in.	37½ in.
What do you sleep in?	Nighties	Pajamas	Pajamas
Latest picture?	"The Little Colonel"	"Marie Galante"	"Folies Bergere"
College attended?	None	San Remo, Italy, Seminary	U. of Washington
Nationality?	American	French	Danish-English-American
Pets?	Dog	Scotty dog and Japanese turtle	Scotty pup

Editor's Note: If you have any particular questions you want answered in the *Lowdown Chart,* write to the editor. For personal replies to your questions see *Information Please* on page 72 of this issue. The editor determines the stars included in the *Lowdown Chart* each month by the requests received from fans. Watch for this unique feature each month!

Take Advantage of SCREEN BOOK'S *Service to Readers!*

The following departments in this issue offer service to all movie-goers who are interested. Check over the list and join the hundreds who enjoy these privileges each month!

1. Questions about styles in current pictures answered by Grace Mack each month. *Page 44.*
2. Personal answers to your perplexing beauty problems. *Details on page 60.*
3. Star Patterns. *Page 50.*
4. Advice on cooking by a famous authority. *Details on page 67.*
5. Free question and answer service. *Page 72.*

Classified Ads

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DETECTIVES EARN BIG MONEY. Excellent opportunity. Experience unnecessary. DETECTIVE particulars free. Write George Wagner, 2640-T, Broadway, N. Y.

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EARN MONEY HONESTLY, EASILY AT HOME. Send stamp for details. Home Earners Bureau, 85 Main Street, Dept. L1, North Adams, Mass.

TYPISTS EARN EXTRA MONEY. Good pay. Send 3c stamp for details. Typist's Bureau, Dept. JJ, Westfield, Mass.

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AGENTS: Smash go prices. Santos Coffee 12c lb. 4-oz. Vanilla 8½c. $1.00 size Tonic 14c. Razor Blades 10 for 8½c. 100 sticks Chewing Gum 12c. 150 other bargains. Experience unnecessary. Write Carnation Co., FC, St. Louis, Missouri.

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POEM, SONG WRITERS

WANTED: ORIGINAL POEMS, SONGS for immediate consideration. MMM Publishers, Dept. FW, Studio Bldg., Portland, Oregon.

Robert Donat—Alias the Count of Monte Cristo

[*Continued from page 25*]

painting by Burne Jones. Her name was Ella, and Robert particularly liked playing love scenes with her. Today she is Mrs. Robert Donat and mother of Robert's two charming children with the grand total age of five years.

WHEN the Donats took their courage in both hands and decided to move to London, it was the turning point in Robert's career. Almost immediately he got a West End part in which he gave a grand performance and held the notice of the critics. They lived in a tiny flat over a theatrical armourer's shop in the heart of theaterland. The flat was already too small when Joan Donat, his daughter, arrived tempestuously on the scene. It was at this rather anxious period that Alexander Korda was taken to the theater and saw Robert. The long term contract which he gave him next day was the turning point in Robert's career which led to a meteoric success.

The Donats are still the same charmingly modest family, and they still have the same friends. The only difference is that the flat has given way to a semi-country house on the edge of Hampstead Heath and Ella goes to her beloved first-nights in a luxurious salon car instead of a London bus. Robert Donat bids fair to be the most popular film star in England today, but paradoxically he cares little for films. His heart is in the stage, and footlights mean far more to him than movie cameras. The same is true of his friend Charles Laughton, who gave up a film contract worth $100,000 in order to go back to a little theater in the east end of London, "The Old Vic," and play in Shakespeare. Many people thought this was an affectation or a publicity stunt on the part of Laughton, but I know both Laughton and Donat very well, and any sacrifies they may make in order to play behind the footlights are always considered by them more in the light of moral victories rather than sacrifices.

ONE of Robert's greatest ambitions is to play Romeo in *Romeo and Juliet.* It is a great part which would suit him magnificently on stage or screen. Perhaps he'll get his wish next year. We have just had Dickens on the screen, so why not Shakespeare? Donat is peculiarly suited for costume parts because he seems to wear period clothes as easily and naturally as he does his own suits from Saville Row. Donat is the ideal romantic hero and capable not only of fluttering hearts in the gallery, but also in the orchestra stalls. I have never read a critique in his praise which does not use the operative word "intelligent." It is this intelligence in Donat's acting which has made him the greatest screen find this year.

DID YOU KNOW THAT the average salary for an extra in the movies is $7.50 per day? A very few receive $15.00 a day, but these must have a wardrobe costing $1500 or more. Out of all the extras in Hollywood, only 200 are in the $15.00 class.

Don't let an UNSIGHTLY SKIN

rob you of ROMANCE, HAPPINESS

DO MEN LOOK your way—or do they look away? An attractive complexion, naturally fresh, unmarred by sallowness and ugly blotches unlocks the door to the romance every woman wants. Thousands of happy women have regained the fresh skin of their childhood with Stuart's Calcium Wafers. Magic, they call it. But there's nothing magic about it. Stuart's Calcium Wafers simply rid the system of bodily wastes and supply the system with the little calcium nature needs to create a healthy, glowing skin! Even stubborn cases often show marked improvement in a few days. Isn't it worth a trial?

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The Ladies Have the Last Word

We wish Joan wouldn't . . . and we wish Bette would . . . in other words —we're extremely feminine and utterly gossipy about this entire star business

AREN'T all you gals envious of me? I'll bet you're a set of variegated greens when you think of me sitting comfortably here having myself a big helping of Last Words! There'll be no thwartings and inferiority complexes in my Ego soup this month . . . for I can tell a million dollar star I think she's Lousy or Lovely . . . and what can she do about it? All this surely helps the fact that pounding out copy breaks fingernails . . . wet printer's ink has a way of coming to rest on my best forehead . . . and that often movie stars have a way of looking down their noses as at a Bad Smell when poor magazine writers beg their humble attentions.

There's things I want to know!

Do you 'spose Joan would let me in on the Secret? The one about how you run in a pelting torrent . . . fall boom in the muddy gutter . . . and arrive in the house slightly disheveled, but with a dry white linen suit and still fluffy hair . . . like she does in *Forsaking All Others?* It's one of those gifts movie stars all seem to have, and I'm sick and tired myself of looking like wet fur smells when *I* get caught without an umbrella . . . taxi money . . . or a good sheltered doorway . . . and it begins to rain RAIN, not violets. I Demand an Answer. . . I want this Keeping-Dry-In-A-Downfall formula. And when I get it and put it on the market for the rest of the world to buy . . . I'll be the lady with the yacht tied up at the island of Tahiti . . . thank you.

And Joan . . . oh yes . . . there is one thing more about which I want to speak to you. That same hair, the one that doesn't get wet . . . well, at the times when you go romantic in the picture, does it have to be *so* long, and *so* bushy? It looks sort of five-and-dimery store style to me . . . and when you're playing little rich girls that just doesn't seem cricket. You're too smooth looking and sophisticated to let your hair become larger than your head. Don't go south seaweedy on us! The entire wardrobe for this picture was in fine taste . . . you might send me that white tunic dress with the bands, belt, and skirt of black when you're through with it! I understand the wrap you wore with it was made of starched white piqué and stiffened black velvet . . . how clever!

We'd like this dress when you're through with it, Joan! And your hair looks so much better this way than all loosely bushy. All from the picture *Forsaking All Others.* Joan . . . the Last Word in enticement!

JOAN was what was worrying me this month . . . but you'd be surprised at what's been bothering the artists around our office. They're a nice bunch too . . . good-looking and just arty enough to be interesting . . . (I'll introduce you if you want, but I've spoken for the art director with the black shirt.) They tried to phrase the question delicately, but when it all boils down to the bottom of the pan it amounts to: can't something be done about Bette Davis' hips? Their esthetic tastes seem to be balking at the—ah—spread, you know—width. Could you cut out the potatoes, Bette? Or maybe it's tennis you need. An actress like you . . . with the future ahead you've got . . . mustn't let that equatorial zone get outsize! Excellent work in *Bordertown,* Bette!

Poor Ann Harding! Does the studio have to make you look like that? I'm referring to the mystic trances and gosh-awful hats they put you into in *Enchanted April.* I'd so much like to see you again doing the vivid parts you used to at Jessie Bonstelle's Playhouse in Detroit. Remember, Ann? And how everybody there used to adore your fresh youthfulness? Now these mumbling vacant-eyed, seeing-visions, too much talk parts . . . you mustn't let them do that to you! I hate Sublimated Personalities. . . . I like mine a la Supreme Charm, such as is your inherent gift.

SHE may be British-made, that charming Jessie Matthews in *Evergreen,* but how quickly she's going to have an American-mad public at her feet! (And what feet!) Long slim limbs . . . saucy little nuances of expressions . . . a darlin'. Some critic suggested her as a Fred Astaire partner . . . and that has my vote too. Imagine being the lad who dances with both Ginger Rogers and this Jessie Matthews. He always was lucky . . . that dancingest Astaire man!

Merle Oberon's clothes in the *Scarlet Pimpernel* have delusions of grandeur about this good-looking star's size. She looks like a little pole carrying around a big circus tent when they put her in huge bonnets . . . capes of much capacity . . . and long voluminous skirts. But wait until you see her in some of her slithery costumes in the forecoming *Folies Bergere de Paris.* They'll teach you to thumb your nose at apple pie and chocolate cake!

You needn't think just because I haven't mentioned it . . . that masculine interest hasn't entered into my life this month. Franchot Tone has delightfully grown up, and Gary Cooper has accomplished real stardom in *Lives of a Bengal Lancer.* One of those quizzical looks from Gary and I'd be all in a dither . . . and romance can bloom in my life any time Franchot wants to come around sometime. They're tops, my dears!

AND I'd even let Clark Gable hairbrush me like he did Joan in *Forsaking All Others* . . . if he'd end up giving me the Glad Gaze the way he does our fair heroine. And really it takes a lot to overcome my prejudices about hairbrushes lying anywheres but right on the top of my dressing table!

I'm going to start a "Wear a Forehead" move soon if somebody doesn't drown this bang business! I'm hoping by this time Carole Lombard and Miriam Hopkins have come out from hiding behind their bangs . . . they're too nice girls to be lost that way . . . clear back of a lot of silly curls.

The Storks Over Hollywood recently blessed the little girl who started on the wrong side of a Brooklyn street, and became the country's idol . . . Clara Bow Bell . . . and we wish the It-girl "Happy Motherhood!"

To our Mary Pickford . . . deepest respect for the way she has gone through her Gethsemene of divorce . . . and may future years pay her 100% dividends on the happiness she has given the whole world through her pictures.

There's a girl who has been getting little better than bit parts who seems to me to rate more, even if she is a producer's daughter! Her name is Katherine DeMille, and perhaps you've seen her in *Viva Villa* and *Belle of the Nineties.* She has definite personality . . . verve . . . strikingly different appearance. Let's forget she's a DeMille of THE Hollywood DeMilles . . . leave our jealousy . . . and give the girl a hand!

And finally . . . just a few tips for the future, you femmes . . . wait until you see the new Chevalier in *Folies Bergere* with a white streak in his hair and a mustache . . . my word, my heart stand still! . . . I visited this famous institution and I assure you that if Maurice had been there my address would still be Paris, France . . . and do write me sometime!

Gwen Dew

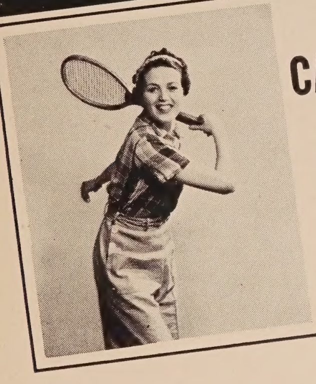
"A young woman writes me...I am thankful for its satisfying comfort... its greater security"

CAN'T CHAFE · CAN'T FAIL · CAN'T SHOW!

Mary Pauline Callender

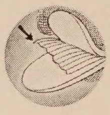
Author of "Marjorie May's 12th Birthday"

How 3 improvements in Kotex solve 3 of women's most annoying problems



CAN'T CHAFE

See how the Kotex sides are cushioned in downy cotton. Millions call this the greatest comfort invention ever, to completely end chafing—Wondersoft comfort! If we put cotton all around it wouldn't leave the center free to absorb, and the special Kotex filler is actually 5 *times* as absorbent as cotton!



CAN'T FAIL

If moisture is allowed to concentrate it may lead to accidents. So see how the center layer of Kotex is "channeled?" That's called the "Equalizer." The channels draw moisture away from one spot, distribute it evenly along the length of the pad. That's why Kotex gives longer-lasting security.

CAN'T SHOW

You've often been self-conscious about tell-tale wrinkles when wearing clinging gowns. Here you see how Kotex prevents them. At first, Kotex ends were rounded. Experience proved that wasn't enough, yet it's all that many napkins offer. Now Kotex ends are tapered and compressed by an exclusive patented method. This gets rid of bulky ends that show.

ABOVE everything else, women want three things in a sanitary pad! They made that very plain to me as confidante to millions of women on hygienic matters.

So we designed this new Wondersoft Kotex to meet their demands.

Never in my life have I seen such gratitude as that displayed after my introductory lectures on this amazing new napkin. Women thanked me, from the bottom of their hearts.

Here is what interested them most

In the new Kotex, "chafing" is virtually ended because of a downy edging of cotton along the sides. That's why we call it the Wondersoft Kotex.

We keep Kotex from showing by flattening the ends—now they conform to the lines of your body. No gown, however tight, can reveal it.

The new Kotex can't fail because of the channeled center layer. Thus moisture is distributed evenly along the entire length of the pad. Thus we increase the pad's efficiency, to avoid accident, without adding to its bulk.

Super Kotex for extra protection

If you require extra protection, you will find Super Kotex ideal. For emergency, Kotex is available in West Cabinets in ladies' rest rooms.

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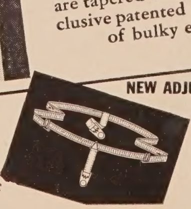
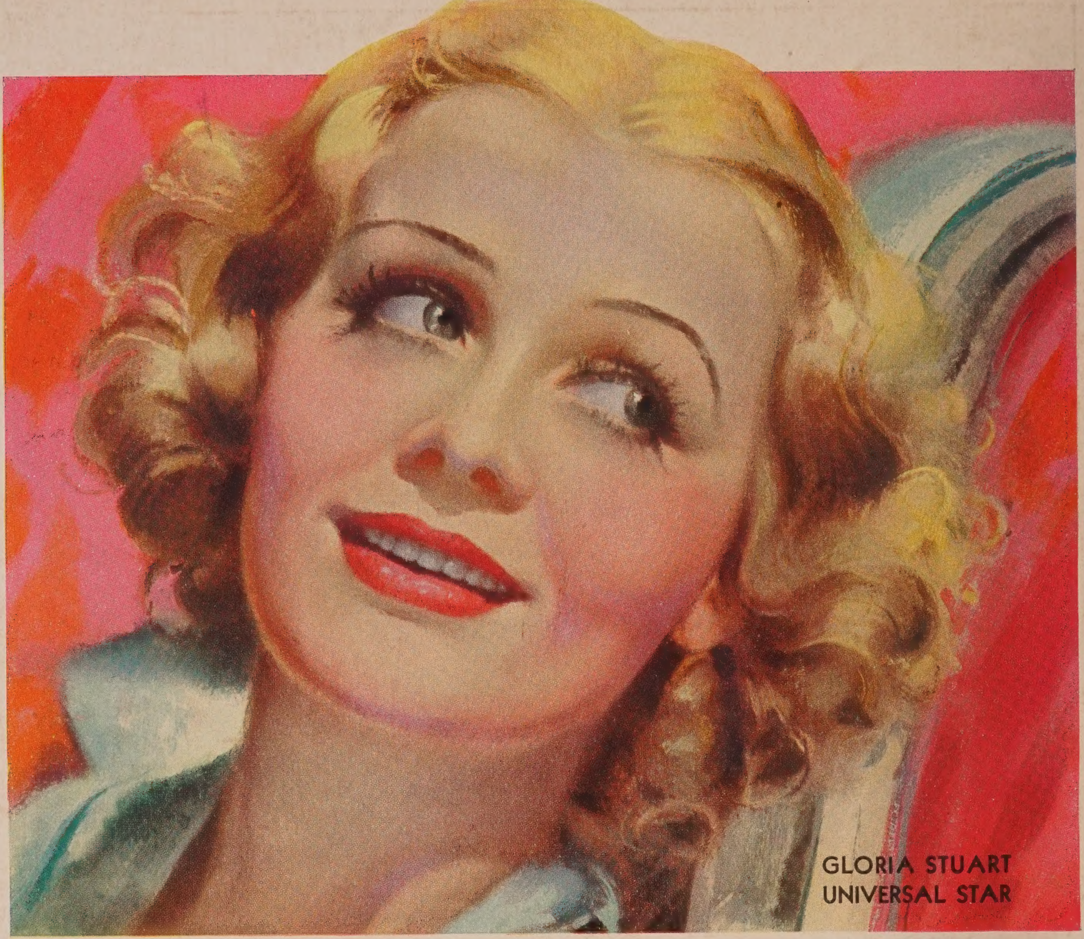
Try the New Deodorant Powder Discovery...QUEST, *for Personal Daintiness.* Available wherever Kotex is sold. Sponsored by the makers of Kotex.



NEW ADJUSTABLE BELT REQUIRES NO PINS!

No wonder thousands are buying this truly remarkable Kotex sanitary belt! It's conveniently narrow . . . easily adjustable to fit the figure. And the patented clasp does away with pins entirely. You'll be pleased with the comfort . . . and the low price.



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Duart, 984 Folsom Street, San Francisco, Calif. Enclosed find 10 cents; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

Name.......................................

Address....................................

City......................State...............

- ☐ Black
- ☐ Dark Brown
- ☐ Chestnut Brown
- ☐ Titian Reddish Brown
- ☐ Henna
- ☐ Golden Brown
- ☐ Titian Reddish Blonde
- ☐ White or Gray (Platinum)
- ☐ Ash Blonde
- ☐ Medium Brown
- ☐ Golden Blonde
- ☐ Light Golden Blonde

DUART

Choice of the Hollywood Stars

Every Star Has a Double of the Opposite Sex

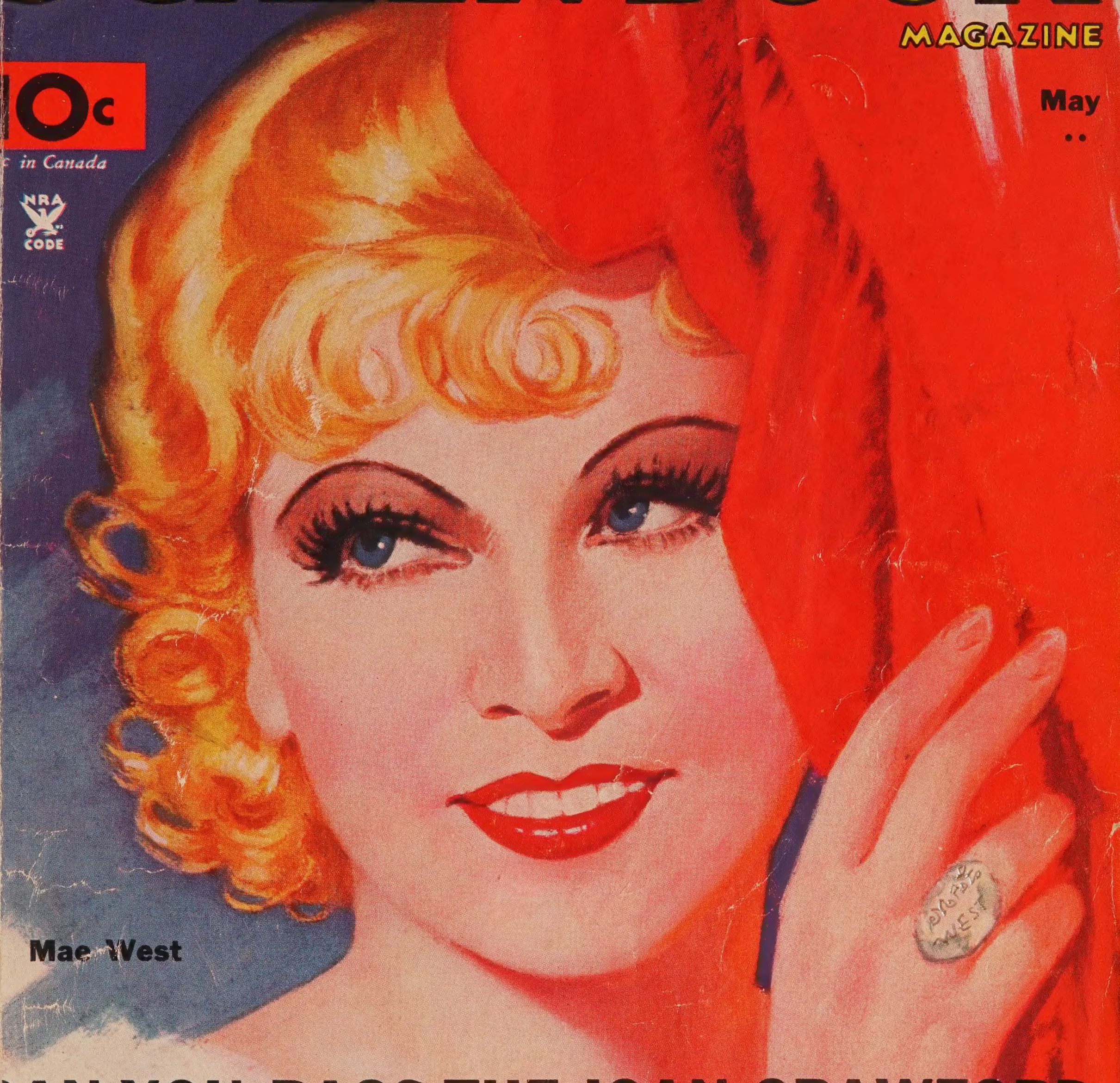
SCREEN BOOK

MAGAZINE

10c

15c in Canada

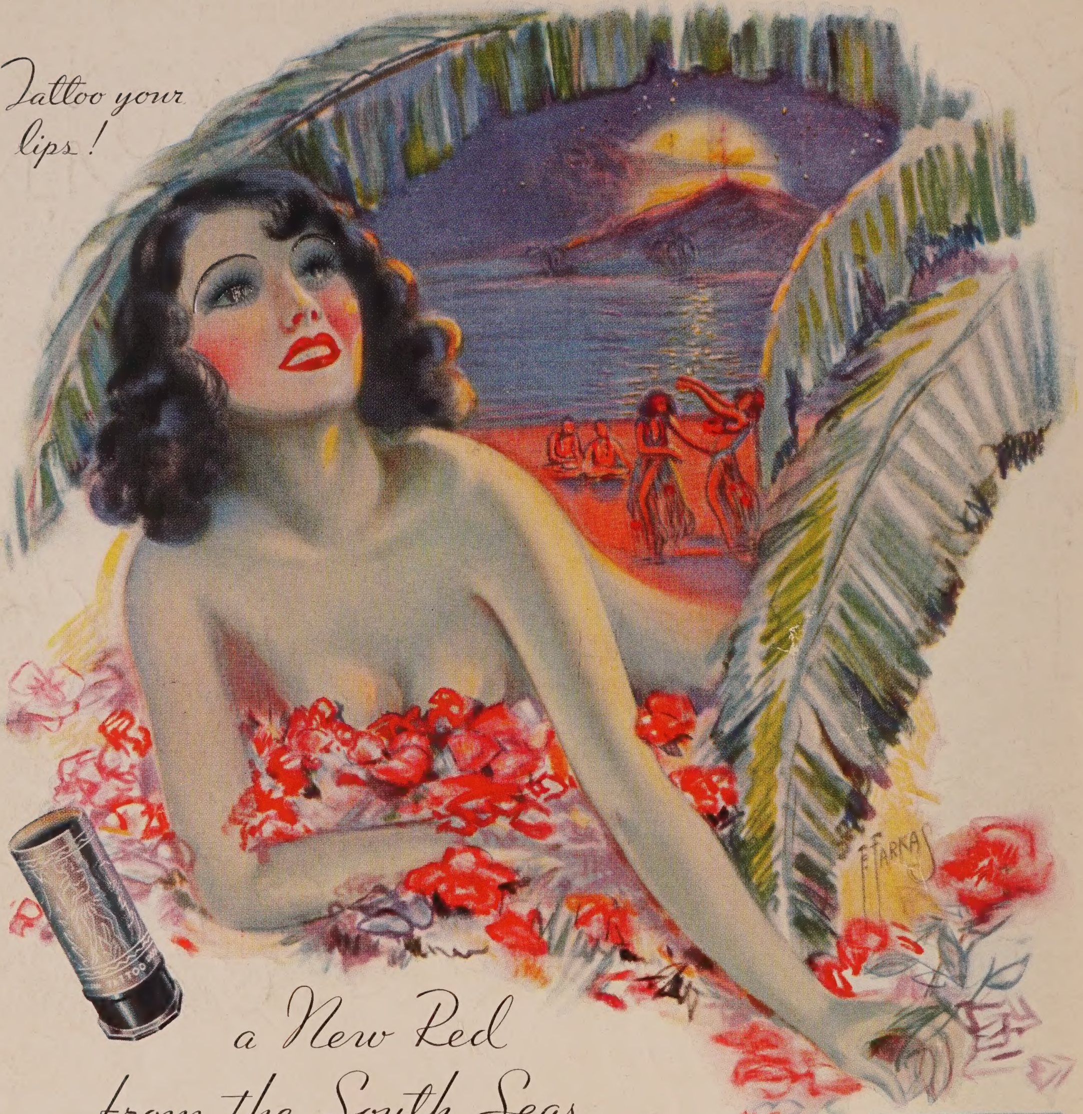
May



Mae West

CAN YOU PASS THE JOAN CRAWFORD CHARACTER TEST?

Grace Moore's Bohemian Adventures



a New Red from the South Seas

Hawaii brings you the glorious red of the wild Hibiscus flower in a really *new* kind of lipstick! Called TATTOO "HAWAIIAN." It's a *new* shade of red, unusually bright and luscious . . . almost a Chinese lacquer red, a shade that gives life, dash, and vivid individuality. It's brilliant, saucy . . . decidedly daring . . . yet not hard to wear because with all its vividness it imbues the lips with a soft, sincere, feminine warmth they have *never* had before. This shade has been dreamed of ever since indelible lipsticks first were made, but because it would turn purple on the lips, could not be used. Now, TATTOO, and TATTOO only, offers this stunning shade in an infinitely *indelible*, extremely *transparent* stick which positively will not turn even the *least* bit purplish. It can't! Only "HAWAIIAN" gives you this gorgeous *new* red that *stays* red. Go Native!

ACTUALLY TRY IT AT THE TATTOO COLOR SELECTOR

Your favorite toilet goods dealer invites you to test, on your own skin, all five shades of TATTOO *at the Tattoo Color Selector, illustrated here and readily found wherever fine toilet goods are sold.*

TATTOO IS $1

TATTOO "HAWAIIAN"

PUT IT ON • • LET IT SET • • WIPE IT OFF • • ONLY THE *COLOR* STAYS

ORCHIDS TO SALLY (UNTIL SHE SMILES)

"Pink Tooth Brush"—

Makes her avoid all close-ups...dingy teeth and tender gums destroy her charm.

EVERY woman knows what wonders a smile can work . . . what a flaunting little banner of loveliness it can be.

But do you realize what a shock of disappointment follows a smile that gives a glimpse of dingy teeth and tender gums—of the damage that neglect of "pink tooth brush" can lead to?

DON'T IGNORE "PINK TOOTH BRUSH"

You can't afford to take chances—to ignore a warning that threatens your smile and your dental health. Dental science has explained and stressed that warning—"pink tooth brush." Foods that rob our gums of exercise—soft and creamy dishes that tempt our palates but lull our gums to sleep—those are the reasons for the modern plague of tender, ailing gums.

If your tooth brush even occasionally shows "pink"—do the sensible thing. Don't let yourself in for serious gum troubles—for gingivitis, Vincent's disease or pyorrhea. Get a tube of Ipana Tooth Paste today and follow regularly this healthful routine. Start today!

Brush your teeth regularly. But—care for your gums with Ipana, too. Each time, massage a little extra Ipana into your lazy, tender gums. Ipana with massage helps speed circulation, aids in toning the gum tissue and in bringing back necessary firmness.

Your teeth will be whiter—your gums healthier—and your smile will be lovelier with Ipana and massage.

IPANA
TOOTH PASTE
GOOD FOR TENDER GUMS
BRISTOL-MYERS ©
NEW YORK
IS USED ALWAY

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TOOTH PASTE

BRISTOL-MYERS CO., Dept. M-55
73 West Street, New York, N. Y.

Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a 3¢ stamp to cover partly the cost of packing and mailing.

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Street____________________________

City________________ State________

VICTOR HERBERT'S GREATEST—
The BIG MUSICAL OF ALL TIME!

Metro-Goldwyn-Mayer rings up the curtain on its greatest achievement ...a glamorous pageant of drama, mirth and beauty...mightier than any musical yet seen on the screen! You'll thrill to its glittering extravagance...you'll laugh at its bright comedy...and you'll cheer those new sweethearts, Jeanette MacDonald and Nelson Eddy, who found their love under the creole moon. It's the screen's musical masterpiece!

Jeanette MACDONALD • *Nelson* EDDY

NAUGHTY MARIETTA

"AH, SWEET MYSTERY OF LIFE"
"I'M FALLING IN LOVE"
"ITALIAN STREET SONG"

SHE LIED TO LIVE HER NIGHTS OF LOVE

a W. S.
VAN DYKE
PRODUCTION
Book and Lyrics by
Rida Johnson Young

with
FRANK
MORGAN
Douglas Dumbrille
A Metro-Goldwyn-Mayer Picture
Produced by
HUNT STROMBERG

The Newsmagazine of the Movies

SCREEN BOOK

MAY, 1935 VOL. XIV No. 4

CARL A. SCHROEDER, Editor
LAURENCE REID, Managing Editor

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HONOR STARS FOR MAY

MAE WEST—Because in *How Am I Doin'?* she again proves that she has what the public wants. Because she plays rough and rowdy ladies convincingly despite the fact that in private life she is shy, retiring and a model of perfect behavior. Because she hasn't basically changed her characterizations during the clamor for picture reform, and finally for the reason that there is no star in Hollywood like her.

CHARLES LAUGHTON—A former hotel clerk who has become an outstanding artist of his time. Not handsome, he still fascinates men and women alike. He never gives a mediocre performance, stands head and shoulders above his fellow actors by reason of a versatility most recently apparent in his remarkable performances in *Ruggles of Red Gap* and *Les Miserables*, two pictures as opposite in tone as day and night.

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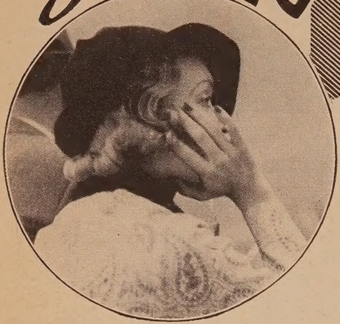
The Hollywood LOWDOWN

By the Star Reporter



GUESS WHO? Is this star downhearted because her horse, Rattlebrain, has lost again? Do you know who she is? If you don't, Connie Bennett can tell you

STYLE LEADER — Dolores Del Rio once again startles the feminine world with a distinctly new creation for beach wear, a two-piece suit, completely in white, with a single shoulder strap

New Gable Hide-Away

CLARK GABLE informs us that as a result of his location trip last winter for *Call of the Wild,* he has discovered another happy hunting ground that will presently hear the bark of his rifle. The company, which included Loretta Young, was in wild, high territory near Mt. Baker, in the Pacific Northwest. An old-timer there has promised Clark some *real* bear shooting.

Tea Problem Solved

THE other afternoon we saw Dick Powell and Mary Brian just as they were ducking into an obscure little eatery which serves delicious corn pone pudding and yams. "Presently we're going to a tea, where they spoil your appetite for dinner by giving you caviar and such," Dick explained. "This is our plan to fool 'em. We'll eat a real dinner *first*—even though it's only cocktail time."

Garbo Fashion Note

OUR girl friend tells us that La Garbo's favorite private-life headgear, supplementing her famous berets, are natty-looking felt hats, in excellent taste. Perhaps that explains why she had the tiff with Adrian over one of the hats she wore in *The Painted Veil.* Rumor had it Greta burned because preview audiences laughed at the odd-looking chapeau. How did Greta know they laughed—did she sneak in to one of the previews?

Mentality Test

MARY BOLAND was nursing two kinds of a burn the other day. One, a slight blister from a fire. The other, a grouch at someone who had written an item saying: "Miss Boland proved her ability to think quickly when she sprang up from the couch and leaped clear of the flames." Said Mary: "I guess whoever wrote that would have jumped too, if he was sitting on a strip of burning movie film. Quick thinking my eye!"

That's Gratitude

ANOTHER and hitherto untold angle on Mae West's charities is disclosed by this inside story of the ingratitude of one of her many proteges: Some years ago a little New York chorine was "fired" from one of Mae's shows for sheer dumbness. Because the girl was broken-hearted, and thought she could act, Mae financed her for an extended drama school course. Now she's writing letters condemning the star for "misguiding her career."

Hepburn, Attention!

ONE of the finest things a movie star has done for a long time is credited by an eye-witness to Fredric March, always the courteous gentleman. A nice-looking young couple approached Freddie and his wife near the Vendome, and asked for the star's autograph. He gave it graciously, introduced Mrs. March—and invited them to luncheon! Need we say the fans accepted?

Anne's Peril

ANNE GREEN GABLES SHIRLEY was out "walking" her cocky little Scotty on leash the other day when a

[*Continued on page* 8]

Mae's Change of Pace...

by Ted Allen

Every big league pitcher knows the value of a change of pace. First a fast one, then a wide curve, then a high one on the inside, then another fast one right across the heart of the plate. That wins baseball games.

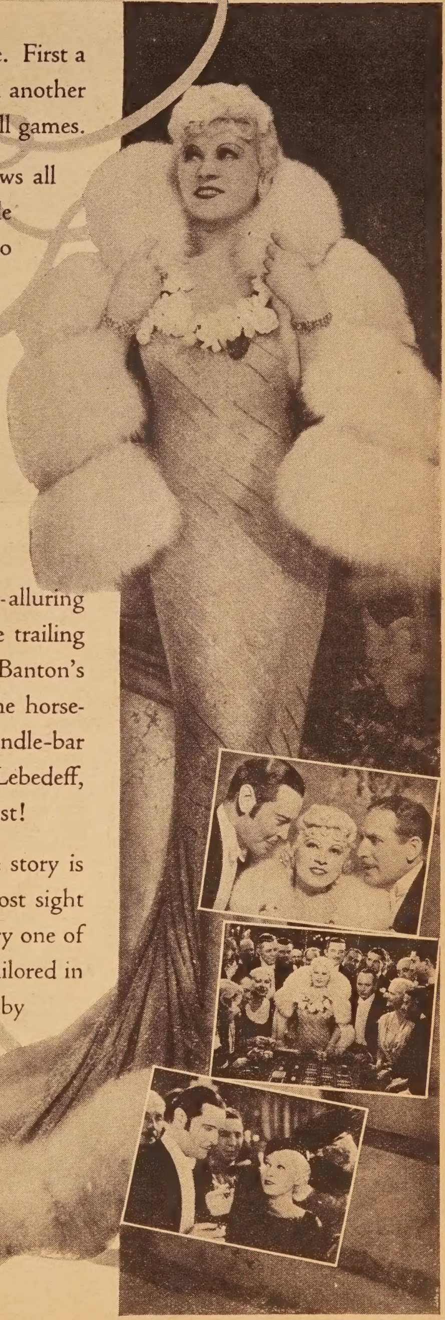
And Mae West, the feminine Babe Ruth of the screen, knows all about change of pace too. An expert on fast ones and wide curves, she long ago learned the value of varying her style to meet public demand.

All of which is by way of pointing out that Mae West is about to give theatre-goers a brand-new version of herself. Having set a home-run record with her characterizations of the Gay Nineties, she decided it was time to change pace. She has done it by going completely, down-to-the-minute modern in her newest Paramount Picture, "How Am I Doin'?"

Gone are the exaggerated curves and towering head-dresses of "She Done Him Wrong." In their place are the just-as-alluring 1935 model curves and the smartest of today's coiffures. The trailing gowns of the Mauve Decade have been replaced by Travis Banton's smartest creations. The sixteen-cylinder town car replaces the horse-drawn barouche. And there isn't a pearl gray derby or a handle-bar mustache to be found on either Paul Cavanaugh or Ivan Lebedeff, the "tall, dark and handsome" masculine members of the cast!

Always her own scenarist, Miss West has seen to it that the story is as modern as the characters who appear in it. But she hasn't lost sight of the basic entertainment values that have distinguished every one of her box office smashes of the past. It's a Mae West story tailored in the 1935 fashion for Mae West by Mae West and directed by Alexander Hall, the man who gave the screen "Little Miss Marker."

"How Am I Doin'?" the star asks in the title of this Paramount Picture. And the answer from an army of West fans promises to be a mighty "Okay, Mae!"



(Advertisement)

The Hollywood LOWDOWN

Read It First In SCREEN BOOK

[*Continued from page 6*]

Walking right into your heart! Myrna Loy, looking her fascinating best, gives the camera a glimpse of her wry little smile as she enters a local night club

Did you know these three are pals? Marlene Dietrich is snapped by the camera as she chats with Joel McCrea and Frances Dee in the famous Café Trocadero

Great Dane which possesses a local reputation for viciousness came bounding up to her. Plucky Anne was ready to do battle for her Scotty's life. The Scotty was equally valiant. And Victor McLaglen came sprinting—alas, from too far away—to rescue them both. But 'twas an anti-climax. The dogs merely sniffed noses and went their separate ways!

Mrs. Frankenstein!

EVER since Charles Laughton played *Henry VIII*, his wife has been wanting to get back at him, cinematically speaking, for fun-loving Charlie was always teasing her by bringing pranks of the character home with him. Need we tell you how thoroughly she was able to succeed while playing Mrs. Frankenstein, the bride of "Monster" Boris Karloff, in the latter's latest chiller?

Lion-Tamer Jean

SEQUOIA brought Jean Parker more than critical plaudits. An admiring mountaineer recently sent her a mountain lion cub, which she named after the picture until it ruined a chaise longue for her by ripping the satin covering. Then she retitled him "Sandy Claws!"

And She Reads 'Em!

THE other day Alice Faye and your lucky reporter were having coca colas together. Suddenly we happened to take our eyes off Alice herself long enough to see that she had two library books under arm. "What yu' reading, Alice?" we asked, thinking they would be the latest mystery novels. She held them out: Stuart Chase's *The Economy of Abundance* and Dorsey's *Why We Behave Like Human Beings!*

Hotsky Totsky!

IVAN LEBEDEFF'S stock is due to zoom. On good inside authority we learn that Mae West is not only pleased with his work in her picture, but remarked to a friend on the set: "Well, I wasn't sure about these Russians until I saw Ivan go about his film love-making chores. Then I began to see they ain't as cold as their climate—get what I mean?"

Small Town

HOLLYWOOD is such a small town that "ex's" are always getting in each other's hair. Paul and Stephen Ames, with Racquel Torres were lunching in a little eatery the other day. Who should pop in but June Knight, Paul's ex, and her new boy friend Tommy Lee. And of course the only vacant table was next to the Ames party. However, the two parties did as good a job of ignoring each other as we've seen!

Wrong Horse

OUR tennis-champion friend, tall blond and handsome Lester Stoefen, may as well know his fiancée, actress Ruth Moody, divulged this information: Lester bet on a horse at Santa Anita because he heard that a certain movie actress, whom he greatly admired, (*not* Ruth!) was backing the nag. It later developed that the actress was betting on *another* horse, but Lester's came in first anyway, paying good odds! Incidentally Lester, who has appeared in several pictures, is going in for some more movie acting.

Fortunate Misfits

AN EMINENT psychiatrist, addressing a little gathering at Elissa Landi's house the other night, shocked the assembled stars and starresses by listing as "misfits in their occupations" Mae West, Joan Crawford, Will Rogers, and Carole Lombard. It seems Mae should have been a politician, Joan a social worker, Will a college professor, and Carole a writer of the Dorothy Parker ilk!

Reunion At Paramount

WHEN Richard Barthelmess and Loretta Young were star and leading lady at Warner Brothers a few years ago Loretta borrowed a stubby pencil one day from Dick. They had luncheon together the other day at Paramount, where they both happened to be working, and according to Dick, Loretta dug

[*Continued on page* 70]

YOU'VE **WON** HIM— NOW YOU MUST **KEEP** HIM...

Don't let COSMETIC SKIN spoil your good looks!

SO *much* of a woman's charm depends on keeping her skin clear — appealingly smooth. Yet many a woman, without realizing it, is actually *spoiling her own looks*.

When stale make-up is not properly *removed,* but allowed to choke the pores day after day, it causes unattractive Cosmetic Skin. You begin to notice tiny blemishes —enlarged pores—blackheads, perhaps—warning signals of this modern complexion trouble.

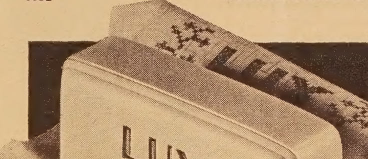
Cosmetics Harmless if removed this way

In Hollywood the lovely screen stars *protect* their million-dollar complexions with Lux Toilet Soap —the soap especially made to remove cosmetics *thoroughly*. Its rich, ACTIVE lather sinks *deep* down into the pores, carries swiftly away every vestige of dust, dirt, embedded powder and rouge.

Before you put on fresh make-up during the day—ALWAYS before you go to bed at night—give your skin this protecting, beautifying care. Exquisite smooth skin is a priceless treasure. Don't take chances!

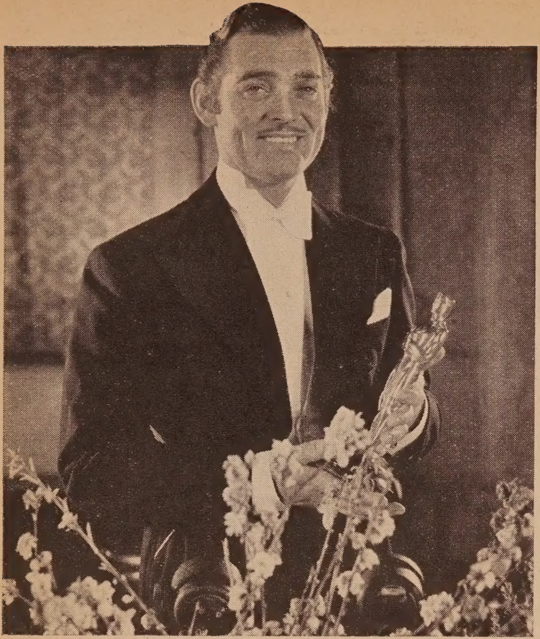
ELISSA LANDI
PARAMOUNT STAR

ANY GIRL CAN HAVE A SMOOTH, REALLY LOVELY SKIN. YOU CAN USE COSMETICS AS MUCH AS YOU WISH IF YOU GUARD YOUR SKIN AS I DO—WITH GENTLE LUX TOILET SOAP


LUX
TOILET SOAP

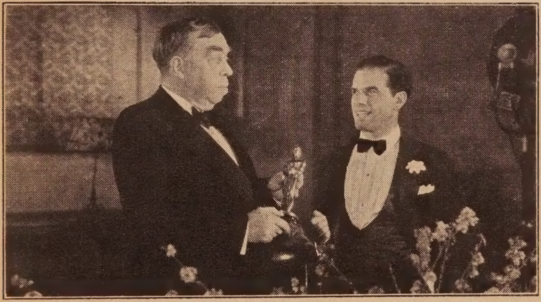
Hollywood KING and

A great event in Hollywood, the
Academy of Motion Picture Arts
exclusive pictures by SCREEN

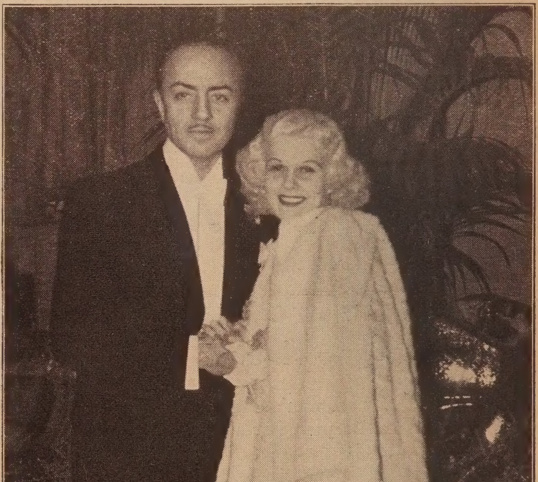


THE KING

Clark Gable, former oil-driller, lumberjack, civil engineer and telephone operator—now holder of the sovereign title, "Hollywood's Finest Actor," by virtue of his selection as the male Academy winner for his work in *It Happened One Night*



Irvin S. Cobb, famed humorist, presenting the statuette given to miniature, dynamic Frank Capra to honor him for directing *It Happened One Night,* the season's greatest screen hit



William Powell and Jean Harlow were one of the hundreds of celebrated couples who attended the Academy Ball after the ceremonies. Bill, in the opinion of many, rated equally with Clark Gable because of his performance in *The Thin Man*

presentation of awards by The
and Sciences, brought to you in
BOOK'S candid cameraman

Norma Shearer, who won the Academy award in 1930 for her rôle in *The Divorcée*, received many votes and ran close behind Claudette Colbert. Norma's best was *The Barretts of Wimpole Street*

When nominations were announced and no mention made of Bette Davis for her performance in *Of Human Bondage*, great protest arose from the star's admirers. Although Bette's name was added, she didn't win. But she was on hand to heartily congratulate Claudette Colbert

prize! Write today to The
Broadway, New York City

Letter
ly Mug”

ctor can give other ac-
emotional kick in a
a real artist.” The
a prominent actor at
Antonio, Texas, dur-
scene in *West Point*
ctor referred to was

e rôle of Big Mike,
been discharged from
iking his officer-son.
id, Capt. Easterbrook,
ven squadrons to at-
marched between two
where Lewis Stone,
a field commander,
stripped Beery of his buttons and insignia.

The scene was natural. There was a catch in the throat of everyone who witnessed Beery's stoic expression. "There's something about that guy's homely mug that gets you," whispered one of the technicians.—*Mrs. Talmage Watkins, Box 606, Crane, Texas.*

$10.00 Letter
Bow to Mr. Bartholomew

A HANDCLAP for you, young Mr. Freddie Bartholomew. This child actor who sailed the high seas to find the part of David Copperfield awaiting surpasses any juvenile actor on the American screen. His perfect diction, the quality of his voice, his ability to portray human emotions, went straight to my heart. Alone in the theater, I drank deeply of Dickens' cup of life—mostly because of this one character.—*Mrs. Harold Van Tassle, 239 North 13th St., Newark, Ohio.*

$5.00 Letter
Page Gertie Stein!

WHY were movies reformed? Are they reformed? Did they need reformation? Was the public affected before the reformation? Are they benefiting by the reformation? What pictures, directors, stars, or scenario writers were responsible for the reformation? Who first mentioned the need of picture reformation? Is movie reformation nothing but a nothing?—*Clarence M. Fink, 1890 Euclid Ave., San Marino, Calif.*

$1.00 Letter
About Doug Juan

DON JUAN* gave me my most restful yawn of the new year. I can't remember when I've seen a duller picture. Honestly, this should be Mr. Fairbanks' last leap among the balconies. The old ivy climbing simply doesn't register any more. Seems like Doug has out-grown it.—*Reba London, 705 Union St., Manchester, N. H.

$1.00 Letter
We Wouldn't Know

ISN'T Clark Gable ever going to shave off that moustache? Why isn't Chester Morris given a couple of these "hot" rôles? Doris Kenyon has sung in opera and concert tours, but never in the movies. Why not give her a chance?—*Kay Matthews, Seattle, Wash.*

Editor's note: Perhaps Gable likes his moustache. It may be that Chester Morris shuns "hot" rôles, and maybe Doris Kenyon doesn't care about movies any more.

$1.00 Letter
Yes, We Permit It

IS A VULGAR bronx cheer ever permitted reverberation within the polite sanctuary of your department? If so, a loud one should be directed to those responsible for keeping such an artist as Edward Arnold dancing attendance on one star after another—stars who are so conspicuously his artistic inferiors that they are inescapably and completely eclipsed by even the minor roles assigned him in their plays—*K. Whitcomb, P. O. Box 647, Indianapolis, Indiana.*

$1.00 Letter
Names in the News

GARBO goes out to some gathering for an evening; Marlene Dietrich changes her director. It's as much front page news as when the President has a birthday. Other stars can fall downstairs or grow mushrooms in the cellar and no one knows—or cares. "What's in a name?" There's much when Garbo or Dietrich bears it!—*Belle M. Drake, Idylease Inn, Newfoundland, N. J.*

[*Continued on page* 60]

Should GARBO Come Out of HER SHELL?

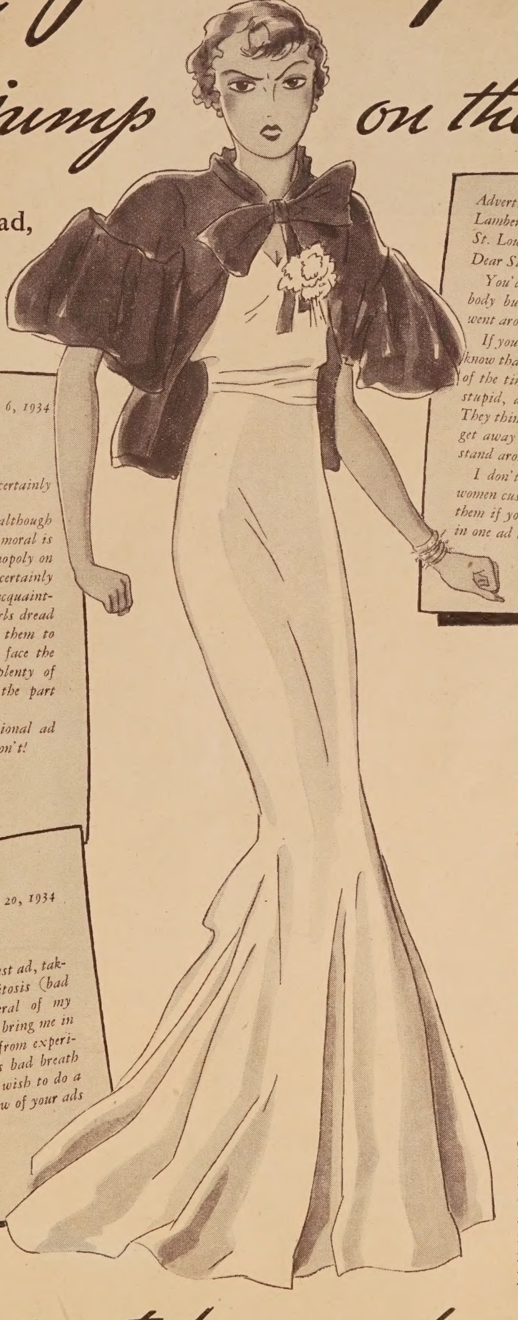
HOLLYWOOD is greatly excited over Greta Garbo's recent appearances in public. It is said that she fears her elusive way of living has hurt her popularity and that she is planning a definite campaign to "humanize" herself. Read the prize-winning letter below. Do you believe she has lost popularity because of her "hermit life?" Do you care what she does in private life, or are you interested in her screen work only? Write your own letter on this subject to "Handclaps and Hisses" and compete for the cash prizes offered in this department.

$1.00 Letter
Garbo Speculation

***I believe that the role of mysterious sphinx has been over-done at Garbo's expense. Should Garbo become a warm, lovable woman with human faults, traits and mannerisms I believe the old fans who temporarily have deserted her would come flocking back. Regardless of her decision it's interesting to wonder what might happen should Garbo abandon her old role of a recluse.*—Mrs. Bruce Cameron, Box 322, Oakmont, Pa.**

"Quit picking on us and jump on the men"

Three ladies, hopping mad, take us to task for sparing careless men



Advertising Dept., *July 6, 1934*
Lambert Pharmacal Co.,
St. Louis, Mo.
Gentlemen:

Your ad, which I am enclosing, certainly burns me up!

Will you kindly explain just why, *although there are mostly boys in the picture, the moral is for girls? Do you think girls have a monopoly on halitosis? Let me assure you that they certainly have not. Just ask a few girls of your acquaintance, and find out. Learn how many girls dread to see certain chaps come over to ask them to dance, because it is such an ordeal to face the boy's breath. Believe me, there are plenty of ruined romances due to halitosis on the part of the man.*

Now let me see you direct an occasional ad against the men—but I just bet *you won't!*

Very sincerely yours,
Miss F. E. Y.
Staten Island, N. Y.

Lambert Pharmacal Co., *October 20, 1934*
St. Louis, Mo.
Gentlemen:

I am writing to tell you that your last ad, taking women to task for having halitosis (bad breath) has annoyed me and several of my women friends. My work happens to bring me in contact with the public and I know from experience that for every woman who has bad breath there are at least nine men. If you wish to do a real service to everybody, direct a few of your ads to men. They're the real offenders.

Mrs. A. F. P.
Chicago, Ill.

Advertising Manager, *Jan. 11, 1935*
Lambert Pharmacal Co.,
St. Louis, Mo.
Dear Sir:

You'd think from reading your ads that nobody but women had halitosis, and that men went around smelling as sweet as May blossoms.

If you knew what you were talking about you'd know that most men have got halitosis about half of the time. But they're too self-satisfied, vain, stupid, and conceited to do anything about it. They think that just because they're men they can get away with anything and we women have to stand around and pretend we like it.

I don't know what value you place on your women customers but you're going to lose a lot of them if you don't give the men their just deserts in one ad at least.

Mrs. M. F. S.
Tuckahoe, N. Y.

Men are the worst

MEN ARE INDEED the worst offenders in spite of the fact that we have directed at least 2 million dollars worth of advertising to them on the subject of halitosis. It is true, however, that most of our advertisements are directed to women. We feel that women are the biggest factors in influencing men.

We are glad to print the above letters. Perhaps men will read them and resolve to go forth, fastidiously speaking, and sin no more!

Halitosis (bad breath) is unforgivable in either social or business life—unforgivable because inexcusable. It can be so quickly and pleasantly corrected by the use of Listerine, the safe antiseptic and quick deodorant. Listerine halts fermentation, a major cause of mouth odors; then gets rid of the odors themselves. Use it morning and night and between times before social and business engagements. Lambert Pharmacal Company, St. Louis, Missouri.

Listerine takes your breath away

LAST CALL
For Ruby Keeler Talent
CONTESTANTS

Don't miss this great opportunity! A chance to study under Ruby Keeler's famous teacher and to share in valuable cash awards. Send your entry today!

Ruby Keeler, whose dancing feet carried her to the top rung of fame, as she is seen in her newest picture, *Go Into Your Dance*, with Al Jolson

FREE SCHOLARSHIP!
or more than $300 in cash prizes
See detailed list of prizes on page 81

THIS is your last chance to enter the Ruby Keeler contest and take advantage of one of the most unique offers ever made to ambitious young men and women. Hollywood always needs talent, but today more than ever the call is for those who can dance beautifully. The first prize winner will receive free a complete $500 Impresario Course at Jack Blue's famous school for the stars in New York City, or an alternative cash prize. Every winner in the contest will have his or her pictures and credentials presented to studio talent scouts in addition to the valuable cash prizes. You need only to fill out the entry blank below, or a facsimile, attach it to your latest portrait or snapshot and mail it to SCREEN BOOK. Read the rules on page 81 carefully and send your entry in at the earliest possible moment!

USE THIS COUPON
(or a facsimile)

Ruby Keeler Contest Editor,
SCREEN BOOK Magazine,
1501 Broadway, New York City

To the contest judges: The following facts for your information are true and the pictures attached are of myself, taken within the past year.

Name ....

Address ....

City .... **State** ....

Age .... **Height** .... **Weight** ....

Be sure to mark your name and address on the back of each photograph you send.

"Women welcome frankness when talking about these Kotex advantages"

CAN'T CHAFE · CAN'T FAIL · CAN'T SHOW!

Mary Pauline Callender
Author of "Marjorie May's 12th Birthday"

Your druggist can't tell you these things without embarrassment. But as one woman to another I want to tell you of these remarkable improvements in sanitary protection.

① CAN'T CHAFE

To prevent chafing and all irritation, the sides of Kotex are cushioned in a special, soft, downy cotton. That means lasting comfort and freedom every minute Kotex is worn. But, mind you, sides *only* are cushioned . . . the center surface is left free to absorb.

There is a special center layer in the heart of the pad. It has channels that guide moisture evenly the whole length of the pad—thus avoids accidents. And this special center gives "body" but not bulk to the pad in use . . . makes Kotex keep adjusting itself to every natural movement. No twisting. The filler of Kotex is actually 5 *times* more absorbent than cotton.

Now you can wear what you will without lines ever showing. Why? Kotex ends are not merely rounded as in ordinary pads, but flattened and tapered besides. Absolute invisibility always. No "give away" lines or wrinkles . . . and that makes for added assurance that results in peace of mind and poise.

FRANKLY, I believe that I know what women really want in sanitary protection. For I have talked to thousands of women of all ages, and from all walks of life, about their personal problems. In intimate chats I've heard the faults they find with ordinary pads. And I know you'll be grateful to hear about the remarkable new Kotex.

Here are the facts that will interest you most.

Kotex *is* much softer because of its downy, cotton sides. 8 women in 10 say it prevents chafing entirely.

Kotex gives a freedom of mind for hours longer because the "equalizer" distributes moisture evenly, avoids accidents.

The tapered ends permit you to wear clinging gowns without the fear of lines that show.

Kotex eliminates pulling and twisting. *The reason for all this is contained in the pad itself and the new pinless belt.*

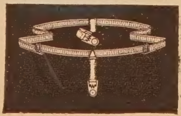
These are exclusive Kotex features of which no other napkin can boast.

Super Kotex for extra protection

Just let me mention that women who require extra protection find Super Kotex ideal for their needs. It costs no more than the regular. For emergency, Kotex is available in West Cabinets in ladies' rest rooms.

NEW ADJUSTABLE BELT REQUIRES NO PINS!

No wonder thousands are buying this truly remarkable Kotex sanitary belt! It's conveniently narrow . . . easily adjustable to fit the figure. And the patented clasp does away with pins entirely. You'll be pleased with the comfort . . . and the low price.



WONDERSOFT KOTEX

Try the New Deodorant Powder Discovery . . . QUEST, *for Personal Daintiness.* Available wherever Kotex is sold. Sponsored by the makers of Kotex

With the Editor in Hollywood

Backstage with Dick Powell and Winifred Shaw as they rehearse a scene from *Golddiggers of 1935*

ELSEWHERE in this issue appears the list and pictures of the new Academy winners. We haven't any quarrel with the selection because it appears that only a chosen few can be honored, but it does seem a shame to us that the spotlight goes to a mere handful when there are so many stars who have offered the finest work ever done on stage or screen during the past season. For all around, pleasing performances in a number of recent pictures we believe that Warner Baxter, Myrna Loy, Fred Astaire, Clark Gable, Shirley Temple, George Arliss, Ginger Rogers, William Powell and Margaret Sullavan should receive special awards.

- *The most astounding performance ever delivered, in our opinion, is the work of an unknown villain in a picture called* **The Fighting Pilot.** *In a fight with the hero he was knocked down three times, fell off a balcony, down a flight of stairs and was hurled from a roof-top. But during it all the extra long cigar in his mouth was still there, untouched, when he bobbed back into camera range.*

THE MOST interesting experience of the past month was our long chat with Basil Rathbone, who plays the husband Greta Garbo discards in *Anna Karenina*. What he has to say about Garbo is too remarkable to repeat in just a few paragraphs so we're saving it for a story in June SCREEN BOOK. Rathbone, as you will remember, was the bad stepfather who abused Freddie Bartholomew in *David Copperfield*. Now, in the new Garbo picture, he plays Freddie's good father, and says he's mighty glad he can because he felt like a cad making Freddie hate him. The two are real pals now, ever since Rathbone had Freddie as his guest just before the closing of *Romeo and Juliet* in New York. Incidentally, there was only one thing Rathbone wanted more than to play Romeo to Katharine Cornell's Juliet, and that was to play opposite Garbo. Now he has to look for a new ambition.

- *A year ago, the same Margo you saw in* **Rumba** *was earning $150 a week for her night club dancing. Today her salary is $1,000 every seven days. It all shows how Hollywood values the ability to dance—and why the $500 Ruby Keeler Scholarship offered in the contest on page 16 may be worth many times that amount to the winner.*

DOUBTLESS a good many of our audience noticed a columnist's observation that Jimmy Cagney, despite his appearance as the flying hero of *Devil Dogs of the Air*, had never been up in an airplane, and in fact despises the things. We might add that Warren William has never been a detective, although he plays them regularly on the screen, and that Edward G. Robinson, star of many gangster films, never shot a machine gun until his scenes for *The Whole Town's Talking*. We refuse to let our enjoyment of a movie be dulled by the fact that the actors are only pretending.

- *On page 32 you will find a story about C. Aubrey Smith, grand old gentleman of the movies. This is a part of* **SCREEN BOOK'S** *campaign to pay tribute to our better character actors who are as vital as the stars themselves to good movies. If you have an obscure favorite you want to know about, just tip off this department and our best writers will unlimber their pencils to scribble some of the finest stories you have ever read.*

AS YOU saw the newsreels featuring the court testimony of Bruno Richard Hauptmann, lately convicted of murdering the Lindbergh baby, you may not have realized that a bitter battle was staged to keep this news from the screen. On the whole, the trial at Flemington was a carnival, turned into such by the hysterical writings of a squad of popular authors. The only direct, unbiased glimpse of the proceedings afforded the public was through the newsreels, and the effort to bar them is an example of censorship at its worst. See picture on page 82.

- *There is such a thing as being too good. Charles Laughton's performance in* **Ruggles of Red Gap** *was so perfect that many of us may not appreciate to the fullest its delicacy. If we were King of Hollywood, we'd place a statue of Mr. Laughton on some conspicuous corner of Hollywood Boulevard as a permanent tribute to his genius.*

ANNA STEN has the reputation of being one of Hollywood's most unsociable women. As a matter of fact, the reverse is true. Night after night we have seen her quietly enjoying entertainment in the-places-to-go. The trouble is that she looks so different than her screen self that she goes everywhere unrecognized except by those who know her well.

Carl A. Schroeder

SCREEN BOOK
MAY, 1935

"I am Tired of Being a LADY!"

Claudette Colbert believes that perfect ladies on the screen are deadly dull. She wants to kick up her heels—and there's a reason!

By S. R. MOOK

"I'M TIRED of being a lady," Claudette Colbert remarked to me recently. "I want to be funny for a change."

I've known Claudette for several years—casually. This happened to be the first time I'd ever interviewed her. I've often wondered what she's really like when you know her. To me, she has always been one of possibly three women I know who are as beautiful off-screen as on. While the word "glamorous" may not, perhaps, describe her perfectly, she is also one of only two or three actresses who always give me the impression of being as perfect a lady off-screen as on. When I saw her in *The Smiling Lieutenant*, with Miriam Hopkins and Maurice Chevalier, I thought the girls' parts should have been reversed—that Claudette much more nearly suggested the princess.

She also gives me the impression of being one of the most intelligent women in pictures. Mutual friends tell me I'm too conservative—that she's really brilliant. But all this is beside the point.

"I'm tired of being a lady," she repeated. "There is so little you can do with 'straight' leading parts. Ladies are deadly dull and totally uninteresting.

"As far as being a dramatic actress is concerned, there are only a few of those, either on the stage or screen, whom I consider real emotional actresses. The ability to loose a flood of genuine feeling is something that, I suppose, is God-given. Either you can or you can't. And if you can't, all the training in the world isn't going to make you seem sincere in such a part. Training will in time perhaps make you seem less amateurish but it will never make you seem genuine.

"When I have an emotional scene to do I hate to rehearse it. You lose all that fine feeling in the rehearsals. If I don't get a scene like that in the first one or two takes it's almost hopeless as far as I'm concerned.

"With comedy it's just the reverse. I think comedy is much more difficult to play but the longer you play a part the more you get into the feel of it. If you have any sense of comedy at all, you know instinctively where the laughs should come. On the stage I used to experiment. One night I'd read a line one way.

[*Continued on page 66*]

RISKING DEATH with

THE Chilcoot Pass! In the days of the gold rush to the Klondike in '98, that name was one to strike terror into the hearts of sourdough and cheechako. It was a single trail, leading through the deep snow, up over the menacing shoulder of the mountain, along which men and women died by the scores as they sought access through it to the Promised Land of gold. Foot by foot, heavy packs on their shoulders, men worked their way over the Chilcoot. The strong got over and the weak died, but no man who made the trip ever forgot.

When Jack London wrote his stirring tales of the frozen northland, he did not know that a group of 150 motion picture people, on location to film his book, *The Call of the Wild,* would go through the same frozen hell before they were through. They did not die, as men died on Chilcoot Pass, but only the work of a few brave souls and the omen of good luck, saved them.

When Darryl Zanuck decided to put the classic London story on the screen, the Mount Baker country in northern Washington seemed to him to be the logical place for the out-door shots. Accordingly, a complete location company was dispatched there, in charge of *Wild Bill* (Billy) Wellman. The trip to Bellingham, the nearest town to Mount Baker, was without incident. Jack Oakie, always the life of any party, kept the entire crew in good humor until the jumping off place was reached. Then their troubles began.

It is sixty miles through the mountains from Bellingham to Mount Baker Lodge, 4,000 feet up the steep slopes of Mount Baker which rises 10,700 feet above sea level. That road, a wide, smooth boulevard in summer months, turned into a veritable Chilcoot Pass before the company reached their destination.

It required fifteen trucks and as many motor cars to take the company over that road. The first twenty miles were easy and then it came. Down from the Arctic came the worst blizzard in twenty years. The whirling flakes engulfed the gay party who thought of it as a lark. But when the road began to rise and drifts, some of them thirty feet deep, ended their upward progress, it was no longer a laughing matter.

Half way to Mount Baker Lodge, they were forced to stop. In the party, in addition to the technical workers, electricians, prop men, etc., were dainty Loretta Young, Clark Gable, Jack Oakie, Reginald Owen and his wife, Frank Conroy, Jim Burke and Charlie Stevens. The outlook was bad and they found refuge in summer cottages until at last the big rotary snowplows could dig through to the Lodge.

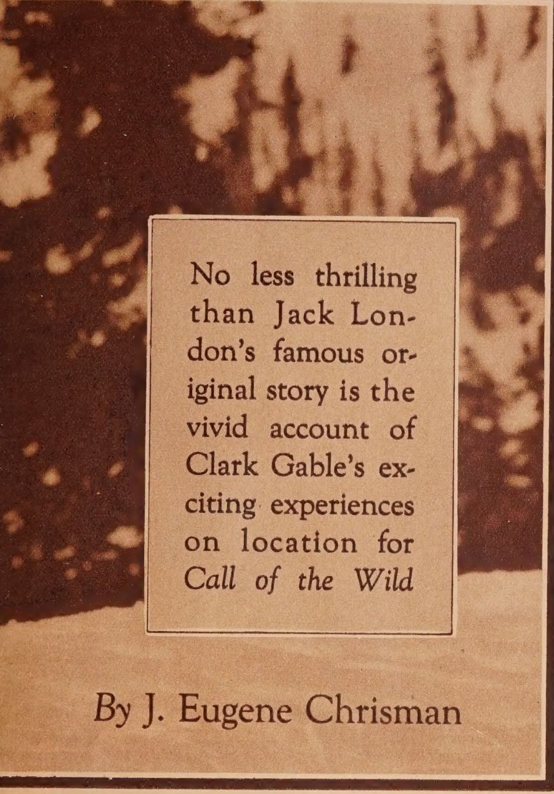
"I was never so cold in my life," said Loretta, once more safe in Hollywood and making a scene on the sound stage at Twentieth Century, "I didn't believe twenty below could be so cold."

AT LAST the plows ate through and inch by inch they resumed their tedious journey. It was dark when they arrived at the Lodge and huddled around the fire places. A stage was erected, the great generators thawed out with flaming blow-torches and shooting on the picture began. But before more than a few shots were *in the can,* another blizzard, worse than the first, descended upon them. This time they laughed in Old Winter's face. They might not work but at least they were secure in a snug Lodge with electric lights, hot water and plenty of warmth. But alas for human calculation!

By this time the great avalanches, huge masses

Above: Gable with his pal, Buck, the great St. Bernard who plays a leading rôle in this dramatic story of the gold-seekers' mad rush to the Klondike. Buck's real name is King, and he too hails from Hollywood. Left: Gable in a closeup as the lusty hero of *Call of the Wild.* Jack London's daughter says of Clark, "I'm sure my father would have chosen him above all others for this rôle. Clark Gable seems more aptly suited than any other actor to the characterization the story demands"

CALL of the WILD



No less thrilling than Jack London's famous original story is the vivid account of Clark Gable's exciting experiences on location for *Call of the Wild*

By J. Eugene Chrisman

of thousands of tons of snow, were beginning to rumble down the sides of the mountains like thunder. It was only by a miracle that one did not strike on the Lodge and hurl them all into eternity.

"It was terrifying," admitted Loretta Young, "and I trembled each time that roar could be heard. We did not know how soon we would be directly in the path of one."

And then the supplies gave out. No car could possibly get down that snow-covered trail and back with food. Clark Gable only grinned when he learned that he would have no fruit juice for breakfast and perhaps no dinner at all. The others in the crew began to grumble, but the cast took it like ladies and gentlemen.

To add to their troubles, they were awakened in the night to find that there were no more electric lights, no more hot water, no more steam heat. The power line which led from the power house to the Lodge had broken and it lay beneath thirty feet of snow.

There must be a hero to every adventure story, and although Clark Gable was the hero of the film, the man who saved their lives was an unknown *gaffer* or head electrician. His name is Jimmie Potavin, a big, smiling, boyish man whom everyone in the company loved for his unfailing courage and good nature. Jimmie called for volunteers and wrapped in their furs, nine men went out into the storm swept night.

It was bitterly cold. The wind

[*Continued on page* 80]

Loretta Young
and
Clark Gable

EVERY STAR has

The strangest story that ever came out of Hollywood. Read about these male and female movie twins alike in private life as well as in physical resemblance

By Richard English

THERE is one commandment that Hollywood holds sacred—LET THERE BE NO IMITATORS! More highly prized than beauty, more highly valued than ability, the appeal that keeps the wolf from the door is their most jealously guarded possession. But today Hollywood is overrun as never before with imitators because now every star has a double—of the opposite sex! To make it even more vital and embarrassing is the revelation that the doubles are duplicates of themselves in private life as well as professional!

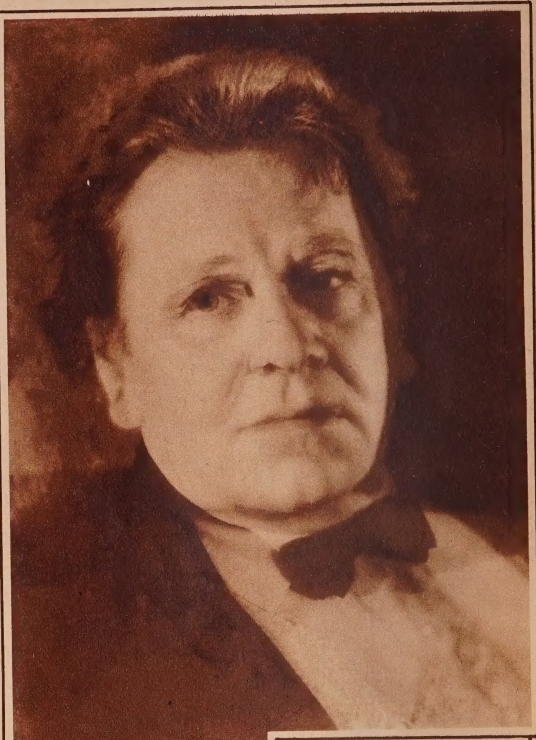
Identical twins in their types of rôles, these men and women are so similar that their colorings are usually alike, their ages the same, the shade of their hair and the coloring of their eyes almost invariably match! And to prove that their doubling is not limited to their screen work alone in almost every instance their early environments, their apprenticeships, likes and dislikes are carbon copies of each other! They even counterbalance one another in their romantic natures, the numbers of their marriages and divorces!

Acknowledged for its legerdemain, Hollywood has excelled itself in offering you a feminine version of Clark Gable, a male double for Kay Francis, a masculine counterpart of Irene Dunne. Hardly a star is immune from a replica in the other sex—even Garbo has one! Eight men and eight women are chosen as examples, alike as peas in a pod both professionally and privately.

ONE of the more recently discovered sets of cinema twins is Clark Gable and his feminine duplicate, Anna Sten. In every way they are perfect doubles, romantically as well as histrionically. They knew poverty as children, Clark in an Ohio village and Anna in dreary far-off Russia. Their stage apprenticeships were served at the same time, Gable and Sten are about the same age, both married individuals who aided them to fame but with whom they found little happiness. Sten's marriage to a Russian actor was duplicated by Clark's union with Josephine Dillon, the noted dramatic coach. Seven thousand miles apart, the Soviet Marital Bureau and a Los Angeles divorce court ended those marriages in 1928.

Married again and in each instance to people older than themselves, they achieved fame because of sultry screen personalities, Gable crashing through with his great rôle in *A Free Soul,* and Anna duplicating that effort more recently in *Nana.* Ardent lovers of outdoor life, of sturdy physique and believers in the commonplace rather than the exotic, they also double in their colorings and almost basso voices.

The cinema colony's most confirmed cynics and iconoclasts are Greta Garbo and Ronald Colman who base their success on their worldly, disillusioned and embittered charm. They acquired that seeming bitterness naturally, Garbo through her unhappy love for Mauritz Stiller and Colman's tragic marriage in England. Both are slowly outgrowing their self imposed retirements, as Colman's reputed interest in a San Francisco society woman and Garbo's appearances in public reveal. Unapproachable to the nth degree, their autographs are the

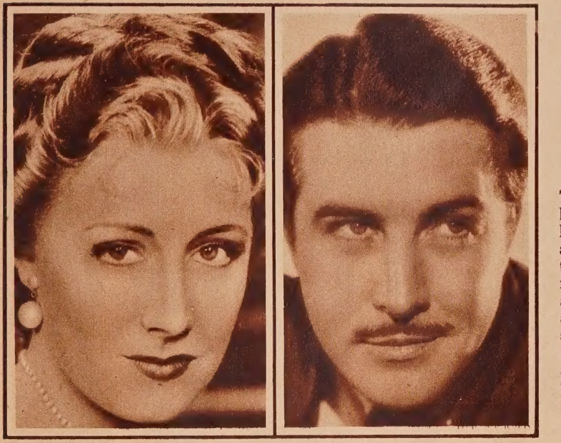


Wallace Beery and the late Marie Dressler

Amazing indeed is the composite photograph of the late Marie Dressler and Wallace Beery, above. Look at it closely—one moment Wallace Beery's features are predominant, and the next moment Marie Dressler's beloved features stand out. The two photographs at the right were used in creating this astonishing double picture, but the camera lens cannot reveal the strange parallels, that are even more unbelievable, in their careers

Study These Remarkable Photos

a DOUBLE of the Opposite Sex!

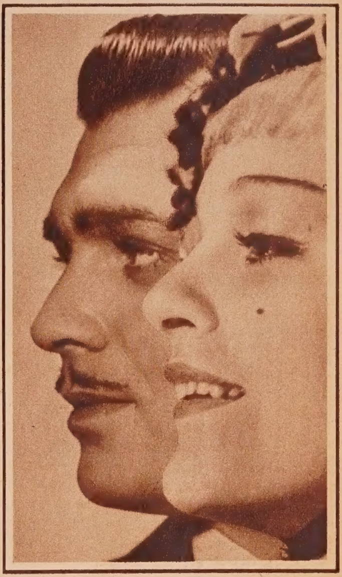


Irene Dunne and John Boles

But for John Boles' moustache, these stars have almost identical features. In private life they come from the same locality, both are singers, both happily married. Their lives are of identical pattern!

Gable and Sten

They might have been twins. Eyebrows, nose, mouth and chin—all are distinctly similar in the faces of Clark Gable and Anna Sten. Facts about their lives off-screen as brought out in the accompanying article emphasize the unusual theory that every star has a double of the opposite sex!



most highly valued in Hollywood. Recently both have purchased estates for their final retirement. Garbo's adjoins the King of Sweden's summer castle in her native land, and Colman has taken a California rancho. Nineteen months ago they left the screen simultaneously, visited their homes and returned to Hollywood within ten days of each other to resume their careers. Both limit themselves to two pictures a year, and both found their first fame because of exceptionally torrid love scenes, Garbo with John Gilbert, and Colman with Vilma Banky.

THE most perfectly matched of all double teams are Irene Dunne and John Boles. Now in their early thirties, they first saw the light of day below the Mason-Dixon line and were reared in moderate circumstances. Seeking careers on the musical comedy stage, Irene and John revealed splendid voices which they hoped would enable them to win screen fortune. Strangely enough their vocal abilities meant little to producers who promptly cast them in dramatic, middle class rôles, their parts usually depicting them from youth to extreme age and with death scenes for the final fadeout.

Borrowed by another studio they reached their dual dramatic pinnacles in *Back Streets* in which neither of these talented singers sang a single note! Two intelligent and charming people, they have the dubious distinction of being the worst "copy" in cinemaland. They have been married but once and never have there been rumors of a divorce in either the Boles or Dunne households. With their hobbies of good books, music and epicurean tastes, John even vies with Irene as a first rate cook!

Passing on in their early thirties tempestuous and glamorous Barbara La Marr and Rudolph Valentino died as they lived, by the flame. Fascinated by the fleshpots, they were remarkable counterparts in their hyper-sexed rôles, their foreign personalities and mannerisms, their black hair and dark, slumberous eyes. With penchants for extreme luxury and fast imported cars they died impoverished, their parallel personalities and impetuousness preventing their saving for the rainy day they knew they would never see. Their candles of life flickered out almost simultaneously, robbing the screen of two of its most intriguing personages only a few weeks apart.

IDENTICAL doubles in thought as well as appearance, in manner as well as ability, are Madge Evans and Phillips Holmes. Typical young Americans, they exude an everyday charm and naturalness that sets them apart in Hollywood. Both fair, blonde, and blue-eyed, their private lives are as similar as their professional ones. Of the dogged, strive-and-succeed type, they have advanced slowly, foot by foot, on the road to stardom. At twenty-five neither has been married and both have been rumored engaged for the past two years, Madge to Tom Gallery and Phil to Florence Rice. Incidentally, both Gallery and Miss Rice have been wed and divorced once.

In direct contrast to the easy-going Evans-Holmes team are Jimmy Cagney and Joan Blondell who started their carbon-copying "way back when." Originally hoofers, they served long apprenticeships in "ten-twenty-thirty" vaudeville. Fast friends, Jimmy and Joan made their stage débuts in small rôles in the play, *Penny Arcade.* When Warner Bros, bought the play they took the duo for good measure, intending to use them in the smaller character parts. Both promptly became stars. Each has a professional handicap;

[*Continued on page 68*]

FLASHES from GEORGE WHITE'S 1935 SCANDALS

by Jerry Halliday

IT'S TOPS.. this year more than ever!

Take it from me—this new Scandals is 365 times greater than last year's . . . and what swelegant entertainment *that* was! Only George White himself could have outdazzled his 1934 creation.

You're going to zoom from loud "ha-ha's" at the comedy to gasping "a-ah's" at the beauties to thrilled "o-oh's" at the romance. And you're going to dance out both your shoes this spring to the swingy rhythms of six hit tunes!

STARS
GIRLS
SONGS
DANCES
LAUGHS
SPECTACLE

A frolicking foursome bubbling with the gaiety of the Gay Nineties number

Keep your eye on Alice Faye, Fox Films' new glamour gal. She has what it takes to hit the cinema heights.

with

ALICE FAYE
JAMES DUNN
NED SPARKS

Lyda Roberti **Cliff Edwards**
Arline Judge **Eleanor Powell**
Benny Rubin **Emma Dunn**

GEORGE WHITE

Entire Production Conceived, Produced and Directed by George White

Watch the sparks fly!

Alice plays her grandest role in this picture. And what a marvelous singin'-steppin' duo she and Jimmy Dunn make! • As for Lyda Roberti . . . *well* . . . team up Poland's gift to Hollywood with Ned Sparks and Cliff Edwards . . . then look out below! • Fox Studios have staged this musicale with a lavish hand. And what a great, big hand YOU will give it!

Sumptuous settings! Spectacular Dances! Gorgeous girls including 30 beauty contest winners!

Hollywood cheered this masterpiece of that master showman, George White

HUM-ABLE, SING-ABLE, DANCE-ABLE TUNES!

"According to the Moonlight"
"It's an Old Southern Custom"
"Hunkadola"
"Oh I didn't know (you'd get that way)"
"I was born too late"
"I got shoes—you got shoesies"

FOX

GRACE MOORE'S *Bohemian Adventures*

No star in Hollywood can match the gay pattern of Grace Moore's romantic past. Read about it here for the first time!

SUCCESS has lavished its rewards upon Grace Moore. grand opera star, screen star, radio star, concert star—wealth and the applause of the entire world are hers. In truth, she has travelled a long, long way from the little village of Jellico, Tennessee, where as a girl in her 'teens, she sang in the church choir.

Those of us who have never won a place in the spotlight of fame are easily dazzled by the fame of others. In the celebrated actress or the noted artiste, we are too apt to overlook the human being. Grace Moore, the woman, is a more fascinating and a more inspiring study than Grace Moore, the prima donna.

Once she said to me: "No person can escape his beginnings. I have lived eagerly and joyously. I am the sum total of my experiences, thoughts, emotions and dreams."

Great success has not dulled her eagerness for life, but, inevitably, it has curtailed her freedom by imposing upon her a host of responsibilities. And I wonder if Grace Moore, at the very peak of her success, does not long, now and then, to relive the happy, care-free days which she spent in Bohemia—in Greenwich Village, in Montmartre, in the gay student quarter of Milan. Born to be one of life's adventurers, she has adventured richly.

"No one can escape his beginnings." And to understand Grace Moore, it is necessary to turn back the calendar. The Black Cat . . . Chez Nini's . . . Milano's galleria. Work-filled days, play-filled days. Horizons receding swiftly before the rushing tempest of new thoughts, new impressions, new values. The still, substantial wine of inborn character blending with the effervescent champagne of expanding intellect.

She was only seventeen when she fled from the staid, confining traditions of Jellico. She was rich in determination and in eagerness, but a very pauper in experience.

"I was probably the most naive person in all the world," she admits. "Nothing had ever happened to me—nothing had really touched me. I wanted to open my arms and clasp life to my heart, yet I drew back, distrustful and afraid. New York was so big that it terrified me. Its perils and pitfalls had been dinned into my ears since childhood and my imagination had exaggerated them. I was hungry for friendships, yet distrustful of people."

FOR three months, she haunted one of the larger casting agencies. In answer to every question, she announced herself with great dignity as "Miss Grace Moah, of Jellico, Tennessee." Her southern accent was so pronounced that she was requested to repeat everything she said. She concocted a fable regarding her

[*Continued on page 78*]

"I had been taught to believe that Greenwich Village and Montmartre were maelstroms of immorality and carousal," Grace Moore says in this, her most interesting interview. "Instead, I found love glorified, not debased. I found love based upon kindred tastes, upon mutual worship of beauty and upon intellectual equality, rather than love dependent upon physical attraction"

By Clark Warren

JOAN CRAWFORD

Can you pass the personality and character test prepared for Joan by a famous psychiatrist? Read this intimate fact story and apply its remarkable discoveries to yourself

By Dr. Louis E. Bisch

THAT Joan Crawford should make so universal an appeal is understandable. Few stars possess her ingenuous charm, her frankness of demeanor, her dynamic beauty, her intriguing friendliness. You see Joan in *Chained* or in *Forsaking All Others,* for instance, and at once you feel you have known her for years.

And *why?* What makes her what she is? *Wherein lies the secret?*

Thousands of women would like to be what Joan Crawford is; that goes without saying. They might not care for a career on the screen nor, indeed, might they wish to be so accomplished a dancer. But every woman craves that magnetism which constitutes superlative success in a woman's life.

It is one thing to note desirable traits in another, "a horse of quite a different color," however, to know how *you likewise* may develop similar traits. When you say Crawford possesses personality, charm, youthful vivacity and the rest, you merely enumerate the qualities that appeal to you and that get across to thousands of her admirers. But *how* did *Joan acquire* them?

Here is where psychology comes to the rescue. The science of how human thoughts and emotions work stands ready to help you. Whether Miss Crawford, in her extensive reading, ever took up Psychology I am not prepared to say. It is significant, though, that she specially dotes on biographies and is forever trying to improve herself.

At any rate this article is written with the specific purpose of assisting you to analyze *yourself* psychologically so that the character which spells success for Joan Crawford may likewise be yours.

You must disburden your mind at the outset of the pernicious, yet popular idea, that one is born with an attractive personality, that one inherits it in some mysterious way.

The truth is that personalities are *never* inherited; that *always* are they the result of self-analysis and individual development on the owner's part.

In other words, *you, yourself, can be like Joan Crawford* if you want to be. You, as well as she, can be captivating. All you need do is introspect sufficiently—that is, examine your own character makeup truthfully and without prejudice—until you learn what your likenesses as well as your unlikenesses, when compared to Joan, really are.

However, before you make such a psychological study, you must first understand this particular screen celebrity better. It is not enough to say, for example, that she is not conceited—indeed a most desirable personality trait—especially when her rapid rise to stardom might easily have made her quite the opposite. What you want to find out in addition is why her ego was able to withstand sudden success.

WHY, despite being catapulted from a humble waitress in a lunchroom, where she worked to pay her tuition at school—via an extra in *Pretty Ladies*—to stardom in such successes as *Paid, Dance, Fools, Dance,* and *Grand Hotel,* she still remains the outstanding example of modesty on the screen today?

And as to this, the first, psychology says that the reason Joan Crawford is not conceited is because she is not *now, nor never has been,* satisfied!

Even as a little girl Joan already dreamed of a stage career, despite the wishes of her parents. And always did she work with this goal in mind.

Like everyone else who keeps pushing the goal of ambition always a little farther ahead, Miss Crawford never will become conceited. With such a point of view, the ego which breeds conceit is never satisfied. If you would be modest, therefore—a feminine trait that is absolutely invaluable—keep being ambitious and keep on trying!

The second strikingly attractive quality about Crawford is what, for want of a better term, I will designate her *childlike nature.* For instance, Joan picks raisins out of bread and devours them gleefully. Like a child too, she adores to have

Physical perfection is half the battle for a strong character

CHARACTER TEST

Fill Out This Score Card!

QUESTIONS	Joan Crawford's Character Rating	Rate Yourself in this Column
1. How modest are you?	10	
2. How ambitious are you?	10	
3. How repressed are you?	10	
4. Have you child-like instincts?	10	
5. How strong is your feminine allure?	10	
6. Have you a sense of honor?	10	
7. Do you succeed usually in maintaining dignity?	10	
8. Do you idealize men?	10	
9. Are you given to day dreams?	10	
10. Are you a hard worker?	10	
JOAN'S TOTAL AND YOURS	100	

Note: Each question counts ten points. Credit yourself with ten only if you think you possess the trait in question fully. If not, you must decide whether you rate three, five, or seven, depending entirely on your honest self-analysis. If your total is seventy-five per cent or better you have a remarkably strong character. If not, the accompanying article will help you.

her head scratched and she sleeps with the light burning. Bicycle riding is a favorite sport of hers, as well as sun bathing. She doesn't like to wear stockings. And, like most children, Joan is afraid of the dark. Besides, she eats everything she can with a spoon and prefers simple foods. And how she loves dolls! But, of course, Joan isn't such a big girl, after all. She is only five feet four inches tall, walks pigeon-toed, and, incidentally, she freckles like a youngster and is distinctly proud of it!

Men adore women who are childlike. Indeed, such a trait is most alluring to everyone. It suggests innocence and a carefree spirit. If you wish to attract others, male and female alike, let your childlike nature have free play. Quarrel and cry if you want to.

The third outstanding trait that is distinctly a character label of Joan's is her *unconventionality*.

If this modern screen star is anything at all she is not repressed. She is exceedingly straightforward and tells you what she thinks, the best of which is that her friends can never feel that she is holding something against them or that they do not know how they stand with her.

[*Continued on page 72*]

C. Aubrey Smith as seen in *The Crusades*

Hollywood

C. Aubrey Smith—everyone knows and loves him as the grand old man of the movies, but millions don't know his name, much less the story of his fascinating past!

Two Remarkable Stories

WELL in his sixties, C. Aubrey Smith has gained pre-eminent position as one of the most distinguished character actors on the American screen. You have seen him in dozens of pictures, usually playing the most difficult rôles, but you have never seen him give an ineffectual performance. His technical skill is matched only by his forcefulness as a personality.

Cecil B. de Mille prophesies that within a year or so, he will have won the same place which the late Theodore Roberts once held in the affections of the theater-going public. A strange prediction, considering the fact that Smith is as uncompromisingly British as Roberts was typically American.

Essentially, however, there is marked similarity between the two screen personalities. Roberts played gruff but kindly old men; Smith portrays dour but very human oldsters whose forbidding "fronts" are merely camouflage to hide their soft, pliable hearts.

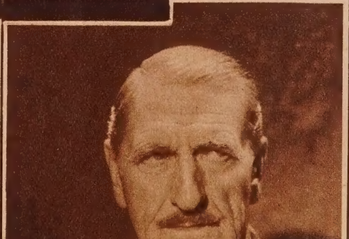
Off-screen his heart is just as kindly, but his manners are far from forbidding. He is one of the most charming gentlemen it has ever been my good fortune to meet.

It is virtually impossible to interview the man for he works continually, often having rôles in as many as three productions at a time. Being uncommunicative and disinclined, in the best British tradition, to over-employ the pronoun, "I," Hollywood knows little about him. Yet that little proves that in his own person he is a history of four decades on the English-speaking stage. It also proves that, age notwithstanding, he is still an ardent sportsman.

He was born in London, within sound of Bow Bells—the son of a well-to-do physician. He entered Cambridge in 1882, fifty-three years ago, which fact gives a far more accurate clue to his age than does his rugged, powerful physique and his seemingly inexhaustible vitality.

In Cambridge, he distinguished himself as one of the truly great cricket players of his day and became as much of a hero to British youth as our own Granges, Carideos and Warburtons are to American boys. And, like many of our own famous amateur athletes, Smith found it difficult to settle down to the routine of a profession. For six years, after leaving the university, he captained one of the greatest cricket teams in British history—a team that toured the empire and was toasted just as enthusiastically in Australia and South Africa as in London. After that vagabond, exciting life, it is not strange that he turned to the stage, with its constant hazards and frequent wanderings.

[*Continued on page* 62]



He was the Clark Gable of his day, and still as an elderly man he has young followers by the score who see in him the kind of man they want to know or be a half century hence. A champion athlete in his youth, C. Aubrey Smith still plays a whirlwind game of cricket. He has known almost every great theatrical star in history from Bernhardt to Eleanora Dusé and from his wide range of experience he has developed a colorful character that is without parallel in Hollywood.

Veterans

Anita Louise—Hollywood's youngest screen genius is as much an old-timer as the veteran on the opposite page. She is typical of an amazing new movie generation!

by Eric L. Ergenbright

As Titania in *A Midsummer Night's Dream*

AT EIGHTEEN, Anita Louise is a screen veteran—yet, despite her twelve years before the cameras, first as a child star, then as an ingénue, she is typical of Hollywood's younger generation. An amazing generation, and an amazing girl!

In years, in appearance and in enthusiasm, she is still a child; in mental development and in perspective, she is a woman of thirty. To talk with her is to experience a strange sensation.

"There *is* a sharp distinction between the old and the new in Hollywood. And I think that the younger generation has all the best of it. We have the advantage of having been trained especially for the conditions and problems which exist now in the motion picture industry. We are privileged for we have been able to profit by the triumphs and mistakes of our predecessors, who rushed here when Hollywood itself was young.

"I—and almost all of the young professionals in Hollywood's 'younger set'—have been trained specifically for a screen career. I have grown up in the industry with a certain fixed goal, and all of my needs and problems have been anticipated. I have studied voice, music, dancing, acrobatics, expression. I am much more fortunate than the girls who, at eighteen, came to the Hollywood of ten years ago. The perspective of the younger player is different—and usually truer—than theirs. Perhaps we will never win greater fame or success than theirs, but we will retain our places longer and live more happily."

Let's summarize the story of Anita's life. It proves her analysis true.

Her real name is Anita Fremault. Her father, a well-known sculptor, died when she was a baby and left her mother without visible means of support.

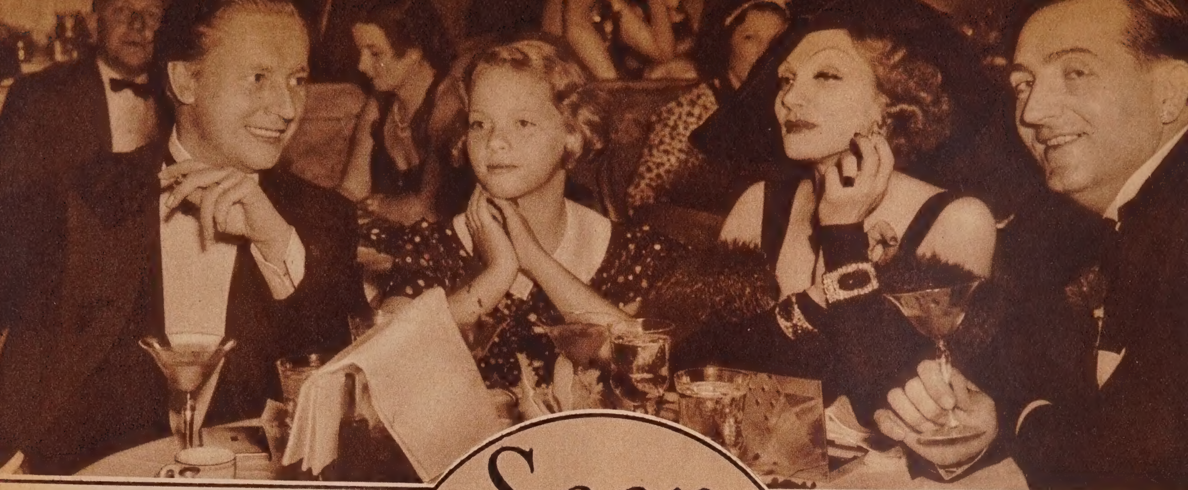
Taking stock of her own meager equipment to face the battle of life and wring from it the best it could offer for her child, Mrs. Fremault wisely decided that her sanest course would be to equip Anita for a career in her own right. That decision made, she surveyed the field of possibilities and decided that the screen—then an offshoot and step-child of the theater—would some day dominate the entertainment world. Anita must have her chance for a screen career, she concluded. And, in order to make the most of that chance, Anita must have the best of specialized training.

Since babyhood, then, Anita's life has been directed toward one end. Even her amusements have been designed to bring that goal a bit nearer. I asked her if she felt that the constant emphasis on her screen career had not deprived her of childhood.

"Not at all," [*Continued on page* 62]

It is hard to believe that there is such a person as Anita Louise. Literally born into the world of dramatics, she has been nursed from babyhood with the thought that she *must* become a fine actress. At eighteen she has had more theatrical experience than many women years older. Yet, with all her talents for music, sports and the screen, she bears her unusual achievements with a grace that is truly natural. From the age of five she has been a wage-earner who really earned a wage.

Seen Around the Town



Rudolph Sieber, husband of Marlene Dietrich, and lovely little daughter, Maria, are a picture of happiness as they dine with . . .

. . . Marlene and the handsome, monocled Fritz Lang at the Cocoanut Grove, a favorite Hollywood gathering place for many years

We know you! Jack Oakie doesn't fool anybody when he appears in public with his *Call of the Wild* beard

"Oh dear!" ZaSu Pitts after the races. Looks like her horse will have to go back to its job on the coal wagon.

Loretta Young, radiant in a new black velvet evening gown, with Bernard Newman, fashion designer, at the Mayfair Ball

Mary Brian and Dick Powell are still romancing, but whether or not they plan to wed soon is still a deep, dark secret

—Photos by Charles Rhodes

Alice Faye's DARKEST HOUR

A dramatic story from the past of a new star—almost unbelievable, yet true in every detail

By JACK SMALLEY

SO VERY little has been told about the life of Alice Faye that she is mostly identified in the minds of movie fans as "Rudy Vallée's girl."

Even that story has never been told. It is quite true that Rudy has brought more happiness into the life of this beautiful blonde dancer than the public has ever suspected. She would be the first to declare that, except for Rudy, she might still be in the chorus.

But Rudy also figures in the darkest period of her life, as well as the happiest.

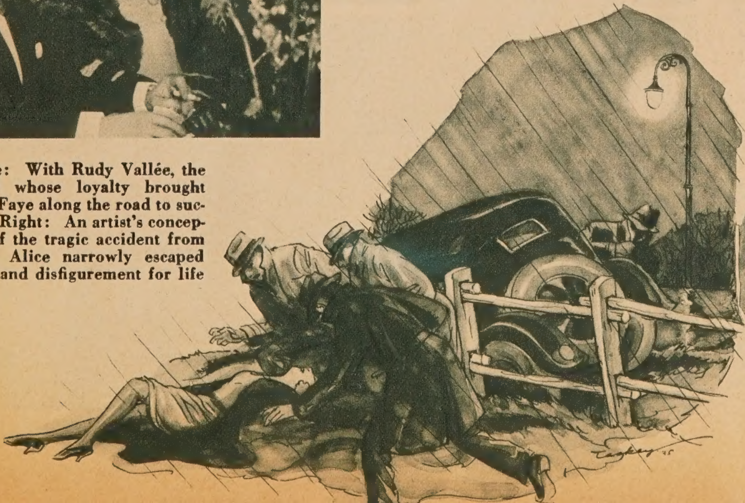
To begin at the start, we must relate the odd twist of circumstance that brought Alice Faye to the attention of Rudy, gave her a chance to try out for his radio program as a singer, and launched her upon this amazing career that has brought her, in one short year, from a lovely little nobody to the starring rôle in the new Fox edition of *George White's Scandals.*

"It all began with a two-bit record," Alice Faye told me. "I've always been shy, and it's still the hardest job I know to push myself forward. And so when a friend suggested that I ask the star of the show in which I was just a chorus girl, to listen to me sing, I was simply petrified.

"Of course I was anxious to get out of the chorus and earn more money. We never had too much of that in our family! And my only hope was to get a chance somewhere as a singer. I'd been taking lessons in voice for months, but I refused to believe I could sing.

"The star was Rudy Vallée, the show was a stage version of the *Scandals.* Rudy, of course, never knew I existed, much less danced in the same show. But I did so want to become a singer that I consented to sing a song into one of those recording devices on Broadway. For twenty-five cents you can record what you wish and take home the disk. I walked out with a record of myself singing Mimi, the song made famous by Maurice Chevalier.

"My friend [*Continued on page* 86]



**bove: With Rudy Vallée, the
riend whose loyalty brought
lice Faye along the road to suc-
ess. Right: An artist's concep-
on of the tragic accident from
hich Alice narrowly escaped
eath and disfigurement for life**

HOLLYWOOD

Inconsistent

AFTER countless denials and evasions, Charlie Chaplin at last has admitted that he and Paulette Goddard were wed secretly more than a year ago. He refused, however, to state exactly when and where the ceremony was performed.

Safety First

NOTWITHSTANDING the fact that there never has been a kidnapping in Hollywood, the movie colony is taking no chances. When Master Charles Wesley Ruggles, the two-year-old son of Arline Judge and Wesley Ruggles, threw a party recently for his Hollywood contemporaries, nearly a score of heavily armed guards patrolled the premises.

Lucky Seven

ROSALIND RUSSELL, who prided herself on being the least superstitious actress in Hollywood, is ready to recant and concede that there may be luck in the number seven. Her first six pictures came near typing her as "the other woman" and she began to despair of ever getting a sympathetic leading rôle. It remained for her seventh to work the charm. In *The Casino Murder Case*, you will see her in the feminine lead—and it's a safe bet that she will take her place as one of the most promising newcomers glimpsed in many years. Metro-Goldwyn-Mayer has announced plans to star her in the near future.

Star of Stars

WHAT price that famous quantity called sex appeal, when a survey of the fan mail situation reveals that Miss Shirley Temple, aged six, receives more fan letters than any adult star in Hollywood? A further check shows that approximately one-third of her mail is from childless couples more than fifty years old.

Here's Good News

EVER since the termination of her contract with Warner Brothers, Ruth Chatterton has been shopping for a comeback vehicle. She has rejected no less than a dozen offers in the belief that the proposed stories lacked appeal. Now, apparently, she has found the ideal rôle in *The Flame Within* and authentic reports indicate that she will be seen shortly as the star of that dramatic film production.

Two's Company

BARBARA STANWYCK and Frank Fay are seriously considering the adoption of a second child. Barbara feels that Dion Fay, whom they adopted three years ago, should have a companion.

—MOTHER—

Younger than a débutante, lovelier than a poet's dream, Joan Bennett is in a pensive mood as the hair-dresser touches up her coiffure just before she steps on the set of her new picture, *Private Worlds*

—DANCER—

Most charming of the girls who are dancing their way to success in Hollywood is Iris Adrian, petite and charming brunette who is to be exclaimed over in *Stolen Harmony*

FLASHES

—DAUGHTER—

Perhaps some day Diana Fox, Joan Bennett's charming little daughter, may become a screen star, but just now she's occupied with the social whirl. Our cameraman spied her at a recent kiddies party

A Hero's Repose

THE man who coined that expression, "a dog's life," to describe hardship, would revise his simile if he could see the attentions showered on Michael, an aristocratic Pitt bull, by his mistress, Dolores del Rio.

A few weeks ago, Michael ended the terrestial existence of a rattlesnake just in time to save Dolores from being bitten. Since then, he has slept, on silken cushions, in a bed which is an exact miniature of Dolores'.

Crazy Over Horses

FOR the first time in years, Connie Bennett has sacrificed her annual sojourn in Paris. La Marquise—whose favorite expression is "I'll bet you," has become the most rabid racing fan in the film colony. She had planned a lengthy stay in Europe, but she simply could not tear herself away from Hollywood while the thrilling Santa Anita races were being run.

Romance Wrecked

THE Isabel Jewell-Lee Tracy romance is definitely on the rocks, with no hope of salvage. Lee is spending his time between pictures aboard his yacht; Isabel is being seen in Hollywood's places-to-dance with a new escort, Bill Tannen.

—KIBITZER—

Skippy, one of the most notorious scene stealers in Hollywood, insists on a peek at Wendy Barrie's script for *It's a Small World.* He has an eye out for the next Academy award for doggy work

Rumors Refuted

THE Hollywood rumor-mongers who have been predicting a divorce for Irene Dunne must have been a bit confused when Irene's husband, Dr. Frank Griffen, arrived in town and carried her away on a two weeks' tour of the desert. People who are on the verge of divorce seldom court one another's company enough to go vagabonding together in the loneliest country on earth.

Hollywood Hero

IT'S woefully seldom that a husband has an opportunity to convince his wife that he is a hero—and by the token, there's more than one down-trodden Benedict in Hollywood who envies Johnny Mack Brown. The other day, while horseback riding with Mrs. Brown in the Santa Monica mountains, her horse ran away. Johnny made a flying tackle and managed to throw the horse for a loss while Mrs. Brown scored a safety.

Valentino's Legacy

THERE'S a Hollywood sob story in the case of Alberto Valentino, the brother of the greatest idol the screen ever has known. After eight years of litigation, in which he sought some part of Rudy's estate, Alberto is penniless. And the estate, once appraised at approximately $200,000, has been virtually consumed in court costs.

Alberto Valentino, destitute and with a family to support, was employed for a time as care-taker of Falcon Lair, once Rudy's home. From the front porch, he could look down on the park where Hollywood erected a statue to the memory of his brother.

TOES TAKE THE AIR

—ENCHANTRESS—

Carole Lombard literally is fascinating from the tip of her glorious blonde hair to her toes, which are coming out this season without benefit of stockings when milady dons formal finery. That remarkable screen writer, Robert Riskin, is her companion

Epidemic

THE usual spring epidemic of influenza has swept down on the studios, and many of the stars have been,

[*Continued on page* 74]

TAILOR

Mr. and Mrs.
(MENJOU)
IS THE NAME

Adolphe Menjou arrived in New York with seven cents . . . after twenty years of acting he's called the best dressed man of the screen with his two hundred suits and fifty coats! Suave? Yes. Sophisticated? No. He's just a charming man with a wife, a pipe, and pride in his work. Meet the Menjous at home!

By
LOUIS SOBOL

WHEN the day arrives that I shall plunge wholeheartedly, chin up and back-bone firm into good old fashioned domesticity, I shall insist upon a polka-dot veil of snow outside and a roaring, pine-woody-smelling blaze in an open fireplace inside whenever visitors arrive. Other concomitant essentials of the proper Sobol domestic scene will be a fat, lazy cat arching a heavily furred spine against my knee while I rock in the creakiest rocker in town, and a gray-haired, full-faced, bespectacled bride sits knitting contentedly in the next-to-creakiest rocker in town.

Yet I am forced to concede that there are some people who can convey good, solid, warming domestic atmosphere without a single flake of snow, the most minute spark of a blaze—without a rocker, a cat or a full faced wife. I mean I burst in not so long ago upon a dapper, fastidiously attired, waxed-mustached, sophisticated gentleman of the screen and found him, with his recently acquired, slender and equally sophisticated (screen- and stage viewpoint) bride in a handsome, up-to-the-minute suite in one of Manhattan's newest and most fashionable hostelries—to be precise the Waldorf-Astoria—and immediately received the impression that here was a nice, reassuring domestic scene.

The gentleman, a Mr. Adolphe Menjou, sat back in an over-stuffed chair, puffing a snub-schnozzled pipe. The bride, Verree Teasdale, sat on a couch knitting a needle-point cover designed eventually to decorate some special chair in the Menjou household. This couldn't have been an act put on for my benefit because the fingers of Verree Teasdale Menjou moved busily and expertly as we talked and Mr. Adolphe Menjou filled his pipe for a second round during our conversation. If it was an act, it was a darn good one—and I hope they keep it up and fool themselves and others to the end of their days—and mine.

MY MISSION was no secret. I was there to get some kind of interview—although I am the last person in the world to be assigned to an interview of anybody. City editors discovered that long ago. I feel foolish asking a person when he was born, where, what his ambitions were and are—and what is he doing with his money.

So my opening remarks were inane enough—something about how much impressed I was with that little extra change pocket in Menjou's very stylish looking suit-coat.

"Oh, this," said Adolphe, eagerly. "You notice? It's becoming all the rage. Want to know something? Ten years ago—no maybe twelve—I had one put into my suit and my tailor almost threw me out of his place. This suit

MADE ROMANCE

here for instance—the last word, hey? Well, come here—look."

I went over and looked. Menjou opened his coat, revealing the inside pocket where sewed on the lining was the usual tailor's identification tag. There, still legible was the date, "September 1930."

"Four years old, you see!" he exclaimed, triumphantly. "Looks as good as new. Why, say, I've got suits that go back ten years—twelve years. I've lost track of my wardrobe—I'd say I have close to two hundred suits, fifty overcoats—"

"Oh, honey, there you go again—on clothes," remonstrated Verree.

"No, let me tell him," insisted Menjou. "I want to convince you that all this talk about my going out of the way to be the best dressed man is partly the bunk. The reason I have so many clothes—shoes—hats—why, listen, these shoes are three years old—and this is the first time I've worn them. The reason is I have stuff that I've kept for years. Anyone can have an extensive wardrobe if you get good clothes and don't wear them out. With me, it's strictly good business—a front. Personally—"

"He's going to tell you," interrupted his bride, "that if he had his way he'd go around in an old smoking jacket and dungarees."

"Sure I would," protested her husband, stoutly. "But as long as I remain in the business, I'm going to keep up a front. It makes people talk—and you have to be talked about in my profession—don't let anybody tell you differently. I don't want to bore you with clothes—but while we're on the subject, I don't think I have had to buy a suit or a coat in years. Why, I don't know how long I was connected with one firm or the other—as a sort of style creator. Not only got a salary—but my clothes as well."

"Wish I had been a style creator," purred Verree, still knitting.

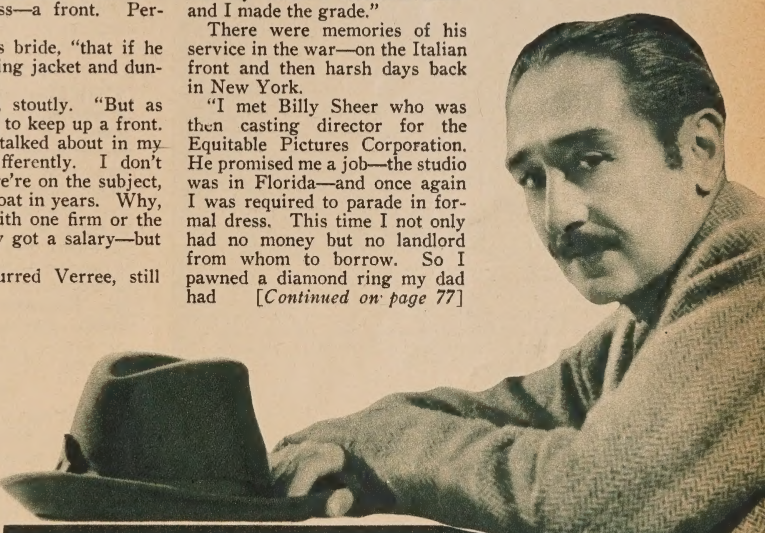
SOMEHOW, the talk drifted away from style at this point. It lingered for a second or two about his late dad, famous restaurateur of his day—about student days in Cornell and the instructor who flunked him twice in French—the language he knew and could speak better than English. In 1913, he arrived in New York from Ithaca with exactly seven cents in the pockets of pants that were not too well tailored in those days but very well worn, and through an accidental encounter with a chauffeur who had a friend in the acting business, one Ernest Carr, obtained his first theatrical job at a salary of $27.50 with New Britain, Conn., the town of his début.

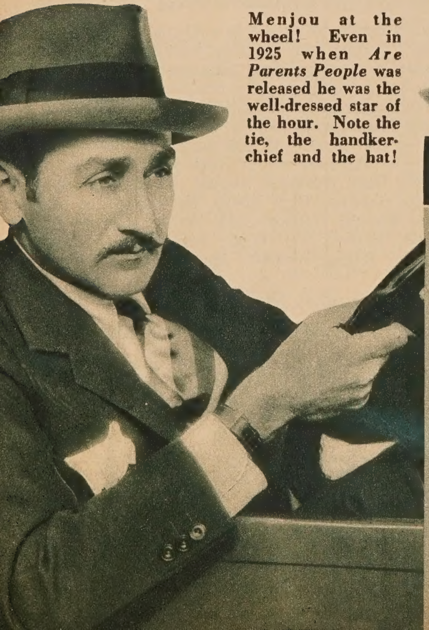
He played out the week—but he didn't collect the $27.50.

"In the meantime," said Menjou, "my father had opened a place on Ninety-first Street and Broadway—La Maison Menjou—where I met Arthur Cozine, an executive of the Vitagraph company. I asked him for a job and he said, 'Sure. You go to work tomorrow. Bring a dress suit, a top hat and a dress coat.' I didn't have a dress suit but my father's landlord did—and I made the grade."

There were memories of his service in the war—on the Italian front and then harsh days back in New York.

"I met Billy Sheer who was then casting director for the Equitable Pictures Corporation. He promised me a job—the studio was in Florida—and once again I was required to parade in formal dress. This time I not only had no money but no landlord from whom to borrow. So I pawned a diamond ring my dad had [*Continued on page 77*]





Menjou at the wheel! Even in 1925 when *Are Parents People* was released he was the well-dressed star of the hour. Note the tie, the handkerchief and the hat!

CURIOUS FACTS ABOUT MENJOU

"You there with the moustache . . . you'll do!" Those were the words that took Menjou out of the extra ranks . . . he worked on Vincent Astor's estate one summer at $12 a week . . . attended Culver Military Academy . . . Cornell University . . . spoke French until he was eight years old but an instructor there flunked him twice in that subject . . . has a degree in mechanical engineering he has never used . . . speaks five languages and understands ten . . . enlisted as a private with the U. S. Ambulance Corp during the war, being with the first troops to land in Italy . . . now it's Captain Menjou, if you please! . . . arrived in Hollywood broke and got a tailor to outfit him with four expensive suits as a gamble . . . got his first big chance in Woman of Paris.

Screen Book's Critics Look

Wallace Beery as the hard-boiled veteran flyer lays down the law to his too-confident son, (Robert Young) in a thrilling new drama, *West Point of the Air*

Queenie Smith tries her wiles on W. C. Fields in a hilarious moment from *Mississippi*, the newest Bing Crosby musical film which co-stars Joan Bennett

Nelson Eddy, sensational screen find, as he appears with golden-voiced Jeanette MacDonald in a scene from the colorful movie operetta, *Naughty Marietta*

West Point of the Air

WALLACE BEERY SCORES IN SWIFT THRILLER

PERHAPS because he knows that Wallace Beery owns his own plane and hardly ever sets foot on the ground during his spare moments, your critic finds him doubly effective as the hard-boiled sergeant who dedicates his life to bringing his son up in the flying service. The plot, that of the too-cocky young aviator who becomes involved in numerous scrapes before he is straightened out, is vaguely reminiscent of other recent pictures, but there are enough thrill scenes to make you forget this point. Filming took place at Camp Randolph Field in Texas, except for a few love scenes and close-ups which are studio shot, so you can be sure there is nothing phoney in the background. Considerable money was spent in the crack-ups, and the mass parachute jump is one of the most thrilling episodes ever witnessed on the screen. Robert Young and Maureen O'Sullivan carry the love theme nicely, Lewis Stone is exceptional as the general, but the brightest spot in the supporting cast is Rosalind Russell whose performance stabs like a bolt of lightning across the screen. This one is well worth your time. Rating—★★★★—*Metro.*

Mississippi

IF YOU LIKE CROSBY YOU CAN LIKE THIS

THE king can do no wrong and neither can Bing Crosby, who earns $5,000 a week because he is the idol of his public. A lesser star couldn't have carried this somewhat over-crowded old-time Southern romance, the story of a show boat actor who gains a false reputation as a killer which threatens to kill his romance. The songs in the film were originally intended for Lanny Ross but later switched to Bing, who delivers them in his usual polished style. W. C. Fields does nicely in his comic role and Joan Bennett is ravishingly beautiful, but seen only at the beginning and end of the picture. The river and plantation scenes are beautiful. Recommended for those who appreciate Crosby and Fields. Rating—★★★—*Paramount.*

Casino Murder Case

EXCUSE THE SLANG—IT'S SWELL

MYSTERIOUS deaths by poison in a strange and quarrelsome family furnish the mystery background of this bright bit of entertainment. Alison Skipworth is the matriarch who finds her domicile rapidly depleted in population by frequent poisonings which are topped off by a suicide. If you haven't read the original story, we won't tip you off to the solution of the crimes; if you have, see the picture anyway for some of the best screen work you have seen in a long time. We hand Rosalind Russell the top honors in her romantic rôle opposite Paul Lukas, but the entire cast, including Louise Henry, Donald Cook, Arthur Byron, Isabell Jewell, Leslie Fenton, Ted Healy and Louise Fazenda do excellent work. Rating—★★★★—*Metro.*

Naughty Marietta

TUNEFUL OLD FAVORITE MAKES FINE PICTURE

JEANETTE MACDONALD, the effervescent lady of the radiant hair who started dancing when she was five years old, and who strangely is much more popular in Paris than

Official Rating System— ★★★★Hit Picture. ★★★Good Show. ★★Average Movie. ★Mediocre Offering she is in America, does a fine job in this picture. It is the story of a princess who trades identities with her maid and comes to America to marry a Yankee who saved her from a band of brigands. Nelson Eddy, opposite MacDonald, looms as a new favorite, presenting a swagger appearance and delivering his songs in a beautiful baritone voice new to the screen but well known to concert stage and phonograph records. Jeanette MacDonald is ravishingly lovely in the quaint period costumes and the whole picture is pictorially perfect. Others in the cast are: Frank Morgan, Cecilia Parker and Joseph Cawthorn. Rating—★★★★—*Metro.*

How Am I Doin'?

MAE WEST CLICKS IN SPARKLING STORY

IN THE midst of a flood of old classics and musical pageantry the vision of Mae West, hip-swinging, wise-cracking her way through a robust story is a delight to behold. This time Mae is the rich proprietor of Texas oil fields who turns herself into a socialite by marriage. The stuffed shirts can't take Mae and plan a campaign against her, which she foils with the aid of her faithful old Indian servant. Paul Cavanagh is the man Mae weds in the picture, but she is surrounded by other handsome lads, including Ivan Lebedeff, Grant Withers and the hard-boiled Fred Kohler. Mae's gags are safe enough from the censors this time, but they are really funny too and delivered in her own incomparable style. After seeing this riot of mirth you'll be firmly convinced that the screen can never do without the red blood entertainment furnished by the gal who really knows how. Rating—★★★★—*Paramount.*

Star of Midnight

ROGERS AND POWELL PLEASING COMBINATION

IF YOU can get over the feeling that Fred Astaire should come popping into the scene any minute you'll go for this story of the man who falls in love with a stage actress and gets himself into a jam by disappearing just after a murder is committed. In his usual suave manner, William Powell solves the mystery and wins the girl. Ginger Rogers grows more beautiful with each moment, it seems, and proves herself again the capable actress. *Star of Midnight* is definitely quality entertainment. Rating—★★★—*Radio.*

George White's 1935 Scandals

GAY MUSICAL REGISTERS AS SEASON HIT

THERE are musicals and musicals, but none concocted with more showmanship than *George White's* 1935 *Scandals.* The story is packed with human interest as it relates the adventures of a small town troupe that sets out to conquer Broadway. Alice Faye and James Dunn are delightful in the romantic leads and are supported nicely by such favorites as Ned Sparks, Arline Judge, Cliff Edwards, Lyda Roberti and Eleanor Powell, the sensational dancer. In addition to the array of 200 ravishingly lovely chorus ladies, there are thirty beauty contest winners who help make the dance sequences some of the most remarkable ever filmed. A few of the nifty new tunes introduced in the picture are *Hunkadola, I Didn't Know You'd Get That Way, Old Southern Custom* and *According to the Moonlight.* SCREEN BOOK's critics thought they were tired of musicals, but this one changes their minds. Rating—★★★★—*Fox.*

[*Continued on page* 82]

Mae West, more colorful and clever than ever, in a scene with Vladimir Baikoff, her brother-in-law, in her most recent laugh fest, *How Am I Doin'?*

William Powell as the sophisticated amateur sleuth makes love to Ginger Rogers in a sprightly new mystery play titled mysteriously, *Star of Midnight*

Funsters Ned Sparks, Lyda Roberti and Cliff Edwards in the comic wedding scene which is one of the high-spots from *George White's 1935 Scandals,* a grand show

For other reviews of current new pictures see page 88

The STAR Who Never Stops FIGHTING

Jessie Matthews risked death in the filming of *Evergreen*, which brought her world fame. Read this true story by a veteran American journalist who went all the way to England to interview the screen's newest sensation

By Al Sherman

Her next picture will be *Barcarolle*

HOLLYWOOD lies within the grasp of Jessie Matthews, the fascinating star of *Evergreen,* and fate is conspiring to keep this brave British screen star from seeing the sunshine on California hills.

At least eight American film companies are willing to offer the charming Jessie Matthews most flattering sums if she will brave the trip to Hollywood. Yet Fate, in the guise of ill-health—in a frantic desire to keep close to her husband and her home—and in a keen awareness of the fickleness of public favor that comes only with repeated rebuffs, is keeping Jessie close to the greensward of her home in beautiful Hampton-on-the Thames.

I spent much time with Jessie Matthews at her home in England. I was one of the few permitted to see her as she slowly convalesced after the tragic twist in her life that culminated in the death of her baby son. And I know that Hollywood will have to offer Jessie Matthews the wealth of Midas before she will leave those scenes that, despite poignant memories, still are tender and dear to her.

Jessie Matthews near her home in Hampton, England, where she is winning the fight to regain her health so that she may continue her sky-rocketing career in pictures

This is not supposed to be a sob story. It is not intended for tears and still more tears. It is, rather, a story of grit; of a courage that faced death, a living death, rather than put hundreds out of work. It is a story of devotion to a man who, because of this love, returned that devotion with a tenderness one finds only in the glowing, passionate phrases of poets who rhapsodize of love, yet know so little of its heartbreaks, its tragedies and its sacrifices. It is a story I am proud to tell.

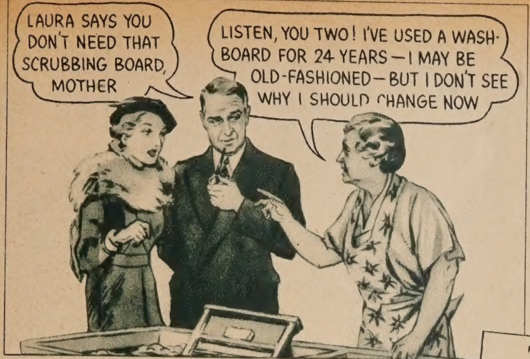
But to tell this tale properly, one must go back a few years. Jessie Matthews was born on March 11, 1907, one of a large family that struggled with the poverty that only London families can know.

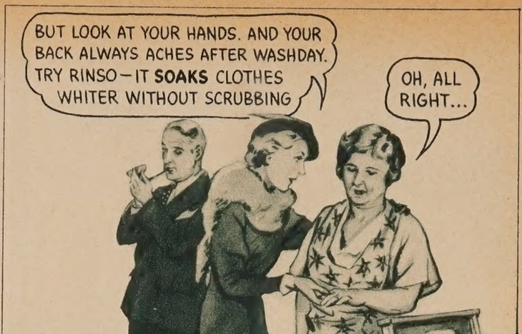
DESPITE the privations of poverty, the family early recognized Jessie's talents and the child was given every opportunity to study dancing and singing. Jessie had to submit to a strong discipline in those days—but it was that very discipline that enabled her to fight her way to the top of London's much-too-crowded theatrical profession.

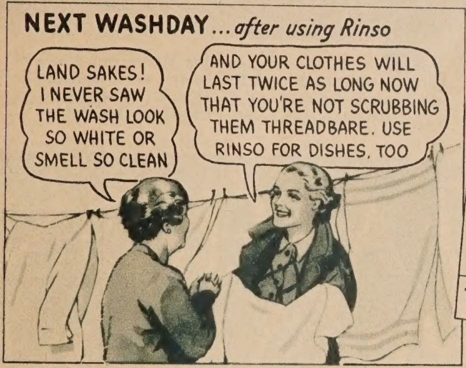
Jessie first appeared on the stage—and, what was more important, got paid for it—when she was fourteen. As one of the little ladies who kicked in unison at the Prince of Wales Theater, she earned her few shillings each week and was content for as long as the engagement lasted. Which was not long.

Then came the wearying round of the casting offices until, one day, Jessie heard that Andre Charlot, the Earl Carroll of London, was casting for his new *Charlot's Revue.*

Jessie didn't hesitate. She ran to the theater and joined the long line of hopeful aspirants and waited and waited and waited. After [*Continued on page* 84]


LAURA SAYS YOU DON'T NEED THAT SCRUBBING BOARD, MOTHER
LISTEN, YOU TWO! I'VE USED A WASHBOARD FOR 24 YEARS—I MAY BE OLD-FASHIONED—BUT I DON'T SEE WHY I SHOULD CHANGE NOW


BUT LOOK AT YOUR HANDS. AND YOUR BACK ALWAYS ACHES AFTER WASHDAY. TRY RINSO—IT **SOAKS** CLOTHES WHITER WITHOUT SCRUBBING
OH, ALL RIGHT...


NEXT WASHDAY ... *after using Rinso*
LAND SAKES! I NEVER SAW THE WASH LOOK SO WHITE OR SMELL SO CLEAN
AND YOUR CLOTHES WILL LAST TWICE AS LONG NOW THAT YOU'RE NOT SCRUBBING THEM THREADBARE. USE RINSO FOR DISHES, TOO

These lively suds make dishwashing easier . . . Kind to hands, too

FOR *every* household cleaning task that calls for creamy, lively suds—*use Rinso!* Even in hardest water you need only a little Rinso for the thickest suds you ever saw. It's glorious to see how those suds *soak* clothes whiter without scrubbing or boiling.

Marvelous for dishwashing

You'll say it's magic the way Rinso speeds up dishwashing. Grease goes in a twinkle; dishes come sparkling clean. And your hands are safe with Rinso. They never get that red, rough look. Rinso is recommended by the makers of 34 famous washers. Tested and approved by Good Housekeeping Institute.

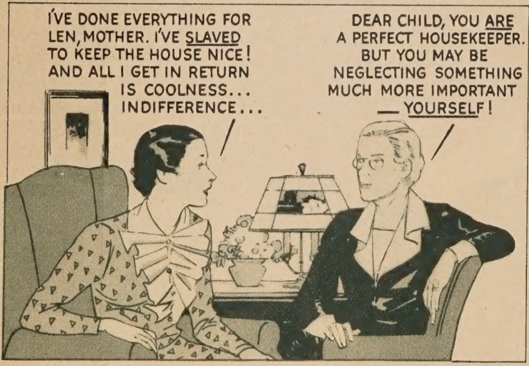
A PRODUCT OF LEVER BROTHERS CO.

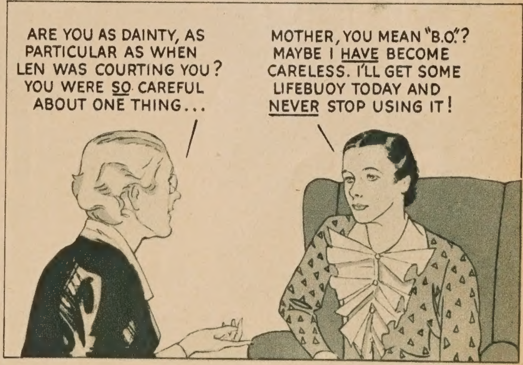
NRA CODE

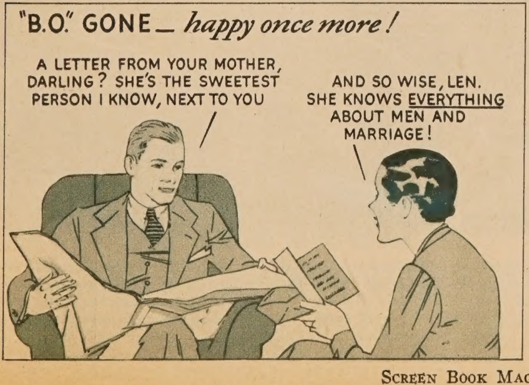
Rinso

The biggest-selling package soap in America

WHAT YOUNG WIVES OFTEN FORGET


I'VE DONE EVERYTHING FOR LEN, MOTHER. I'VE SLAVED TO KEEP THE HOUSE NICE! AND ALL I GET IN RETURN IS COOLNESS... INDIFFERENCE...
DEAR CHILD, YOU ARE A PERFECT HOUSEKEEPER. BUT YOU MAY BE NEGLECTING SOMETHING MUCH MORE IMPORTANT — YOURSELF!


ARE YOU AS DAINTY, AS PARTICULAR AS WHEN LEN WAS COURTING YOU? YOU WERE SO CAREFUL ABOUT ONE THING...
MOTHER, YOU MEAN "B.O."? MAYBE I HAVE BECOME CARELESS. I'LL GET SOME LIFEBUOY TODAY AND NEVER STOP USING IT!

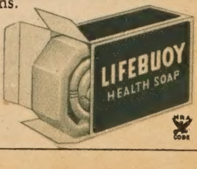

"B.O." GONE — *happy once more!*
A LETTER FROM YOUR MOTHER, DARLING? SHE'S THE SWEETEST PERSON I KNOW, NEXT TO YOU
AND SO WISE, LEN. SHE KNOWS EVERYTHING ABOUT MEN AND MARRIAGE!

WHAT MAKES YOUR SKIN SO SOFT AND SMOOTH AND KISSABLE?
WHY, LEN, SURELY YOU KNOW MY COMPLEXION SECRET IS LIFEBUOY

"LIFEBUOY agrees with my skin," say millions. And here's the reason. Lifebuoy is actually more than 20 per cent milder than many so-called "beauty soaps," as scientific tests on the skins of hundreds of women show. Its rich deep-cleansing lather removes impurities—clears complexions.

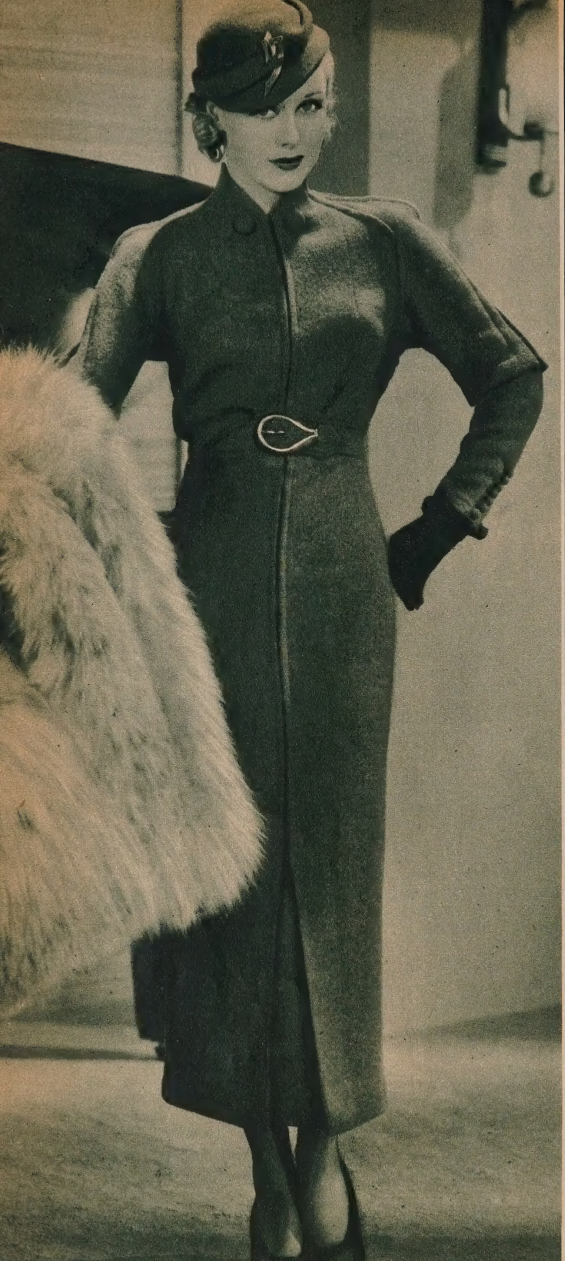
Regardless of weather, we perspire a *quart* daily. Bathe regularly with Lifebuoy. It gives abundant lather in hardest water, *purifies* pores, stops "B. O." (*body odor*). Its own fresh, clean scent vanishes as you rinse.

Approved by Good Housekeeping Bureau

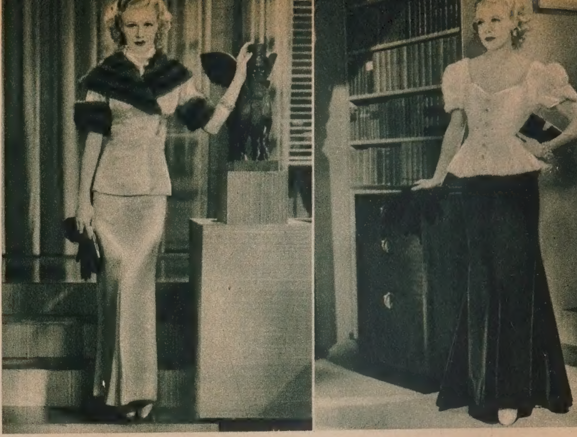

LIFEBUOY HEALTH SOAP

FASHION PREVIEW

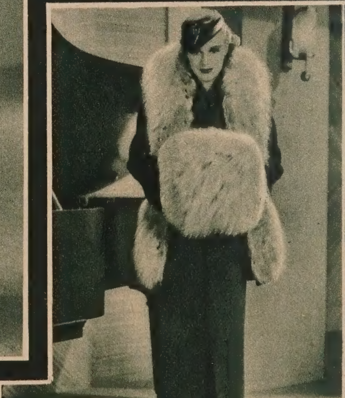
Ginger Rogers presents the new wardrobe she wears in *Star of Midnight*, appearing opposite William Powell



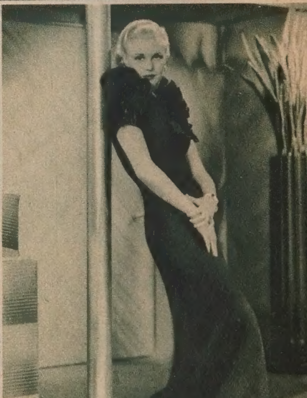
Ginger Rogers introduces something distinctly original in this smart street ensemble of soft blue wool, created by Bernard Newman, world-famous designer. Rare and beautiful natural snow lynx is used to trim the ensemble which is semi-military in conception



Ginger in two stunning evening gowns, one a suit of pottery white satin which is never worn without the double-breasted coat, and the other a creation featuring cocktail blue velvet with ermine bodice



Ginger's street ensemble showing the chic effect of the lynx wrap and muff. Brown suede shoes and gloves complete the ensemble



A unique frock, designed especially for Ginger, features black hat straw for collar and shoulder trim sewed into the short sleeves

When you get a Permanent Wave

Protect the natural beauty of your hair as the movie stars do

With millions of admiring, yet critical fans to please, you know that a movie star just doesn't dare take chances with the natural beauty of her hair. Because of the protection Duart offers, Duart permanent waves have become the choice of the Hollywood Stars. In fact **DUART WAVES ARE FEATURED IN 89 HOLLYWOOD BEAUTY SALONS.**

Now, you too may be assured of this same protection. Genuine Duart Pads for permanent waving come **SEALED** in individual packages. When you buy a Duart Wave, you see the operator break the seal before your eyes. Then you KNOW your wave is being done with genuine Duart materials. You know the pads are clean, fresh, NEVER BEFORE USED on another person's hair. You have the pleasing assurance that you will be the proud wearer of the wave that all Hollywood has acclaimed for its natural beauty. Remember Duart, and only Duart offers you this *certain* protection.

ANN DVORAK
starring in Warner Bros. grand musical show "SWEET MUSIC"

PERC WESTMORE
nationally famous authority on make-up and coiffure design at Warner Bros.' studios, shows Ann Dvorak the new SEALED package of Duart Pads, and says: "I cannot endorse too highly the protection offered by this new package. Every woman who values the natural beauty of her hair should demand it."

ONE OF THE SMART NEW COIFFURES YOU MAY WEAR

Hollywood's famous hair stylists—Perc and Ern Westmore—have designed exclusively for Duart a series of smart new stars' coiffures. You may wear them, too. This 24 page booklet of instruction photos will enable your hairdresser to copy them for you. Booklet sent FREE with one 10 cent package of Duart Hair Rinse. See coupon below. NOT a dye—NOT a bleach—just a beautiful tint.

INDIVIDUAL PACKAGE OF 30
DUART PADS
FOR ONE PERMANENT WAVE
SEALED FOR YOUR PROTECTION

No other permanent waving pads except Duart come SEALED in packages for individual waves. Look for the beauty shop in your community that features Duart Waves and offers you this vital protection. Prices may vary according to the style of coiffure and artistic reputation of the operator.

DUART'S NEW COIFFURES

FREE BOOKLET shows how to wear a movie star's coiffure

DUART ★

Choice of the Hollywood Stars

THIS SEALED PACKAGE
DUART PADS
Certifies
A GENUINE
DUART
PERMANENT WAVE

YOU WILL FIND DUART WAVES WHERE YOU SEE THIS SIGN

Duart, 984 Folsom St., San Francisco, Calif.
I enclose 10 cents for one package of Duart Hair Rinse and the FREE Booklet of Smart new Coiffure Styles.

Name..
Address..
City.......................... State..........................

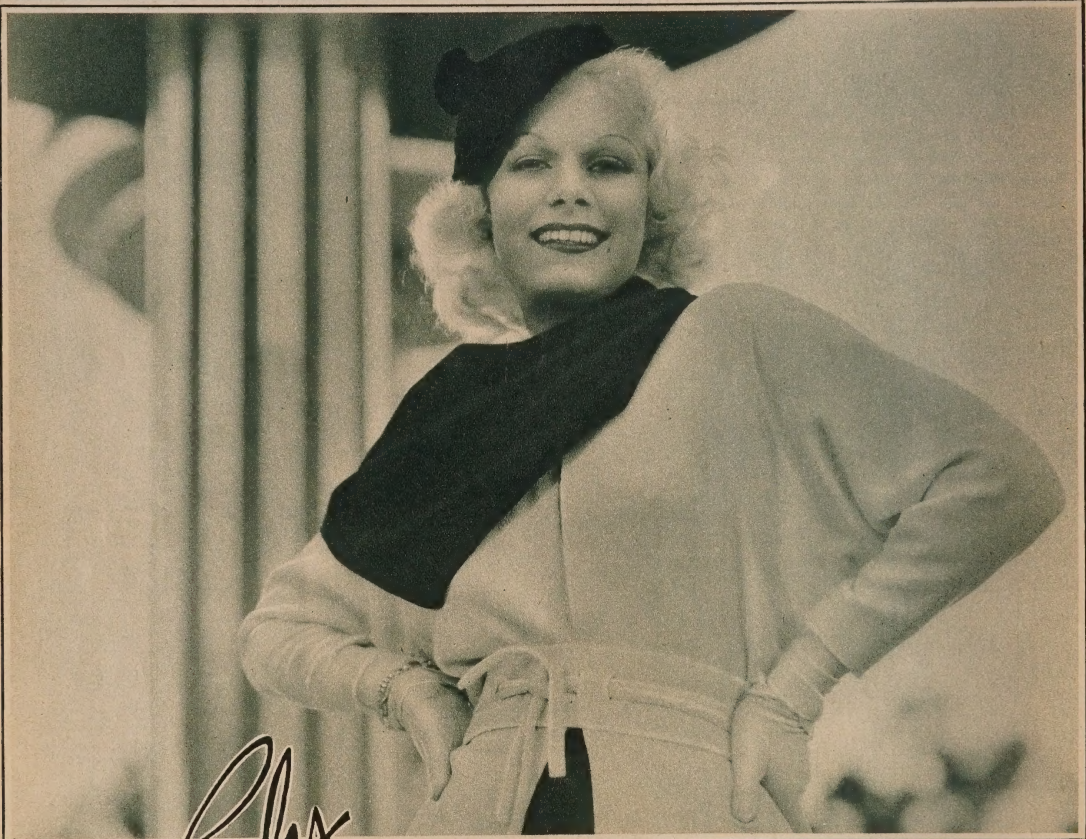
12 shades—mark your choice.

- ☐ Black
- ☐ Dark Brown
- ☐ Titian Reddish Brown
- ☐ Golden Brown
- ☐ Chestnut Brown
- ☐ Titian Reddish Blonde
- ☐ Light Golden Blonde
- ☐ Henna
- ☐ White or Gray (Platinum)
- ☐ Ash Blonde
- ☐ Medium Brown
- ☐ Golden Blonde

CHARM

Screen Book's Spotlight

STYLE ››› HOME ‹‹‹ BEAUTY



Spectator sports suit worn by Jean Harlow in *Reckless*

★ Starred Styles

By Grace Mack

Marlene Dietrich introduces lace gloves . . . Mae West goes modern . . . and Hollywood leads the fashion world

WITH HOLLYWOOD in the throes of a costume jag, and Mae West having discarded her bustles and rolltop desk effects for modern splendor, there's simply no telling what turn the fashion traffic may take before the season's over. You may be dashing out to buy yourself a whimsical, little something called a "Dream" hat as an aftermath of *A Midsummer Night's Dream*, or you may be trying to pour yourself into a Westian sheath gown and inquiring of all and sundry *"How Am I Doin'?"*

After seeing Marlene Dietrich in *The Devil is a Woman* you may feel the urge to cut up your old black lace dinner dress that has been hanging in the closet for ages, and make yourself a pair of long black lace gloves like those Marlene wears so effectively in that picture. If your glove tailoring turns out badly,

Kay Francis' tweed jumper suit lends charm to *The Goose and the Gander*

however, don't worry. You will probably see oodles of them in the shops for I have a hunch that this is another Dietrich fad which will "catch on."

And of course if you have lace gloves you simply must have a chiffon frock to accompany them. Travis Banton has done some grand chiffon things for Marlene's personal wardrobe. The real honey is white with a full, flowing skirt that swirls about her feet like a cloud when she dances. The bodice leaves one shoulder completely bare and the other shoulder is caught with a bunch of lipstick red carnations. Incidentally, you're going to see a lot of red carnations this year, both on evening and daytime things. With this white chiffon gown Marlene wears satin sandals of the same shade as the carnations and black lace gloves. Marlene liked this frock so much that she had it repeated in mauve chiffon with purple violets at the shoulder, purple shoes and purple lace gloves.

CHIFFON of course can be all things to all women. On Marlene it is the last syllable in sophistication. Put it on Janet Gaynor and it becomes the essence of girlish simplicity.

Janet bobbed into the wardrobe department at the Fox studio one day recently to have a look at the interesting things William Lambert is doing with chiffon in ice cream tones.

"I'll take vanilla," said Janet, "with a dash of peppermint!"

And you should see the frock that Lambert created for her. It's just the sort of thing that any young girl would adore. The chiffon is the shade of vanilla ice cream and has diagonal stripes of red and green peppermint. With this frock Janet wears an old-fashioned sash of peppermint green.

By the way, if you want to add a decidedly chic [*Continued on page* 61]

Sticking out your tongue isn't polite

—but it's the new test for

BAD BREATH!

Pepsodent Antiseptic offers you a pure, fresh breath at ⅓ the usual cost

THE good opinion of others is important . . . so don't risk offending them. Look at your tongue in the mirror. The minute you see a grey or brownish coating on your tongue, you may be guilty of impure breath. For a "coated tongue" condition exists in 75% of cases of bad breath, authorities now find.

Take this simple precaution. Use Pepsodent Antiseptic . . . as thousands already do. Pepsodent acts to remove tiny food particles from between the teeth. It helps to cleanse the lining of the mouth . . . to sweep away dead cells and particles from the tongue. It kills the germs it reaches . . . the germs often responsible for unpleasant breath odors. Your whole mouth feels more refreshed —you are confident that your breath is purer, sweeter.

We do not claim that "coated tongue" *always* means bad breath. But take no chances. Use Pepsodent Antiseptic.

Makes $1 equal $3

But in fighting "coated tongue" and halitosis, never forget the vital difference between leading mouth antiseptics. So many leading mouth antiseptics, you see, have to be used full strength to be effective. Pepsodent is safe when used full strength—yet it is powerful enough to be diluted with 2 parts of water and still *kill* germs in 10 seconds. Thus Pepsodent gives you 3 times as much for your money — offers added protec-

Why take chances on impure breath?

PEPSODENT

Keeps breath pure 1

READ **FREE** OFFER BELOW

New!

AN EMOLLIENT MASCARA

that gives lashes new glamour

If you don't agree on these three superiorities, your money back without question. Louise Ross

THIS introduces my final achievement in cake mascara, my *new* emollient Winx. I bring women everywhere the finest lash beautifier my experience can produce—one with a new, soothing effect that solves old-time problems.

It has three virtues, this new emollient Winx.

(1) It has a greater spreading capacity, hence it hasn't the artificial look of an ordinary mascara.

(2) Its soothing, emollient oils keep lashes soft and silky with no danger of brittleness.

(3) It cannot smart or sting or cause discomfort. It is tear-proof, smudge-proof, absolutely harmless.

I'm so confident that I've won leadership in eye make-up that I can afford this offer.

Give your lashes a long, silky effect with Winx Mascara. Shape your brows with a Winx pencil. Shadow your lids with Winx Eye Shadow. The result will delight you, giving your face new charm.

Buy any or all of my Winx eye beautifiers. Make a trial. If you are not pleased, *for any reason,* return the box to me and I'll refund your full price, no questions asked.

WINX
DARKENS
LASHES
PERFECTLY

CHARM

How to Develop Those HOLLYWOOD CURVES

By Janet Lynn

WALKING up Fifth Avenue the other day, I noticed an attractively dressed girl with a most unattractive figure and a slouching walk . . . It so impressed me that I decided to count the number of really *good* female figures in the next three blocks.

You may be surprised to learn that I encountered only two in that entire stretch . . . but I discovered the reason! Most of those poor figures were caused, not by excess weight but poor posture, the wrong method of walking! Analyzed, most of them were pretty normal and well-proportioned, and would have been considered far above the average were it not for stooped shoulders, drooping heads, prominent "derrieres," sagging tummies and awkwardly propelled feet.

FREE BEAUTY SERVICE

If you want a strictly confidential reply to any personal beauty or personality problems, write to Janet Lynn, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed stamped envelope (U. S. Postage only) for immediate reply.

No postures like that in Hollywood! They haven't all got perfect figures dimensionally, out there, but they are taught, as soon as they are put under contract, to learn to carry themselves correctly . . . And if they don't learn quickly, it's just too, too, bad!

Of course, good posture alone won't make a woman who is fifty pounds over-weight look like a Diana, but it *will* work wonders for the woman whose weight is almost normal—say ten pounds under or over.

As children, most of us have the rudiments of good figures, but lack of proper training, natural laziness, work that encourages wrong posture habits—all these combine to destroy that natural heritage and we find ourselves at 20, already settled in a groove that we can climb out of only by constant practice and the exercise of a lot of will power.

Before I go on to discuss methods of paring down hips and waistlines, let me tell you how to improve your posture . . . You may be amazed to find, after assuming a *correct* standing position, that you don't need to reduce at all! The test to determine posture is simple, yet sometimes when one's posture habits have been all wrong for a number of years, it is very hard to master. But it *can* be done, by anyone with a normal spine—so don't give up at the first few twinges of pain!

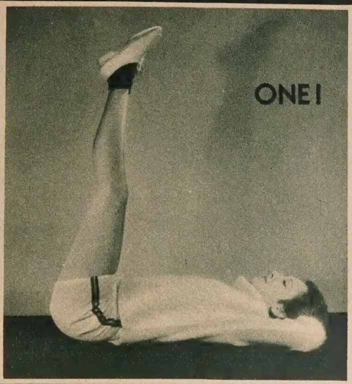
Here it is: stand with your back against a wall or door, manoeuvering your body so that the back of the head, the shoulders, the buttocks and the back of your heels are all touching the wall. Pull yourself up "very tall," drawing the abdomen up and in and tucking down the buttocks in back. In doing this, you will inevitably straighten your spine. Keep on straightening it until it, too, is pressed against the wall, even in the small of the back. That's the hard part, forcing the small of the back to touch the wall, but you must do it!

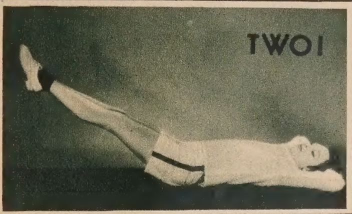
When you have assumed this position, step away from the wall (still holding the position, please!) and look at yourself in the mirror . . . "Can that be my dumpy old figure?" you will exclaim in wonderment . . . Your head is erect and properly balanced on your neck and shoulders, your bust is high, curved and youthful looking, your tummy is flat as a trapeze artist's and—wonder of wonders—your buttocks are practically non-existent!

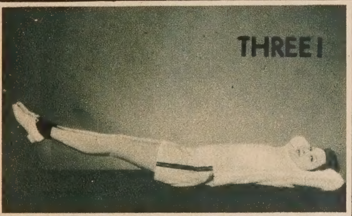
That's what proper posture does for even a mediocre figure. The hard part, of course, is to steel your lazy, spoiled body into maintaining that erect loveliness throughout the 16 waking hours, but if you practice it faithfully it will gradually become involuntary. After all it *is* the

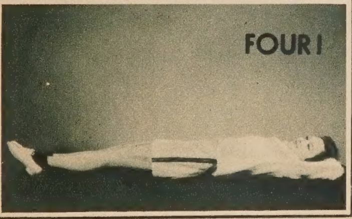
[*Continued on page* 58]

A Valuable Exercise









ANN DVORAK'S CURVE PROTECTOR

To follow Ann Dvorak's exercise as illustrated above, lie flat on your back on the floor, hands under head. Lift both legs together six inches at a time and hold in each position for a few seconds. When the legs are at right angles to the body, pause for 10 seconds, then lower legs to the floor with the same pauses. It will do wonders to make the hips and body more shapely!

Mr. and Mrs. Henry Johnston
announce the marriage
of their daughter
Doris
And there almost was no wedding to announce

NOT so long ago it seemed as if the happy plans were going awry. Jack seemed uneasy, unwilling to go on. Doris was crushed by his coolness.

Then a true friend told Doris, "The thing which is troubling Jack is one of those big little things which you can easily correct."

Happy ending!

It takes a true friend indeed to tell a girl that it is not pleasant to be near her on account of the ugly odor of underarm perspiration.

It's so unnecessary to offend in this way. For you can be safe *all day, every day,* in just half a minute. With Mum!

You can use this dainty deodorant cream any time, you know — *after* dressing, just as well as before. For it's perfectly harmless to clothing.

It's soothing to the skin, too. You can shave your underarms and use Mum at once.

Remember, too, Mum doesn't prevent perspiration itself — just that unpleasant odor of perspiration which has stood between many a girl and happiness. Make Mum a daily habit. Bristol-Myers, Inc., 75 West St., New York.

LET MUM HELP IN THIS WAY, TOO. Use Mum on sanitary napkins and enjoy complete freedom from worry about this source of unpleasantness.

MUM TAKES THE ODOR OUT OF PERSPIRATION

Yellowstone
Land of Magic

SPEND your summer vacation in Yellowstone amid the geysers, boiling pools, mud volcanoes and smoking mountains of this strange land.

See the colossal Yellowstone Canyon—one of the longest and deepest of the world's chasms, and perhaps the most color-splashed of all. Marvel at its majestic waterfall, twice as high as Niagara.

Rail fares this summer are down to rock bottom, and so are the prices in the Park—complete 3½ day tour of the magic wonderland costing only $45 if you stop at the big hotels . . . $38 at the lodges.

The 90-mile motor trip over the famous Cody Road through Shoshone Canyon and over the Absaroka Mountains can be included in your Park tour without extra cost. Tickets can be routed through Colorado including Denver and Colorado Springs (and alongside the Black Hills of So. Dakota) at no additional rail fare.

Go to Yellowstone in luxury aboard the North Coast Limited. *This famous train completely air-conditioned this summer.* It carries through-Pullmans direct to and from Cody and Gardiner gateways . . . takes you to Yellowstone over the *shortest route* and in the *fastest time.*

Burlington Route

NORTHERN PACIFIC
YELLOWSTONE PARK LINE

SEND THIS COUPON

—TO— —TO—

E. E. Nelson
P. T. M.
Northern Pacific Ry.
St. Paul, Minn.

or

A. Cotsworth
P. T. M.
Burlington Route
Chicago, Ill.

Send me your free illustrated booklets, rates and information about Yellowstone vacations.

Name ____________________
Street & Number ____________________
City ____________ State ________
☐ Check here if interested in all-expense Escorted Tour.

THE NATIONAL PARK LINE

CHARM

For Spring and Summer Fun

STAR DRESSES FOR YOU

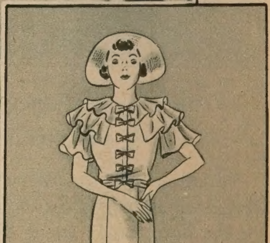
CLAUDETTE COLBERT, the lively and at times wistful "no girl" of "The Gilded Lily," strolls through scene after scene devastating in simple clothes dashed up with the witchery of a ruffle or a snip of a line. You will note that the frock with the pleated ruffles is of the general shirtmaker variety, yet its clever sleeves, perky tie ends and ruffles cleverly placed, lift it completely above the usual run. Color, too, has been seriously considered by Miss Colbert, for color is half the fashion requisite this season. This gown is of tulip yellow crinkly crêpe, pointed up with navy blue. The organdy gown, in which she poses for the photographers on the observation car, is of pale blue. Three ruffles puff about the neck and shoulders, the third forming the sleeves.

Claudette has given us these two fetching models to make patterns so that your wardrobe may profit by a famous designer's skill and the inspiration of Miss Colbert. The patterns have been made for sizes 12 to 38. You're going to adore that little number with the flattering ruffles for summer days, and you couldn't go wrong in that captivating organdy. Better write now for B246 (the organdy) and B247 (the crepe). We suggest either organdy or lawn for those ruffles. And you could use a handkerchief linen or one of the new cottons for the whole frock.

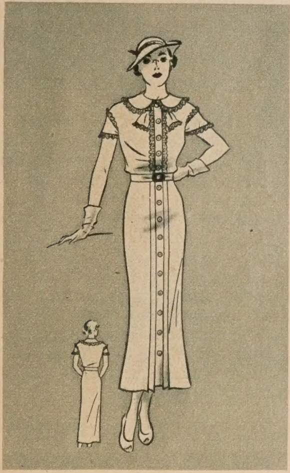
Pattern B246 is designed for sizes 12 to 20 and 30 to 38. Size 16 requires 3⅞ yards 39 inch fabric.

Pattern B247 is designed for sizes 12 to 20 and 30 to 38. Size 16 requires 3⅜ yards 39 inch fabric and 3¾ yards ready-made pleating.

Ray Milland falls hard for Claudette Colbert in her fragile organdy dress, worn as a part of her wardrobe in *The Gilded Lily.* You can have one exactly like it!



A detailed artist's sketch of Pattern B246, revealing more clearly the cunning ruffles at the shoulders



Pattern B247, another smart dress from Claudette Colbert's *The Gilded Lily* wardrobe. It's attractive for work or play

USE THIS COUPON

SCREEN BOOK Pattern Dept.,
529 South 7th St., Minneapolis, Minn.

For the enclosed............cents, please send me ☐ Pattern B246, Claudette Colbert's organdy spring frock, size............bust............; ☐ Pattern B247, Claudette Colbert's crepe spring frock, size.................bust.................; ☐ SCREEN BOOK's pattern catalogue. Be sure to include size.

Name ....
State whether Miss or Mrs.

Street ....

City ....

State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. When ordered in combination, one pattern and the pattern catalogue, the price is 25c.

THE TEST THAT SHOCKED A MILLION WOMEN!

Sensational "Bite-Test" Exposes GRITTY FACE POWDERS!

"I Dropped the Box, I was so Horrified", Writes One Woman!

BEHIND many a case of sore and irritated skin, behind many a case of dry and coarse skin, lies gritty face powder!

That face powder that looks so smooth to your eye and feels so smooth to your skin, it may be full of grit—tiny, sharp particles that are invisible to the eye but instantly detectable to the teeth.

You can't go on rubbing a gritty face powder into your skin without paying for it in some way. Maybe some of the blemishes with which you are wrestling now are due to nothing less than a gritty face powder. Find out! Ascertain whether the powder you are now using is grit-free or not.

Make This Telling Test!

Take a pinch of your powder and place it between your front teeth. Bring your teeth down on it and grind firmly. If there is any trace of grit in the powder it will be as instantly detectable as sand in spinach.

More than a million women have made this test in the past year as advised by Lady Esther. And thousands of them have written in in righteous indignation over their findings. One woman was so horrified she dropped the powder, box and all, on the floor!

There is one face powder you can be sure contains no grit. That is Lady Esther Face Powder. But satisfy yourself as to that—and *at Lady Esther's expense!* Your name and address will bring you a liberal supply of all five shades of Lady Esther Face Powder. Put it to the "bite-test". Let your teeth convince you that it is absolutely grit-free, the smoothest powder ever touched to cheek.

Make Shade Test, Too!

When you receive the five shades of Lady Esther Face Powder try them all for shade, too. Did you know that the wrong shade of face powder can make you look five to ten years older?

Ask any stage director. He will tell you that one type of woman has to have one light while another has to have another or else each will look years older. The same holds for face powder shades. One of five shades is the perfect shade for every woman. Lady Esther offers you the five shades for you to find out which is *the* one for you!

Mail the coupon now for the five shades of Lady Esther Face Powder. Lady Esther, Evanston, Ill.

(You Can Paste This on Penny Postcard) **FREE**
LADY ESTHER (12)
2030 Ridge Ave., Evanston, Ill.

I want to make the "bite-test" and the shade test. Please send me all five shades of Lady Esther Face Powder postpaid and free.

NAME..
ADDRESS..
CITY............................*STATE*............
If you live in Canada, write Lady Esther, Toronto, Ont.

"My new 15c CLOPAY SHADES Surely Gave Me One Big MONEY'S WORTH"

SO DAINTY LOOKING- STILL THEY WEAR AMAZINGLY!

"I'VE found that the amazingly low first cost of Clopay window shades is only part of the saving. They stay presentable much longer . . . never crack, ravel or pinhole as ordinary shades do. Besides, they hang and roll straight so that edges don't get scuffed up. Attach to old rollers with a patented gummed strip—no tacks or tools! And how handsome they are, either in plain colors or those attractive chintz-like patterns." No wonder millions prefer CLOPAYS even when they can afford costlier shades! Buy Clopays at all 5-and-10c stores and most neighborhood stores. Send 3c for color samples to CLOPAY CORP., 1401 York St., Cincinnati, Ohio.

"Yes Clopay Shades Save Me Plenty . . . But FABRAY SAVES ME EVEN MORE on ALL Oilcloth Needs!"

HERE'S A REAL SAVING.. FABRAY WEARS FULLY AS WELL AS OILCLOTH-BUT DOES NOT CRACK OR PEEL!
LOOKS-WEARS LIKE OILCLOTH

. . Costs 1/3 to 1/2 Less!

"I thought Clopay Shades were the last word in economy until I found FABRAY. It's marvelous! It looks, feels and wears like the best oilcloth, yet I can use it longer because it never cracks or peels. Best of all, I can afford to use FABRAY many more ways than I ever did oilcloth because it costs 1/3 to 1/2 less!"

Fabray is a new and entirely revolutionary product—made on tough, solid fibre instead of cheesecloth backing. New lovely patterns—in standard table and shelf widths. See FABRAY at leading 5-and-10c stores or send 10c for 2½ yard roll of shelving. Would cost 25c in oilcloth. State color preference.

CLOPAY CORPORATION
1408 York Street Cincinnati, Ohio

CHARM

Valuable Hints from

MOVIE HOME MAKERS

By Grace Ellis

THE SECRET of a successful bridge luncheon, according to a clever young hostess I know, is "one dish which knocks 'em cold, and a few simple accessories."

It's the old "star system" all over again, you see!

The new dish which has "kitchen producers" clamoring, and which is "packing them into the dining room" just now, is Toasted Filled Bread Loaf. You may have heard of it, but hesitated to try your hand at one, because the dish seemed so unusual.

It is! But it is also delightfully easy to put together. And oh, so good to eat! Besides that, it looks—well, exactly as a "star" *should* look. And it's as versatile as Hepburn or Shearer. Serve it at the supper table with a left-over meat stuffing, and it gives a homey Louise Dresser air to the meal. Fill the loaf with something a bit more sophisticated —Chicken Terrapin, made with a dash of wine, for instance — and you'll find your bridge luncheon or buffet supper taking on a most Constance Bennett-ish atmosphere.

The dish offers a pleasant opportunity, too, to add bread to the meal. The old theory that bread is fattening and can safely be dispensed with has recently been knocked into a cocked hat. Such stars as Claudette Colbert and Margaret Sullavan eat bread in some form at every meal and credit the staff-of-life with providing much of the abundant vitality necessary to a successful screen career.

Toasted Bread Loaf is just a serve-it-at-the-table version of the always popular toasted bread cases. You may prepare the loaf and toast it either before or after the filling has been added. The filling may be varied to suit the purse and occasion.

To Prepare The Loaf

SELECT your loaf according to the number to be served. A loaf weighing 10 ounces, I have found, will serve eight. For a family of two, three or four, only one-half or one-third of the loaf need be used. Cut off all crusts.

Hollywood's newest dish—Savory Stuffed Bread Loaf

Just before dinner lovely Ida Lupino offers tasty appetizers to her guests. You can do the same. Write to Grace Ellis, SCREEN BOOK's food expert, for new recipes

Then prepare the loaf in one of two ways depending upon whether you plan to toast the filled loaf or fill the loaf after toasting. For simple home service I like the former method. For more dressy occasions the latter has its points.

1. For simple home occasions I like to cut a one-half inch slice from the top of the trimmed loaf to serve as a lid. Then I scoop out the crumbs on the inside, using a fork, and leaving a thickness of one-half to three-fourths inches around the bottoms, end and sides—note photograph. The entire outside of the loaf is then spread with melted butter, and the loaf is placed on a greased baking sheet or long pan, and filled with a warm stuffing or rather thick creamed mixture. The top edge is moistened with a couple of tablespoons of beaten egg mixed with an equal quantity of milk. The "lid" which has also been spread with softened butter, is adjusted, and the loaf baked until a delicate golden brown in an oven of 400 degrees F. We like this stuffed-and-toasted loaf served either with a gravy, tomato sauce, or mushroom sauce.

2. The dish undoubtedly looks handsomer when the loaf has been prepared without a lid and toasted before filling, note picture. And thus I prepare it for more dressy occasions. Merely dig the inside of the trimmed loaf out without removing a cover slice. Place on a baking sheet and slip into a moderate oven to dry out slightly. Remove. Brush inside and out with soft butter. Return to the oven and brown at 350 degrees F. until a very delicate brown. I find that the loaf should be turned frequently in order to assure a smooth, even golden color.

Just before time to serve, place loaf on a large platter, fill with a creamed mixture such as

[Continued on page 73]

"I knew if I kept my eye on this thing Aunt Patty would leave it around some time where I could get it! Let's see—what does she do to this dingleberry on top to make it come open? Ah . . . that's the trick!"

"Look what I found! Contraption with a looking-glass! (I'm looking very well today.) . . . And what's this? Powder! Oh, I know what to do with that! . . . Put it under my chin and arms and where I sit down!"

"Hi, Aunt Pat! I tried your powder . . . but honest, it doesn't feel near as soft and fine and snuggly as mine. You ought to use Johnson's Baby Powder, Auntie . . . and then I'll bet you'd be a smoothie just like me!"

"I'm Johnson's Baby Powder . . . a real protection against chafing and rashes. Your thumb and finger will tell you why . . . I'm made of fine satiny Italian talc—no gritty particles as in some powders. No zinc stearate or orris-root either . . . Be sure to try Johnson's Baby Soap and Baby Cream, too!"

Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

Johnson's
Baby
Powder
Johnson & Johnson
Borated Talcum

YOU TOO CAN HAVE *Captivating* HAIR!

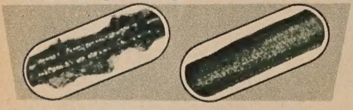
CHESTER MORRIS *and* JEAN PARKER *as they appear in a scene from the Universal picture,* "PRINCESS O'HARA"

Keep it Lovely with **Mar-o-Oil**

Mar-o-Oil is the *All Purpose* shampoo, tonic and dandruff corrective. This amazing new soapless oil cleanser rids hair and scalp of dandruff, dryness or excessive oiliness, yet it *rinses out in clear warm water.* Leaves your hair clean and sweet—more manageable—waves stay longer—glowing with natural color and the lustre of youth. No messy lather—no special rinses—no film of soap or alkali. Start using Mar-o-Oil at once! If you cannot see and feel a difference, we will refund your money. Get your Mar-o-Oil at all leading drug or department stores. All leading beauty shops recommend and give Mar-o-Oil Soapless Olive Oil Shampoos.

Don't WASH your hair with suds . . . . CLEANSE with Mar-o-Oil!

THIS IS WHY!



LEFT—Hair washed with ordinary soap suds—note scaly particles of foreign matter remaining.

RIGHT—After cleansing with Mar-o-Oil. Notice clean smooth appearance—showing all accumulation of dandruff, grime and caustic film removed. *The hair is clean!*

Mar-o-Oil
SOAPLESS
OLIVE OIL SHAMPOO

GENEROUS TRIAL OFFER
J. W. Marrow Mfg. Company
Dept.F-55, 3037 N. Clark St., Chicago, Illinois

Tested and Approved Good Housekeeping Bureau

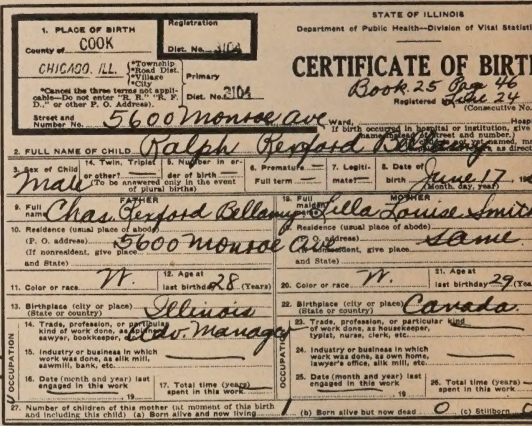
Please send me your liberal 2-trial bottle of Mar-o-Oil. I enclose 10¢ (stamps or coin) to cover cost of handling and mailing.

Name ______
Street ______
City ______ State ______

Don't Fib About Your Age!

Ralph Bellamy gave his wrong age as a youngster and now nobody believes him. Through SCREEN BOOK he presents the real evidence and tells how it all happened

By
Clark Warren



STATE OF ILLINOIS
Department of Public Health—Division of Vital Statisti

CERTIFICATE OF BIRT

Book 25 Page 46
Registered No. Line 24
(Consecutive No.

1. PLACE OF BIRTH
County of COOK
CHICAGO, ILL. *Township *Road Dist. *Village *City
*Cancel the three terms not applicable—Do not enter "R. R." "R. F. D.," or other P. O. Address).
Registration Dist. No. 3163
Primary Dist. No. 2104
Street and Number No. 5600 Monroe Ave Ward, ______ Hosp
If birth occurred in hospital or institution, give its name instead of street and number.)
2. FULL NAME OF CHILD Ralph Rexford Bellamy
3. Sex of Child Male
4. Twin, Triplet or other? — (To be answered only in the event of plural births)
5. Number in order of birth —
6. Premature — Full term —
7. Legitimate? —
8. Date of birth June 17, 19 (Month, day, year)

FATHER
9. Full name Chas. Rexford Bellamy
10. Residence (usual place of abode) (P. O. address) 5600 Monroe Ave (If nonresident, give place and State)
11. Color or race W.
12. Age at last birthday 28 (Years)
13. Birthplace (city or place) (State or country) Illinois
OCCUPATION
14. Trade, profession, or particular kind of work done, as spinner, sawyer, bookkeeper, etc. Adv. Manager
15. Industry or business in which work was done, as silk mill, sawmill, bank, etc. —
16. Date (month and year) last engaged in this work ______, 19___
17. Total time (years) spent in this work —

MOTHER
18. Full maiden name Lilla Louise Smith
19. Residence (usual place of abode) (P. O. address) same (If nonresident, give place and State)
20. Color or race W.
21. Age at last birthday 29 (Years)
22. Birthplace (city or place) (State or country) Canada.
OCCUPATION
23. Trade, profession, or particular kind of work done, as housekeeper, typist, nurse, clerk, etc. —
24. Industry or business in which work was done, as own home, lawyer's office, silk mill, etc. —
25. Date (month and year) last engaged in this work ______, 19___
26. Total time (years) spent in this work —

27. Number of children of this mother (at moment of this birth and including this child) (a) Born alive and now living 1 (b) Born alive but now dead 0 (c) Stillborn

Right: This certified copy of Ralph Bellamy's birth certificate shows that he is thirty-one despite the fact that he frequently plays much older men in his screen rôles

RALPH BELLAMY can't be his age! That is not just a catchy saying, but an actual statement of affairs, and it is the explanation of all the fibbing—about his age—Ralph has been forced to do for many years.

The downright lies Ralph has told about his age since his early boyhood would stretch from here to there, and doubtless they sprawl over countless pages in the big black book kept by St. Peter—or is it the Recording Angel?

Yet there is a reason for all this.

It began when he was a very young boy, trying to be a very big, grown-up man. He boosted his age right then and there half-a-dozen years. Sometimes.

"My son, you couldn't possibly be any more than ten!" some kindly old gentleman would say.

"I'm sixteen, sir!" Ralph would state unblushingly.

That presently was to have bearing on his future, his entry into the acting profession, his film career. He not only learned in the course of time to make his fibs a bit more reasonable, but to believe in them so implicitly himself, at the time of uttering them, that he put on a show of great sincerity. He soon perceived that this show bore convictions. Folk believed him! And with that he learned to act!

But what a funny effect those fibs about his age are having upon Ralph today, in motion pictures! Many a time a studio production executive, considering him for a leading rôle in some picture, would shake his head and remark: "Ralph is the type, but he's too old." Or merely chancing to be speaking of him as a fine actor, he might remark: "I wonder why Ralph persists in playing young men on the screen, when he might acknowledge his age and go immediately into character rôles? Then his acting prowess would get a full play."

Now a survey of the screen's most popular "young" leading men would probably reveal their average age well over thirty, and some of them who are quite successful and by no means considered ready for "character work" are in their early forties.

Ralph is only thirty-one!

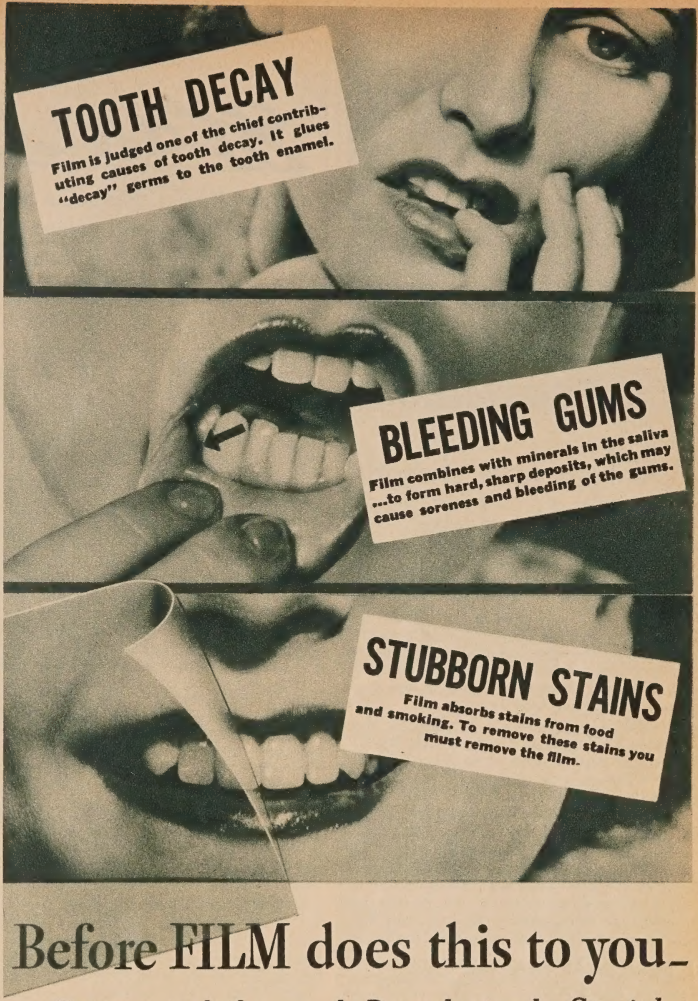
He was born, as his birth certificate shows beyond question, June 17, 1904.

"THEY used to call me 'too big for my age,' and I gloried in it," Ralph explains. "I wanted to be big. Wanted so badly to be 'grown up.' So after experimenting with the extent of the fabrications I could get away with, I finally reached eighteen, and was by that time claiming I was twenty-five.

"As you've heard, I had to pay for my sins. The seven years I had added to my age remained added. People look up old clippings recording some of my earlier stage activities, wherein are comments beginning with 'The twenty-four-year-old stage actor appeared—' and so on. Then they look at the date of the clippings, and add the seven years I fibbed away to that date, bringing it up to the present and making me about thirty-six or thirty-seven."

And often, he might have added, putting a few more years on for good measure, because of the well-known fact that *most* stage and screen actors have pared off the years from their ages rather than piled them on!

Ralph was born in Chicago, ran away from home to go on the stage, scored a hit with Helen Hayes in *Coquette*, and was promptly drafted into the movies. His newest picture is *The Wedding Night*, with Anna Sten.


TOOTH DECAY
Film is judged one of the chief contributing causes of tooth decay. It glues "decay" germs to the tooth enamel.
BLEEDING GUMS
Film combines with minerals in the saliva ...to form hard, sharp deposits, which may cause soreness and bleeding of the gums.
STUBBORN STAINS
Film absorbs stains from food and smoking. To remove these stains you must remove the film.

Before FILM does this to you–

Remove it daily as only Pepsodent—the Special Film-Removing Tooth Paste—does

MANY dentifrices claim to remove film from teeth. . . . but for that duty Pepsodent stands unique.

Film is a gelatin-like mass that forms on teeth. It absorbs stains from food and smoking . . . makes teeth unattractive. Worse still, it shelters germs which break down these food particles to form acids. These acids attack tooth enamel and cause decay. Therefore, removing film should be rule number one in protecting lovely teeth.

Film may combine with minerals in saliva to harden into tartar. The jagged edges of these tartar deposits can make gums sore and even cause them to bleed.

How to remove film

In removing film the Pepsodent laboratories have made a great discovery. A new cleansing and polishing material has been developed. As a film-removing agent it stands unsurpassed. Yet in spite of its high cleansing powers, this new material is far softer than the one most commonly used in dentifrices. Being softer, it cannot harm precious tooth enamel.

And so, in judging a dentifrice, ask yourself: Does it remove film? Is it safe? These are your dentist's standards. Judged by them Pepsodent stands unique. No other can give you Pepsodent results. Remember that when tempted to save pennies on bargain dentifrices.

SAVE MONEY!

Buy Pepsodent in the *new* and *larger* tube. Druggists are selling it at a *new low price.* Now you can't afford to take chances on cheap "bargain" brands. It costs no more to insist on the special film-removing tooth paste.

PEPSODENT *the Special Film-Removing Dentifrice*

Do You have Trouble Making Your MAKE-UP STAY ON?

NO DOUBT about it . . . it's a perfect nuisance having to apply fresh make-up a half-dozen times a day. And yet, what are you going to do when your powder *won't* stay on and your rouge and lipstick fade away?

You'll never have to put up with that sort of thing when you use OUTDOOR GIRL Beauty Aids. For each of these preparations is made with a base of *pure olive oil* . . . an ingredient which not only enables your make-up to go on more smoothly, but to *stay on* longer.

OUTDOOR GIRL *Olive Oil* Beauty Aids do more than merely beautify your complexion. They *protect* it, too! OUTDOOR GIRL Face Powder guards the skin from the drying effects of wind and weather—keeps it soft, smooth and supple. Yet this powder is light and airy in texture. It never "cakes" or clogs the pores.

OUTDOOR GIRL Rouge and Lipstick protect cheeks and lips from cracking and chapping. Make your complexion come *alive* with youthful coloring and beauty.

Whether you are a blonde, brunette or titian-haired, you can be sure that regardless of the shade of OUTDOOR GIRL Face Powder you choose, you will find an OUTDOOR GIRL Rouge and Lipstick of the *same tonal quality* . . . to blend with your own complexion and to provide a perfect Make-up Color Ensemble.

At leading drug and department stores for only 55c. Also in handy trial sizes at your favorite ten-cent store. Mail the coupon for liberal samples.

TUNE IN—SATURDAYS, 7:30 P. M., E. D. S. T.
"The Outdoor Girl Beauty Parade"
Over the Columbia Broadcasting System

OUTDOOR GIRL
OLIVE OIL BEAUTY AIDS

CRYSTAL CORPORATION, DEPT. 5-E
Willis Avenue, New York City
I enclose 10c. Please send me liberal trial packages of OUTDOOR GIRL Face Powder, Rouge and Lipstick. My complexion is Light ☐ Medium ☐ Dark ☐.

Name__________
Address__________
City__________ State__________

Star Letters

Ruby Keeler talks about her new picture . . . interesting comment from Victor Jory . . . Jean Muir writes on being yourself . . . and other letters from famous Hollywood personalities

"I was afraid I'd be doing things wrong to irritate him"

Dear Editor:

I pick Al Jolson as my favorite leading man—and the fact that he's my husband goes to show that that refers to both reel and real life.

I was a bit backward about filming *Go Into Your Dance* with Al because he's been in the business so long and so successfully, while I'm just a beginner. I was afraid I'd be doing things wrong to irritate him.

He's been so wonderful in helping me. He's never let me become self-conscious about my work. It's been heaps of fun making this picture with him and I hope we get another chance to make one together.

Sincerely,

Ruby Keeler

Dear Mr. Schroeder:

Even the fact that *A Midsummer Night's Dream* is probably the most important picture ever made is less impressive to me than the art of Max Reinhardt. From an actor's standpoint, to be directed by Professor Reinhardt is a tremendous experience.

The technical wonders that I have seen performed in the making of this picture, the imaginative innovations, all seem to reflect the genius of this amazing director. *A Midsummer Night's Dream* will be great because Reinhardt is great.

Sincerely,

Victor Jory

Dear Editor:

In reply to your question, "What do you think of Gloria Swanson?" I wish to state that she is one of the most charming women I know or have met.

Barrie has said that charm is "the bloom on a woman." A more modern author has dubbed this same intangible quality "It." Call it personality, fascination, magnetism, mysterious magic, or what you will, the fact remains that it is the desideratum of all womankind. Gloria Swanson has the personification of such charm—a rare quality.

Aside from that I have always been grateful to her for opening the channel that led to my career in pictures. I was appearing on the New York stage when she engaged me as her leading man in *The Loves of Sonya*—and I have been in pictures ever since. That was over seven years ago.

Recently we appeared together again in *Music in the Air*—a very pleasant engagement indeed for me, and I feel that Gloria enjoyed it also.

With cordial greetings,

John Boles

Dear Editor:

Regarding the changing of my name from Walter Woolf, the name by which I am known on the stage, to Walter King for the screen is a good idea I believe. The idea of the change was developed when I was assigned to a part in *One More Spring*, with Janet Gaynor and Warner Baxter. The picture was directed by Henry King and he suggested that I be given his name. Thanks very much for your interest.

Yours cordially,

Walter King

"I deliberately try to lose myself in the character"

Dear Editor:

I'm not complimented when some well meaning friend tells me that I've given a realistic performance. That's my job—it's every actor's job—it's what we're supposed to do. It's no more flattering than to tell a river pilot he knows the stream well, or to congratulate a postman for his knowledge of the city streets.

Whenever I'm entering a characterization for either the stage or the screen, I deliberately try to lose myself in the character I'm portraying.

I manage to "get in the mood"—as some people term it—by accepting the environment of the setting, joining in it. When one becomes submerged in a certain atmosphere it becomes quite easy to acquire the outlook and characteristics of those who really belong in it.

If I can convince audiences that I'm a

Mexican in the Warner Bros. film, *Bordertown,* and a Slav coal miner in *Black Fury,* I'll be happy in knowing I'm doing my job well.

Sincerely,

Paul Muni

Dear Editor:

Thousands of girls come to Hollywood and get nowhere in pictures because they try to conform to the pattern of those already there.

That is a fatal mistake.

They are lost in the crowd.

"Be Yourself" is not only a motto for personal honesty but also the surest way of being singled out for attention.

Sincerely,

Jean Muir

Dear Editor:

Everything is charted in this modern age—everything from baby's diet to your trip around the world. And, now, you ask for my "beauty chart."

"Rest and relaxation, plenty of sleep, a happy outlook on life"

Here it is: For the face, a thorough cleansing, always, before retiring. First with a good cold cream; next with a good soap and water.

For the body: Baths; setting-up exercises; massage; more baths; swimming; dancing; more baths. Restricted diet to guard against overweight.

For the hair: Keep it clean with shampoos and brushing; scalp massage to stimulate the circulation and to keep it in good condition.

For the hands and feet: Massage; care of the nails; keep them well-groomed.

Rest and relaxation; plenty of sleep; a happy outlook on life and smiles—lots of them.

Sincerely,

Alice Faye

SEND BIRTHDAY GREETINGS TO YOUR FAVORITES

Bing Crosby	May 2, 1904
Aline MacMahon	May 3, 1899
Mary Astor	May 3, 1906
Gary Cooper	May 7, 1901
Dick Barthelmess	May 9, 1895
Constance Cummings	May 15, 1910
Maureen O'Sullivan	May 17, 1911
Margaret Sullavan	May 16, 1908
Patricia Ellis	May 20, 1916
James Gleason	May 23
Doug Fairbanks, Sr.	May 23, 1883
Dorothy Lee	May 23, 1911
Paul Lukas	May 26, 1897
Bob Montgomery	May 21, 1904
John Wayne	May 26, 1907
Minna Gombell	May 28
Jack Holt	May 31, 1888

Sally is a little gossip...*and I'm glad she is!*

"I'm glad you came over to visit me while you wash your dolly's clothes, Sally. Let me lend you some soap."

"No, thanks—I brought my own kind along—'cause I don't want Arabella's clothes to do any tattling on me."

"Why, clothes can't tattle, Sally."

"'Deed they can! My mommy says the little bride across the street works real hard—but her clothes are full of tattle-tale gray—'cause she uses a soap that doesn't unstick *all* the dirt."

"But my mommy's clothes are white as anything—'cause she's smart. She uses this Fels-Naptha Soap! Smell? That's naptha, mommy says—heaps of it."

"M-m-m! So that's why Fels-Naptha gets *all* the dirt. I wonder if . . ."

***Few weeks later:* "Goody! Goody!—strawberry ice cream!"**

"That's a treat for you, Sally. You're a little gossip—but I've got to thank you for making me change to Fels-Naptha. My washes look lots whiter now!"

Banish "Tattle-Tale Gray"

with FELS-NAPTHA SOAP

LITTLE gossips *are* cute—but you would not want any grown-up gossips to see "tattle-tale gray" in your clothes.

So change to Fels-Naptha Soap—it gets clothes gorgeously *white!*

Fels-Naptha, you see, is richer soap—*good golden soap!* And there's *lots of naptha* in it. When these two cleaners get busy, dirt simply has to let go—ALL OF IT!

Fels-Naptha is *so gentle,* too—you can trust your daintiest silk undies to it! It's kind to hands—there's soothing glycerine in every golden bar.

Try Fels-Naptha in tub, basin, or machine. Get a supply at your grocer's! Fels & Co., Phila., Pa. © 1935, FELS & CO. NRA CODE

THE Unsightly HAIRDRESS OF THE '90s

IRENE WARE
Appearing in
Universal's
"Night Life
Of The Gods"

or *Modern beauty* WITH HOLD·BOBS?

● Great Aunt Maria was in style! A wire roll built her pompadour to the peak of fashion—*in the '90s.* But for the chic, smooth coiffures of today, modern women demand HOLD-BOBS—only these *modern* hairdress aids *will do!*

"I like the way HOLD-BOBS keep my hair for hours—just as I dress it," exclaims one constant user.

"Never have I known HOLD-BOB'S smooth, round points to scratch my scalp," says another.

And another, "Because of HOLD-BOB'S small, round, invisible heads and harmonizing colors they never show in my hair."

You, who know how priceless a beautiful hairdress is—use HOLD-BOBS once and you'll use them always.

THE HUMP HAIRPIN MFG. COMPANY
1918-36 Prairie Avenue, Dept. F-55, Chicago, Ill.
Hump Hairpin Mfg. Co. of Canada, Ltd.
St. Hyacinthe, P. Q., Canada

Gold and Silver Metal Foil cards identify HOLD-BOBS.

All sizes and colors to meet every requirement. Also sold under brand name of BOB-ETTES.

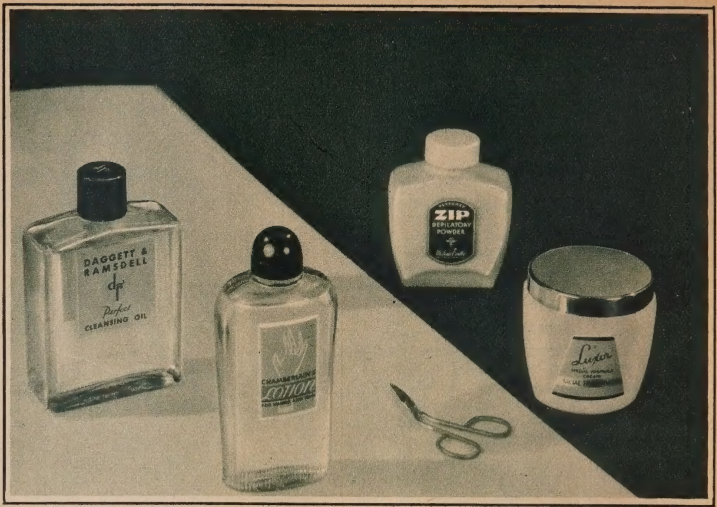
HOLD-BOB
NOTICE
SMOOTH SATIN FINISH
10¢
THE SPRING THAT HOLDS ITS SHAPE
NRA
Straight Style HOLD-BOB
SMALL, INVISIBLE HEADS
Curved Shape Style

MAIL COUPON *for Gift* CARD

The Hump Hairpin Mfg. Co.
Dept. F-55, Chicago, Ill.
I want to know more about these new HOLD-BOBS that match my hair. Please send me a free sample card and new hair culture booklet.

Name...
Address...
City.............................State.............................
☐ Gray and Platinum ☐ Blonde ☐ Brown
☐ Auburn ☐ Brunette

Copyright 1935 by The Hump Hairpin Mfg. Co.



A light cleansing oil, a non-sticky hand lotion, new tweezers, a new depilatory powder and a special formula cream, shown above, are completely described in this article

How to Develop Those Hollywood Curves

[*Continued from page* 48]

natural, the right way, while the debutante slouch is an artificial, distorted position for a woman's body.

THERE are two things that help one immeasurably in acquiring and keeping perfect posture—correct girdles and shoes . . . Whether or not you are overweight, you need the support of an elastic girdle as well as the svelte lines, the smooth, unbroken curves it gives your figure. Almost anyone should realize the importance of well-fitted shoes in promoting a graceful walk and a dignified carriage, yet so many, many women wear shoes that are too short, too narrow, too high heeled or too low heeled. Shoe comfort and style are no longer divorced, fortunately, so it is now possible to buy stunning looking footwear that makes walking a pleasure rather than the numbing pain it seems to be to women teetering along awkwardly in opera pumps!

It won't be long now before you get out your bathing suit, put it on and give yourself the annual critical scrutiny—front view and profile—in the mirror. The chances are you will find your hips actually enlarged a couple of inches and your waist thickened perceptibly. That's the result of your sedentary wintertime existence—too much heavy food and too little exercise . . . Naturally you must whittle off that excess fat on hips and waist . . . It's bad enough in the slim, simple dresses we wear—but simply unthinkable when you wear bathing suit or shorts!

The illustrations on page 49 show Ann Dvorak, she of the perfect figure, going through an exercise that is the best I have ever discovered for flattening abdomens that insist on sagging or bulging, for reducing "spare tires" and for slimming the hips. It can be done in your own bedroom, even on your bed, if it isn't too soft and yielding. Lie on your back with your hands locked behind your head and then, with your knees straight and toes pointed, draw your legs up six inches at a time, until they are at right angles to your body. Then let them down, pausing every six inches. You can't know how hard this is until you've tried it. It looks easy in photos but you'll find that the wear and tear on your abdominal muscles is almost grim! You'll feel pretty weak the first few times, but after awhile, your abdominal muscles will become so hard that you can do it very easily.

FIRST on the left in the group photo of toiletries accompanying this article is a comparatively new preparation I know you will be interested in—Daggett & Ramsdell's Perfect Cleansing Oil, a thin, golden pink liquid that does the job of removing make-up with more dispatch than I've ever encountered . . . You'll love it for nights when you come in late after a dance, for it delays the falling-into-bed process by no more than 40 seconds! Just the thing for summer because it's so light and non-clogging. It's very bland and non-irritating to the most delicate skin.

If you would like to make the acquaintance of a clear, water-like hand lotion that hasn't an iota of stickiness about it, try Chamberlain's Lotion, which you see pictured second from the left in the photo. Perfumed delicately with the essence of orange blossoms, this lotion is pleasant as well as beneficial to use. Apply it every time you've had your hands in water, for best results.

That little gadget in the center foreground that looks like a cross between a nail scissors and a pair of tweezers is exactly that! It's a pair of tweezers with handles and it answers to the very appropriate name of Twizzors! The advantage of this beauty helper is that you can get a firmer grip on the hairs, and you also have an unimpeded view of the pruning process, which is not afforded when you use ordinary tweezers. You really should have a Twizzors for summer, because eyebrows have a way of growing apace during warm weather . . . The price of Twizzors, which, by the way, is a Kurlash product, is almost nominal and the gadget comes with handles tinted in a variety of pastel shades.

MADAME BERTHE, the maker of the well-known Zip Epilator in wax form, has now added Zip Depilatory Powder to her list of excellent personal daintiness aids. You see it, second from the right, in a frosted white bottle with a white cap . . . The disagreeable odor usually found in depilatories of this type has been exchanged for a nice perfume, and the powder itself (which you mix with water to form a paste) does a quick and thorough job of removing superfluous hair from arms, legs and underarm. Be sure to try it before you don your bathing suit for the first time this season!

The Luxor people have had a fine line of creams and cosmetics for several years, but they weren't content until they produced Luxor Special Formula Cream, a rather startling product which you see at the right of the photo, in a white jar. This cream does a disappearing act on your skin as you massage it in gently, then, oddly, reappears a moment later, bringing odds and ends of grime and make-up that have sunk into the pores. The Luxor people are especially proud of this cream because it contains no wax to remain in the pores after the oils have been removed. It makes a grand cleanser and powder base, as well as a "facial treatment."

FREE BEAUTY CONSULTATION!

You can have a free, strictly confidential letter from SCREEN BOOK'S famous beauty expert on any of your personal problems. Janet Lynn will advise you on makeup, grooming, hair dressing and will be glad to advise you which beauty preparations, such as deodorants, lipstick, powder, etc., are most reliable. Write a letter to her today! Address Janet Lynn, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed, stamped envelope (U. S. Postage Only) for reply.

HURDLE COMPETITION!

Men love that come-and-get-me challenge from merry eyes and tempting lips...To win them — daily stimulate facial circulation with DOUBLE MINT gum.
WRIGLEY'S
DOUBLE MINT
CHEWING GUM
PEPPERMINT FLAVOR
DOUBLE DISTILLED PEPPERMINT
FIVE STICKS
WRIGLEY'S DOUBLE MINT PEPPERMINT FLAVOR

VOICE

NOW! you can have The VOICE you want!

100% Improvement Guaranteed

We build, strengthen the vocal organ—*not with singing lessons*—but by fundamentally sound and scientifically correct *silent exercises* . . . and absolutely *guarantee* to improve any singing or speaking voice *at least* 100% . . Write for wonderful voice book—sent free, but enclose 3c for part postage. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 years unless signed by parent.

No matter how hopeless your case may seem—send at once for free Voice Book.

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Please send me FREE and without obligation, Prof. Feuchtinger's new book, "Physical Voice Culture." I have checked subject in which I am most interested. Enclosed is 3c for part postage.
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Name ____________________
Address ____________________
City ____________ *State* ______ *Age* ______

Handclaps and Hisses

[*Continued from page 12*]

$1.00 Letter
Explaining David Copperfield

IT TAKES a Dickens fan of the leisurely nineties to know that *David Copperfield* really has captured the quality that made me as a little girl read Dickens' stories, one after another. I recall the Sunday morning when, sprawled across the bed, I was reading on toward the inevitable death of Dora. The two o'clock family dinner was impending. Not one minute late did I dare to be. Neither was I brave enough to go to the table with a trace of tears. I knew that Dora's death would be so sad that all the cold water and *eau de cologne* I could use would require a half hour to normalize my complexion. With the clock as a pace-maker I hastened the reading of the little child-wife's death—so I could sit primly at the table with no trace of tears. The picturization holds the same absorbing reality. I am glad that our city has enough theaters to show *David Copperfield* even unto the fourth run!—*Sophie E. Willard, 1440 NE 74th Ave., Portland, Oregon.*

$1.00 Letter
We Wish You Were!

IF I WERE king I would film Caroline Miller's prize-winning novel, *Lamb in His Bosom,* with an all-star cast including Francis Lederer as Lonzo, Fay Wray as Margot, Sylvia Sidney as Cean, Gary Cooper as Lias, Douglass Montgomery as Jasper and Jean Parker as the innocent young seductress of Lias.—*Marjorie Dill, 2370 SW Park Place, Portland, Oregon.*

$1.00 Letter
A Man's Man

WITH *Lives of a Bengal Lancer,* Sir Guy Standing should attain the standing he long has deserved. When an actor steals a picture right out from under the capable Gary Cooper's nose, boy, let me tell you he has done something!—*Doris Mitchell, 282 Breckenridge St., Buffalo, New York.*

$1.00 Letter
Those Awkward Gals

WONDERFUL Garbo with her awkward gait and wide shoulders! Darling Hepburn with her homely little face. No silvery hair or lusciously carved figures. No flowering sweetness or intoxicating sex appeal. When you can get before the public with unquestionable handicaps and make them like it—that's acting!—*Dorothy M. Hutchinson, Allen Hotel, Louisville, Ky.*

$1.00 Letter
Little Movie Errors

IN THE scene from *Little Minister* a torrential rain soaked the minister and Babbie to the skin, but her cloak was perfectly dry as soon as she entered the house. And in *Servant's Entrance,* after being rescued from a tumble in the lake, Janet Gaynor reached home with her clothes dry and her hair perfectly marcelled. Why don't producers pay a little more attention to details?—*Mrs. Grace Adams,* 1249 *Quincy St., Philadelphia, Pa.*

$1.00 Letter
Here's a Winner

I MISS my guess if that big popcorn eating reporter of *The Gilded Lily* doesn't crack through to stardom this year. Good looks, personality and that indefinable something that makes a star. He has them all! The company that is lucky enough to have him under contract should build him up carefully with fitting rôles. I predict that if they will do this, it will be presto, stardom for Mr. Fred MacMurray. Here's hoping!—*Mrs. M. Clement, 109 Davis St., San Francisco, Calif.*

Cecilia Parker presents Sammy Boy, noted film dog, with a T-bone steak on the occasion of his recent birthday celebration

Betty Furness wears a white suede crêpe gown of simple and youthful design

SCREEN BOOK'S Spotlight

[*Continued from page* 47]

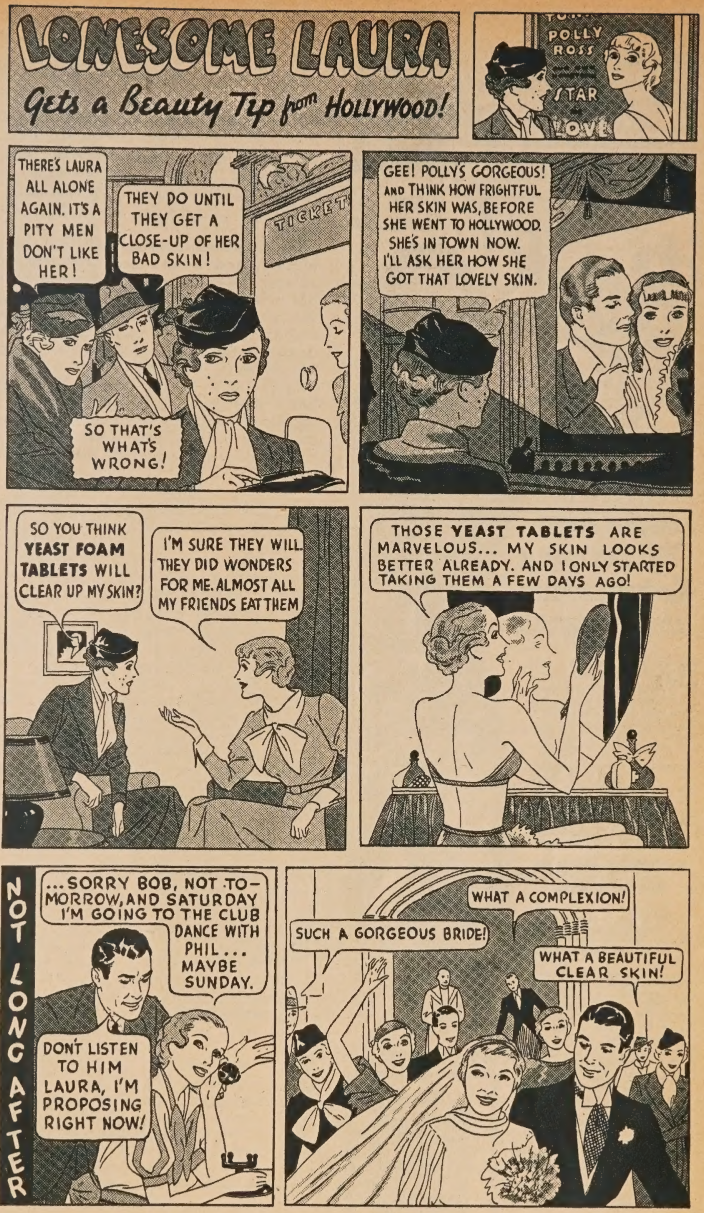
note to your chiffon frock wear a flower belt. It can be of gardenias or forget-me-nots or violets, anything you happen to fancy. In fact, it's smart to have two or three of these belts in various flowers, to wear with a solid color frock.

Remember what I told you last month about taffeta staging a comeback? One of the smartest things I've seen is a deep burgundy taffeta which Verree Teasdale is wearing. It's quite plain, with a semi-bouffant silhouette and an irregular hemline. It has narrow shoulder straps of the material and is cut low in the back. Verree wears a cluster of flesh tone violets at the waist line, and sandals to match the violets.

BUT of course we can't all go swinging about in chiffons and taffetas. Most of us have to think of everyday things. And so I'm going to tell you about a nice tweedy thing that Kay Francis is wearing in *The Goose and the Gander*. It is one of those awfully *right* looking utility frocks which every girl ought to have in her wardrobe.

The material is tweed in desert tan. The skirt is plain and straight and when it reaches the waistline it turns into a backless jumper. The front part of this jumper ends in a sort of halter strap which crosses at the back of the neck and then is brought around in front and tied in a perky bow. With this jumper is a very tailored satin blouse of dusty pink satin. If you copied this for business wear you might prefer a champagne colored blouse. With this jumper outfit Kay wears two-eyelet lizard oxfords, yellow chamois gloves and a little soft tweed hat of the same material as the frock.

[*Continued on page* 69]


LONESOME LAURA
Gets a Beauty Tip from HOLLYWOOD!
POLLY ROSS
STAR
LOVE
THERE'S LAURA ALL ALONE AGAIN. IT'S A PITY MEN DON'T LIKE HER!
THEY DO UNTIL THEY GET A CLOSE-UP OF HER BAD SKIN!
TICKETS
SO THAT'S WHAT'S WRONG!
GEE! POLLY'S GORGEOUS! AND THINK HOW FRIGHTFUL HER SKIN WAS, BEFORE SHE WENT TO HOLLYWOOD. SHE'S IN TOWN NOW. I'LL ASK HER HOW SHE GOT THAT LOVELY SKIN.
SO YOU THINK YEAST FOAM TABLETS WILL CLEAR UP MY SKIN?
I'M SURE THEY WILL. THEY DID WONDERS FOR ME. ALMOST ALL MY FRIENDS EAT THEM
THOSE YEAST TABLETS ARE MARVELOUS... MY SKIN LOOKS BETTER ALREADY. AND I ONLY STARTED TAKING THEM A FEW DAYS AGO!
NOT LONG AFTER
...SORRY BOB, NOT TOMORROW, AND SATURDAY I'M GOING TO THE CLUB DANCE WITH PHIL... MAYBE SUNDAY.
DON'T LISTEN TO HIM LAURA, I'M PROPOSING RIGHT NOW!
SUCH A GORGEOUS BRIDE!
WHAT A COMPLEXION!
WHAT A BEAUTIFUL CLEAR SKIN!

YEAST FOAM TABLETS
YEAST

Yeast Foam Tablets Stay Fresh For Months

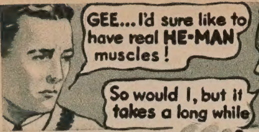
WHAT Yeast Foam Tablets did for Laura's skin, they should do for yours. These pleasant little tablets of pasteurized yeast are rich in precious nutritive elements which strengthen the digestive and eliminatory organs, give them tone and quicken their action. Thus they aid in ridding the system of the poisons that produce so many a case of bad skin and dull, muddy complexion.

With the true cause of your trouble corrected, you enjoy new health and new beauty. Eruptions and blemishes vanish. Your skin becomes clear and smooth, the envy of men and women everywhere.

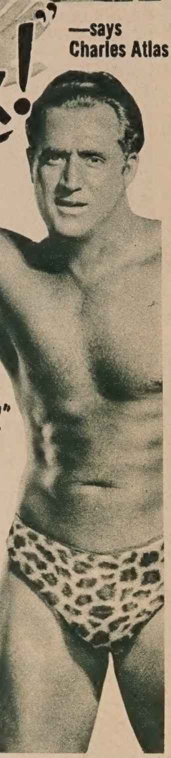
Don't confuse Yeast Foam Tablets with ordinary yeast. These tablets cannot cause fermentation in the body. Pasteurization makes Yeast Foam Tablets utterly safe for everyone to eat. This yeast is used by various laboratories of the United States government and by leading American universities in their vitamin research.

You can get Yeast Foam Tablets at any druggist's. The ten-day bottle costs only 50c. Get one today. Refuse substitutes. You should see your skin and complexion improve in almost no time!

YEAST FOAM TABLETS


GEE... I'd sure like to have real HE-MAN muscles!
So would I, but it takes a long while

"Bunk!"
—says Charles Atlas



I'll Prove in the first 7 days YOU can have a Body like Mine!"

No other Physical Instructor in the World has ever DARED to make such an Offer!

DON'T get the idea that it takes a lot of time and hard work for you to get smashing strength and powerful muscles! Don't think you need dumbbells, springs or any other contraptions!

Both these ideas are all bunk—and I have PROVED it. All I need is **7 days** to prove what I can do for you! And I don't need any apparatus either. In fact, I don't believe in artificial methods that may strain your vital organs!

NATURAL Methods Are All I Need

Above you see an actual photo of how I look today. No muscles have been "painted on". This is the camera's honest proof of what I did for MY body. Now I'm ready to prove what my secret of Dynamic Tension can do for YOURS!

A few years ago, I was a physical wreck, a 97-pound weakling—flat-chested, arms and legs like pipestems. I was worried. I studied myself. Then I found a new way to build myself up. A way that was simple, natural, quick and sure! "Dynamic Tension" is what I called it. In a short time I had the body that has twice won the title of "The World's Most Perfectly Developed Man."

This Secret Has Helped Thousands

Thousands of others now know from their own personal experience what Dynamic Tension has done for them. They were just as frail and puny as I once was. Now they are life-sized examples of what a man **can** and **ought** to be. My booklet, filled with pictures, tells my story—and theirs.

Get My Free Book

This little coupon brings you my free book, which tells all about it. No cost or obligation.

I just want to give you proof that I can do for you what I have done for so many others: give you broad, powerful shoulders, biceps that bulge with smashing strength, a chest which stands out solid, and muscular, and an evenly developed body that will make others look like dwarfs next to you. **Mail this coupon TODAY! CHARLES ATLAS, Dept. 945, 115 East 23rd St., New York City.**

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Gamble a stamp today. Mail coupon for free copy of my new book, "Everlasting Health and Strength." It shows you from actual photos how I have developed my pupils to my own perfectly balanced proportions. Where shall I send your copy?

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115 East 23rd Street, New York City

I want the proof that your system of **Dynamic-Tension** will make a New Man of me—give me a healthy, husky body and big muscle development. Send me your free book, **"Everlasting Health and Strength."**

Name ....
(Please print or write plainly)

Address ....

City ....State ....

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Hollywood Veterans—Anita Louise

[*Continued from page 33*]

she answered. "I have had a normal childhood. It doesn't matter to a child what the amusements are, so long as they are absorbing, and mine have been."

She inherited musical talent from her mother, and it has been so richly developed that today she could abandon her screen career and almost overnight win a prominent place on the concert stage. She is an equally accomplished dancer—and despite her ethereal, fragile beauty, she is a remarkable all-around athlete. She swims like an Hawaiian beach boy, fences like a *maitre d'arms.* She speaks French fluently and is amazingly well-read when one considers that she has been a wage-earner since her fifth year.

MOST important of all, these various accomplishments, physical and mental, combine to give her superb poise. The average girl of her age, in conversation with adult intellectuals, is usually self-conscious and ill-at-ease. Anita, on the contrary, expresses herself with the utmost ease.

Contrast her with the eighteen-year-old ingénue of ten years ago—with Clara Bow, for example—and you will appreciate her contention that Hollywood's younger generation, which she represents, has all the best of it. Clara Bow came to the screen, absolutely unacquainted with its problems, and equipped with nothing more than her natural abilities.

"Our greatest advantage, however, is in our viewpoint," Anita insists. "We live more sanely and more happily because, having been raised in the industry, for the industry, we cannot be dazzled by false values. We have been taught to think of screen stardom as a profession, not as a glamorous adventure. We know that acting is hard work and that it takes constant study and constant application to win success. We have been raised in a town where former great stars, every year, are shoved from the heights and forgotten. We know that screen success is harder to hold than to win, and we regulate our lives accordingly. We have no time—and no desire—for the 'wild parties' that made Hollywood so much talked about ten years ago."

An amazing girl! Holding her in conversation, one gradually forgets her youth and remembers only the adult perception which backs her observations. She is so competent, so obviously able to take care of herself in any set of circumstances.

JUST now, she stands on the threshold of stardom. As Marie Antionette in *Madame Du Barry,* she turned in a remarkably fine performance. Warner Brothers immediately placed her under long term contract and made no secret of their intention to star her in the near future. If any scoffers remained, she routed them with her work in *Fire Bird,* in which she plays one of the most difficult rôles imaginable, that of a child-woman, driven to murder.

At present, she is playing Titania, Queen of the Fairies, in *A Midsummer Night's Dream.* Rinehardt, the great European director, classes her, without qualification, as one of the finest natural actresses in his experience.

She is prominent in the so-called "younger set," as happy a group of youngsters as can be found anywhere. Like Anita, almost all of them have been raised in the industry.

There have been rumors that she will marry Tom Brown. But. . . .

"I am too young to marry," she protests. "I know that my perspectives will change in the next few years. I have seen too many hasty marriages and unhappy divorces in Hollywood. I shall wait until I am absolutely sure of myself."

Anita is only eighteen, but she is very, very sane. She and the others whom she represents so ideally are not of the old Hollywood, but of the new.

Hollywood Veterans—C. Aubrey Smith

[*Continued from page 32*]

He has played with most of the great stage immortals of the past forty years. He has been the star of many famous successes. For years, he alternated—commuted might be a better word—between England and the United States, introducing a new play in London one season, bringing it to New York the next. His first tremendous "hits" on the London stage were scored in *The Prisoner of Zenda* and in Kipling's *Light That Failed.*

"I MADE my first appearance in New York just thirty-nine years ago," he reminisces, "in a play titled *The Notorious Mrs. Ebbsmith.* Sir John Hare headed the company—and we were enchanted by the color and brilliance of New York's theatrical world. Motion pictures hadn't challenged the supremacy of the stage then, and New York was blessed with some of the greatest actors in stage history. Olga Nethersole was at the peak of her fame, Sarah Bernhardt was the toast of every gathering, Eleanora Dusé was just coming into international fame.

"During the years that followed I played with many great artists, but never with one greater than Ellen Terry. Her genius was inborn, instinctive. Her every word was music, her every gesture was perfect rhythm. And yet she was the despair of Sir James Barrie, for she could not memorize her lines and seldom spoke them exactly as they were written.

With Charles Boyer as her new leading man, Katharine Hepburn looms on the cinema horizon again in *Break of Hearts.* This is but one of many inspiring love scenes from the picture

"There are great actors today—very great actors—and the screen has outgrown its crudities and become the expression of an art just as fine as that expressed on the stage. But—perhaps it's because I was younger then—those years at the turn of the century will always be the highspots of my life."

Smith started playing in pictures, but intermittently and rather casually, at least twenty years ago. The stage, however, remained his principal career until four years ago, when he came to Hollywood, under contract to Metro-Goldwyn-Mayer, to appear in the picture version of *The Bachelor Father,* in which he had starred on the stage.

As the reticent but understanding major in *Lives of a Bengal Lancer* who finally breaks his reticence to voice the most inspiring speech in the picture, he scores his greatest screen triumph. His work in that one rôle is enough to make him an outstanding screen personality and to justify the amazing prediction of Cecil de Mille, whose predictions, incidentally, have a strange habit of materializing into fact.

Smith is now playing the hermit, one of the leading rôles in de Mille's *The Crusades.* It will bring him into even greater prominence, for the character which he plays motivates the early reels of the picture.

In his tattered, sackcloth gown and his long, unkempt hair and beard, he is a picturesque figure. Standing six feet, two inches in his sandals, he dominates every scene in which he appears.

And when you see *The Crusades,* recall in memory Theodore Roberts as Moses in *The Ten Commandments.* You will be amazed by the resemblance.

Two new blessed events are expected in Hollywood this spring. Gloria Stuart (Mrs. Arthur Sheekman) and Marguerite Churchill (Mrs. George O'Brien) have announced approaching motherhood.

How Hollywood Stars Emphasize *The Appeal of Beauty*

The Secret is a New Make-Up
. . . Now You Can Share It

YOU can instantly make your beauty more attractive if you adopt this new kind of make-up, created originally for the stars of the screen by Max Factor, Hollywood's make-up genius.

It is called color harmony make-up, because each shade of powder, rouge and lipstick is a color harmony tone designed to harmonize with each other, and with individual complexion colorings of blonde, brunette, brownette and redhead. Thus, the appealing beauty of each type is emphasized to the utmost.

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Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
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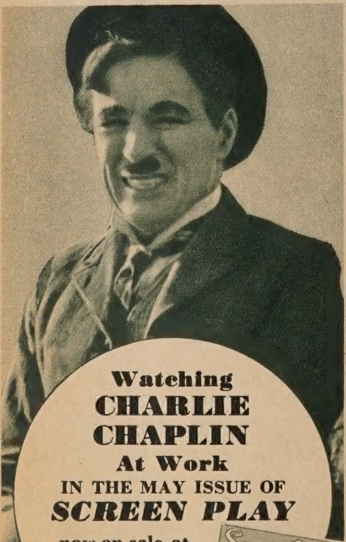

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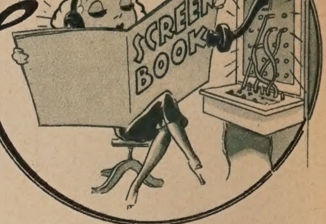

Conducted by Doris Jean

ABOUT Jean Parker. How old is she? Where is she from? What are the color of her eyes and hair? I would also like to know where I can write to her.—*Stephen Sterancsak, Clifton, N. J.*

Jean Parker is eighteen years old. She was born in Deerfield, Montana, but has lived most of her life in Pasadena. She has brown hair and wide hazel eyes.

● I would like to know whether or not Maurice Chevalier is making another picture? Do you happen to know who his next leading lady will be? Is it possible to get a picture of him?—*Mary D. Souza, Honokaa, Hawaii.*

Maurice Chevalier's new picture is *Folies Bergere*. Maurice has two leading ladies in this production, Ann Sothern and Merle Oberon. It is possible to obtain a picture of him by writing Metro-Goldwyn-Mayer Studio, Culver City, Calif.

● I would be very grateful if you would send me the following information concerning Gene Raymond. Is he married? How old is he? Is his hair a natural color? Is there any way to correspond with him?—*Helen L. Platz, Sacramento, Calif.*

Gene Raymond is not married, he is avowedly a bachelor, with no marital intentions. He is twenty-seven years old and has been on the stage for almost eight years. Gene's hair is a natural color. Write in care of Paramount Studios, 5451 Marathon St., Hollywood, Calif.

● What is Janet Gaynor's address? How tall is she? What is her weight? Has she many relatives? I will appreciate your answering these questions as I have admired Janet ever since I was old enough to admire anything.—*Josephine Carato, Rockford, Ill.*

Janet Gaynor's address is Fox Studios, Westwood Hills, Los Angeles, Calif. Janet is five feet tall and weighs 100 pounds. She has one sister and a father and mother, all living.

● Some time during the year 1929 or 1930, our local movie theater presented Buddy Rogers and Nancy Carroll in a picture titled, *Follow Thru.* Friends and I had an argument recently as to the identity of the girl who sang the song, *I Wanna Be Bad.* My contention is that this singer was Zelma O'Neal; my friends argue that it was Ginger Rogers. Please advise me which is right.—*Miss J. McKee, Archer City, Texas.*

You are certainly right, Miss McKee, the girl who did the singing in that picture was Zelma O'Neal. Ginger Rogers has never played in any of Buddy Rogers' pictures.

● What color hair and eyes has Joan Crawford? What shade of rouge and lipstick does she use?—*Celia Ciaccio, Maspeth, New York.*

Joan Crawford has brown hair and blue eyes. She uses a variety of lipsticks of brilliant hues and a shade of rouge darker in color to make the lipstick stand out.

● I would like to know if Virginia Bruce did the singing in the *Mighty Barnum.* It certainly looked like it. There have been several opinions advanced in our immediate household and I wish you would put us straight on this.—*Elaine Harris, Ludington, Mich.*

No, Virginia Bruce did not do the singing in the *Mighty Barnum.* The effect was registered by a special process known as dubbing. The mechanical perfection of this method makes it difficult for even an experienced reviewer to recognize the real from the dubbed.

● I would like a little information about Jackie Cooper. Would you please send me his address? When was Jackie born? His age? How tall is he? How much does he weigh?—*Ed Cermak, Corona, Long Island, New York.*

Jackie's address is Metro-Goldwyn-Mayer Studio, Culver City, Calif. Jackie Cooper was born September 15, 1923, in the city of Los Angeles. He is twelve years old and is fifty-seven inches tall, and weighs eighty-seven pounds.

● This is my first letter to you and I am delighted to tell you that your little column has given me a great deal of information. Is Eddie Polo of the silent screen, going to attempt a comeback? Is Douglas Fairbanks, Jr., going to play in any more American productions?—*Annie Culvert, New York City.*

Eddie Polo has not been heard of for a number of years and apparently is not going to return to pictures. Douglas Fairbanks, Jr., is seriously considering a return to American films if the story suggested is satisfactory—in his opinion.

● I would like information on Randolph Scott. Where was he born? How old is he? Is he married and, if so, to whom?

Free Answers to Your Questions About the Stars

Doris Jean will be glad to answer your questions, personally, but please do not send more than three at a time, and please enclose a stamped, self-addressed envelope (U. S. postage only). She cannot, however, answer questions concerning religion, the subject of getting jobs or assist in securing autographed portraits. Address Doris Jean, SCREEN BOOK Magazine, Hollywood Professional Bldg., Hollywood, Calif.

Where will a letter reach him and will he answer it personally?—*Anna Dors, Brockton, Mass.*

Randolph Scott was born in Orange county, Virginia. He is in his early twenties. Mr. Scott is not married. Your letter will find him at Paramount Studios, 5451 Marathon St., Hollywood, Calif.

● Fred MacMurray was listed as a "future star of 1935" in Paramount's year book. I see he is in *Gilded Lily* with Claudette Colbert. He also is to be in *Car* 99. I would like to know if these are his first movies? How or where he was discovered? Is he a high school graduate?—*Stan, State Theater, Tempe, Arizona.*

Fred MacMurray played a small part in one RKO picture. He was discovered in New York and before that time had not a bit of experience. Yes, he is a high school graduate.

● I enjoyed the lovely performance of Robert Donat in the *Count of Monte Cristo.* Will you please give me some information as to his nationality, whether or not he is married, and his real name.—*Kathryn Levatino, New York City.*

Robert was born in Manchester, England. He is of French and English descent. He is married and has two children. His correct name is Robert Donat.

● What is Wynne Gibson's real name and where can I write to her?—*John V. Arata, Philadelphia, Pa.*

Wynne Gibson's name is Winifred Gibson. You may write Miss Gibson in care of Paramount Studios, 5154 Marathon St., Hollywood, Calif.

● In order to settle a wager will you tell me who are the three highest paid actresses in Hollywood?—*J. M., U. S. S. Lexington, San Pedro, Calif.*

The three highest paid actresses in Hollywood, according to popular belief, are: Greta Garbo, Constance Bennett, and Mae West.

● What does the initial E in Richard E. Powell's name stand for and how many pictures has he made?—*Ruth Ginsburg, New York City.*

The E in Dick Powell's name stands for Ewing. He has played in the following features: *Blessed Event, 42nd Street, Gold Diggers of 1933, Footlight Parade, Wonder Bar, 20,000,000 Sweethearts, Dames, Flirtation Walk,* and *Happiness Ahead.*

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Charles Laughton, Jean Harlow, Katharine Hepburn, Leslie Howard, Joan Crawford, Roland Young, Cornelius Vanderbilt, Jr., Samuel Hopkins Adams, Will Rogers

MOTION PICTURE

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"I am Tired of Being a Lady"

[*Continued from page* 19]

There might be just a ripple of laughter or even a silence. The next night I'd read it another way and maybe get a titter. But, suddenly, one night I'd get a howl—a real laugh—and I'd know I'd hit on the right interpretation.

"Most people go to the theater to be amused, I think. You may get them to cry but it isn't because they want to. So I want to be funny. Being proper and refined for days without end becomes more tiresome than anything I can think of. I'm perfectly willing to let them slam custard pies at me or anything else, if they'll just let me be funny.

"IT'S A funny thing how life weaves out its patterns. Neither Clark Gable nor I wanted to do *It Happened One Night*, yet it has turned out to be probably the greatest individual success either of us has ever had. That was smart comedy from start to finish. It's just the sort of thing I want to do."

"I suppose so," I agreed doubtfully, "but it seems a shame to me that anyone who can wear clothes as you can should play comedy where you maybe wouldn't have a chance to show them off."

"A girl has to make the most of her 'points'," Claudette acquiesced, "and there's no sense in my turning coy and fluttery and pretending I don't know I can wear clothes. But I'd never be even a runner-up for the title of 'Best dressed woman.' It entails too much work. To my mind Carole Lombard is the best dressed woman on the screen. I think Carole is the only one who even approaches the late Lilyan Tashman in that respect. I don't mean she wears the extreme things Lil did but she has that same passion for clothes and heaven knows she can wear them like no one else can. In addition, she has ideas about them—how a gown can be improved and made distinctive.

"I wear such conservative things because I'm always afraid of being conspicuous. Carole doesn't bother about that so long as a gown is becoming to her. Lilyan would think nothing of changing her costume six times a day. She lived for clothes. I don't know that Carole would do that but clothes are a vital issue with her.

"They aren't with me. When I'm not working I go around in slacks."

Noting the alarmed look on my face, Claudette laughed. "Oh, not on the street and I don't go in for soiled ones or for overalls with patched seats, but I like slacks."

"Why?" I demanded irritably.

"Because," she answered promptly, "when you've slacks on you can throw your legs around like this," and she immediately raised her legs high in the air and let them fall across the arm of her chair. "If I had on skirts I'd have to remember I'm a lady."

WE WERE at luncheon in her dressing room. And a very good lunch, too—creamed chicken, rice and green salad. I had long since disposed of mine when the maid re-appeared with more. I shook my head dolefully.

"Have some," Claudette urged.

"No thanks," I murmured plaintively.

"Don't you like it?"

"Oh, sure."

"Then take some."

"No thanks."

"You'll eat some more," she announced, "if I have to hold your nose and pour it down you."

"'I'm on a diet,' I yelped in alarm. I'd do almost anything for Claudette but here I was, out to make a good impression and I'm not at my best with my nose being held and chicken and rice being poured down my throat.

"Well, why didn't you say so?" she demanded and turned to the maid. "All right, Winifred, clear away."

Winifred cleared and presently returned with two plates on each of which was enough ice-cream to maroon Admiral Byrd's fleet. I attacked mine with gusto.

"You can't have the ice-cream until you eat your chicken and rice," Claudette explained gently but firmly.

"I'm on a diet, I told you," I retorted sulkily.

"Is ice-cream on your diet?" she came back at me.

I guess our friends *are* right. She *is* brilliant. At any rate, she can think of the craziest things!

"HAVE you seen Joan Blondell and George lately?" I asked, hoping to get the conversation away from chicken and rice.

"No," she admitted. "Joan's asked me up a number of times and I'm dying to get up there and see the baby but I've been working so hard I haven't had a chance to get out at night."

"Why not?" I queried. "You wouldn't have to spend the night there. You could just stay a little while."

"It's a half hour drive, at least, from my house to hers," Claudette explained. "That would make an hour for the trip. I've got to learn my lines at night and when I'm working I get up at six in the morning."

"Six o'clock in the morning!" I echoed.

She nodded her head vigorously. "Six o'clock—with icicles sticking out of my ears."

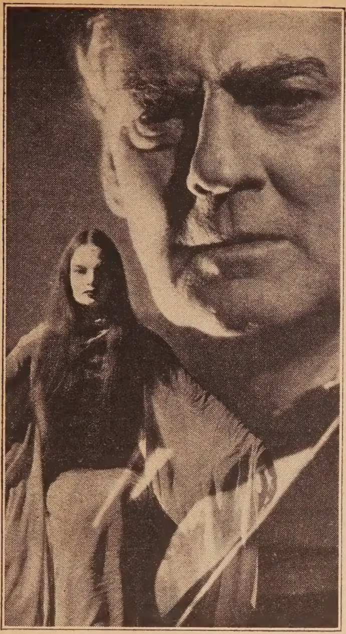
"But you're never called on the set before nine," I objected.

"I know. But it takes me an hour to bathe, dress, breakfast and get to the studio. Then it takes another hour to have my hair waved. It has to be water-waved and dried every day because I have that kind of hair. Then it takes another hour to put on my makeup and costumes. By then it's nine. So you see, I need all the rest I can get."

"ONE thing more," I begged. "The inevitable question. Don't you feel any desire to return to the stage?"

"I'm crazy to do a play again," she exclaimed. "But, somehow, I've lost all my feeling of confidence for stage work. The thought of facing an audience terrifies me. I thought for awhile I might go over to Pasadena and do a play at the Community Theater there, but I don't know."

"If you did a regular play," I assured her, "you'd get all your confidence back during the try-out."



Spooky, isn't it? But not half so much so as the picture, *Vampires of Prague*, in which Carroll Borland and Lionel Barrymore have the leading rôles

"Suppose it wasn't good. Suppose *I* wasn't good. Look at all the other screen actresses who have returned to the stage and flopped. I don't want to be a flop at anything."

"You wouldn't be a flop," I averred. "Why only the other night I was looking through some old programs and came across one of a play called *The Marionette Man* which I saw in Washington—"

"Get out!" Claudette screamed, "and never darken my guest towels again. That was my first play. I'll bet *you* wrote that review of it, too!"

"What review?" I stammered. "I never even heard of a review until I came to Hollywood."

"The review that broke my heart," she informed me laughing. "The critic said, 'Some child called Claudette Colbert plays the feminine lead. The whole structure of the play is so weak that, due to her inexperience, it topples about her head.'

"Honestly," she continued, "with that memory of yours you're a menace to Hollywood. Something should be done to suppress you, you rat."

"Tchk-tchk," I tchk-tchk'd, "you're forgetting you're a lady. Ladies don't talk like that."

Claudette playfully threw her ice-cream in my face. "Haven't I been telling you for an hour and a half I'm tired of being a lady? I told you I want to be funny."

She threw the remains of my ice-cream at me, took a look at my dripping countenance and burst into peals of laughter. "I am, too!" she announced triumphantly. "Look at you! This is the best scene I've *ever* played!"

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Every Star Has a Double of the Opposite Sex!

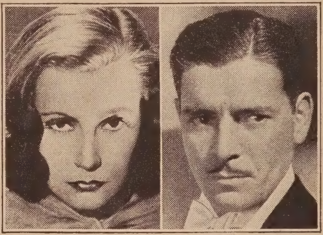
[*Continued from page 23*]

one of Joan's eyes is a shade lighter than the other while Jimmy is a confirmed and long suffering dyspeptic. A championship doubles team on the screen as well as off, Blondell and Cagney have co-starred no less than five times.

Mrs. Cagney was met, wooed and won by Jimmy as a result of their professional work together and was actually his first real sweetheart. Joan, too, met her first real love in the profession, George Barnes, cameraman on one of her pictures. They wed and now for the first time the Cagney-Blondell routine duplication was somewhat strained when Joan welcomed her first-born!

Identical twins from their dramatic weaning days unto their present stellar status are William Powell and Kay Francis, two natives of Kansas. Both graduated with honors from the Academy of Dramatic Arts. After learning their trade in stock companies they achieved Hollywood success simultaneously. Brilliantly matched on the screen and under contract to Paramount, they were both persuaded to leave that lot for Warners. Kay is hardly beautiful nor Powell handsome; instead they rely upon their ultra-ultra sophistication, ability to wear clothes well and the superciliousness of their mannerisms as their cinema stock in trade. Both have been frequently named as the best dressed personalities in the picture industry. Muchly married, both are evasive about their first marriages, and were both divorced last in 1933.

At present they are separated, cinematically, Bill being in pictures at Metro.



See the striking resemblance? In private life, Garbo and Colman have much in common—their liking for solitude, their early unhappy romances. Neither will give out interviews

THE fans favorite doubles team was forever parted with Marie Dressler's death which robbed Hollywood of one of its great souls, and Wally Beery of the counterpart who late in life climbed hand in hand to fame with him. So much alike were they that their similarities hardly need comparison. First knowing fame two decades ago, Wally and Marie achieved their greatest success after they were fat and far more than forty. Frequently cast together in rugged, down to earth comedy pictures, they were long associated.

Ironically they started their last trip to fame in heavily dramatic rôles, Marie in *Anna Christie* and Wally in *The Big House*. They have previously been teamed with other partners in comedies and in both instances the other half fell into comparative obscurity. Polly Moran was long Marie's foil, and Wally Beery and Raymond Hatton were once established as a great comedy team. Wally's and Marie's beginnings were tinged with poverty and desperate struggle and Marie made her bow in burlesque only a few years before Wally appeared in a circus as a "bull man." Acknowledged as inveterate scene stealers, Wally and Marie maintained their popularity in Hollywood because of their widely known kindliness and generosity.

What quirk of fate makes these doubles such complete reproductions of one another is hard to say, but the personality that makes a man a star will do the same for a woman—hence every star has a double of the opposite sex!

—*Charles Rhodes*

At the races again—Bruce Cabot, Lee Tracy, Adrienne Ames and comedian Vince Barnett study the racing forms in front of the Turf Club

Screen Book's Spotlight

[*Continued from page* 61]

As a rule the Harlow clothes (I mean those she wears on the screen) have a little too much *nnnnnyah* for the average girl's wardrobe but in her new picture *Reckless* Jean is wearing several sports things which you may like to copy.

One of the most wearable is a spectator sports suit with a very tailored skirt of black velveteen topped by a blouse of heavy white blister crêpe. The blouse (as you will see by the picture on page 46) has a hip length peplum that flares a bit in the back and a wide belt of the crêpe. The belt has several slits through which two cords, made of the material, are laced. These lacings tie in a knot in front. With this outfit Jean wears a triangular scarf of the black velveteen and a little shirred velvet tam.

Another outfit which is nautical but nice is the costume which Jean wears in a yachting sequence. This consists of a white wool skirt, perfectly plain, with two kick pleats on the side, and a little wool coat of kingfisher blue. The coat is short, sort of like a "pea jacket," and has a wide sailor collar of white pique. Two amusing little tabs of the wool hold the collar in place in front. She tops this outfit with a little white pique hat that turns up all around like a gob's cap. And her white gloves have a bright blue anchor appliqued on the back.

IT LOOKS as though white skirts would be particularly smart this summer. I like the one Dolores Del Rio wears in *In Caliente*. It's in two pieces and is buttoned up both sides. With this skirt Dolores wears a tucked in sweater of bright red knitted silk. The sweater has a deep V-neck with wide reveres and a wide Ascot scarf of the same material as the skirt. The idea expressed in this sports outfit could be copied in various colors and at very small expense. Any girl who is clever with her knitting needles could copy the sweater.

The simplicity of the Grecian line finds high favor in the early spring and summer fashions, and in the wardrobe of Betty Furness there is a gown which symbolizes the beauty of its design. It is an extremely simple and youthful evening gown, and the overblouse effect of the waist gives a new fashion note. A jeweled clip at the point of the low V neckline is its only ornament.

All sorts of novelties have been created to give color and variation to light colored clothes. Unusual buttons, clips, hair ornaments, bracelets and pins are found in abundance among the star's accessories.

AND IF you're looking for a new gadget to put on your bag Mady Christians has an idea for you. Someone gave her a brown antelope bag—the envelope type. On one corner is a gold disc with Mady's name engraved in her own handwriting.

And speaking of hats—just to show you how pictures influence style trends, Paris has launched the "Bengal Lancer Hat." It's a sort of glorified pith helmet, done in straw. You'll probably be wearing one before the summer's over. It will be the latest Paris fashion—created in Hollywood.

Romance in the Grand Manner
The World's best movie novels appear in the pages of ROMANTIC MOVIE STORIES. In the May issue, *Cardinal Richelieu*, starring George Arliss and Maureen O'Sullivan, brings you all the glamour of the Court of France during the most thrillingly romantic period in history—Ginger Rogers and William Powell in a dramatic love story, *Star of Midnight*—Chester Morris and Virginia Bruce in *Society Doctor*, a thrill-packed romance—and many other complete film stories. Also cash prizes for solving *The Casino Murder Case*.

AT ALL NEWSSTANDS

The Hollywood Lowdown

[*Continued from page* 8]

around in her purse, found the stub pencil, and returned it to him!

Scared of Marlene!

NOW it can be told. Cesar Romero, handsome new Latin hero who played opposite La Dietrich in *The Devil is a Woman*, has confessed that in the early stages of production he was "scared to death" of Marlene. And a bit in awe of Von Sternberg. But his now-famous "date" with the star effectually restored his confidence. The famous film gals continue to bid for his services, and inside information indicates it was Margaret Sullavan, friend of his stage days, who urged Universal to star him rather than "lend" him to Mae West and others.

Incognito Relatives

A SURPRISING number of relatives of stars are working in pictures incognito, and quite "on their own" lured here by the success of their famous relatives, but determined to stand or fall on their own merits. Of the dozen or so we have met, it can be told now that one of the most valiant in attempts to maintain independence is Valerie Traxler, Loretta Young's cousin. When, about six months ago, her secret was *nearly* found out, she went to great pains to disprove the rumor that she was "somebody's relative." She is a successful chorine at Warners.

"Extras'" Earnings

BEFORE you decide to be a Hollywood extra, consider the fact that the man who earned the most money through extra work in 1934 received only $2846.25 during the year. And don't forget that he was several hundred dollars ahead of his nearest competitors, male or female; also that many of the highest-class extras earned less than *one hundred dollars!*

At present Central Casting Bureau maintains an agency whose duty it is to attempt to place extras in other lines of work. When so placed, they must agree to give up acting.

Maxie's Fan Mail

FAN mail is piling up at Paramount for Maxie Baer, and much of it is the sort of message so frequently howled at fighters in the ring: "Quit stalling!" Again the filming of *Kids on the Cuff*, the Baer picture, has been stalled off for ninety days—at the fighter's request.

Evidence On Will

THE other day Will Rogers was greatly puzzled to receive a bit of talkie film in which he was seen sitting in a chair against a blank background, arguing vehemently with some unseen person about the merits of Russia's economic plan.

For some time he couldn't think when and how the film could have been made. Then he recalled the day during the filming of *Life Begins at Forty* when Director George Marshall, despairing of persuading him to quit arguing and start acting, had broken up the argument by turning on the cameras and sound machinery! The cutter had saved the film for Will.

SEEN AT THE GALA PREMIERE OF THE GOOD FAIRY

Claudette Colbert, who declares in the story on page 19 that she "doesn't want to be a lady," is every inch one as she broadcasts to the crowd who witnessed the opening of Margaret Sullavan's newest picture

Mrs. Edward G. Robinson, one of the loveliest personalities in Hollywood, steps to the mike with her famous husband. All the stars were on hand to honor Universal studio for producing *The Good Fairy*

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Valuable Hints From An Expert

[*Continued from page 53*]

Chicken Terrapin, or Creamed Veal, or Creamed Oysters, and decorate with celery curls, radish roses or olives. Slice and serve at the table.

Canned soups, canned meats and bottled chili and meat sauces make a variety of stuffings almost instantly possible.

My own favorite stuffing is made of left-over roast veal and canned Cream of Mushroom Soup. (If you have difficulty locating the latter write me for the brand name).

Lamb Mushroom Stuffing

TO ONE cup of hot canned Cream of Mushroom Soup add one teaspoon grated onion, 3 cups ground cooked veal, one and one-half cups soft bread crumbs, one-half teaspoon salt and two eggs slightly beaten. Heat in the top of a double boiler. Pile into hollowed out bread loaf. Adjust "lid". And bake according to directions.

Savory Salmon Stuffing

A SALMON stuffing made with a Mock Hollandaise Sauce is delicious enough to serve at either homey or company occasions:

Make one and one-half cups thick white sauce by stirring a mixture made of four tablespoons melted butter blended with four tablespoons of flour into one and one-half cups scalded milk, and boiling, while stirring constantly, for three minutes. Add two tablespoons lemon juice and pour the sauce over the beaten yolks of two eggs. Beat hard. Return to the stove, but stand the saucepan in another pan of hot water. Add two cups canned salmon, one-half teaspoon of salt, two tablespoons minced parsley, and one and one-half cups soft bread crumbs. Heat for a few minutes over the hot water. Then pile into the hollowed-out loaf and proceed to bake according to previous instructions.

A SERVICE FOR THE MODERN HOSTESS

Have you tried Brandied Cream Puffs? They're the bridge dessert of the season, a fitting close to a meal centered about a savory Stuffed Bread Loaf. Write SCREEN BOOK'S Foods Editor for the recipe. *It's free.* But don't forget to enclose a stamped, addressed envelope (U. S. Postage Only).

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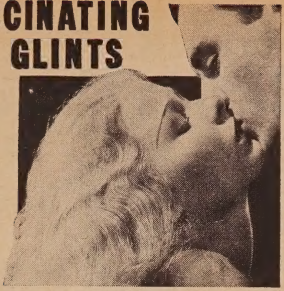

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Hollywood Flashes

[*Continued from page 37*]

or are, on the hospital list. At Fox, so many were ill that production work on two pictures had to be postponed for more than a week.

Secret Marriage?

IN SPITE of the firm denials of both Hoot Gibson and June Gale, reports that they are secretly married will not be downed. Since their return from a joint personal appearance tour, they have been seen together constantly. And Hoot, by the way, will shortly be seen in a new series of westerns.

Souvenir

SALLY EILERS claims the most unusual traffic citation on record. During the recent anti-speedster war in Los Angeles, she was arrested for driving forty miles an hour in a twenty-mile zone. The policeman had lost his pencil and when she admitted being without one, he immediately started hailing other motorists. To save embarrassment, Sally finally gave him her eyebrow pencil and he made out her citation with that.

Dressed to Kill

VERREE TEASDALE'S claim to the title, "the best dressed woman in Hollywood," has been disputed by several other actresses, but no one comes forward to dispute her distinction as the most-dressed woman. For her rôle in *A Midsummer Night's Dream* she wears a dress made entirely of metal. She weighs 118 pounds; the dress weighs 140 pounds and, furthermore, it is so stiff that she can't sit down.

Literary Ambitions

ANN DVORAK is writing a book about her gypsy tour of Europe with Leslie Fenton, her husband. Leslie, who has considerable talent as an artist, is drawing the illustrations. When finished, the manuscript will be privately printed.

Was Her Face Red?

THERE'S a certain noted femme star who, very emphatically, is not the object of Pinky Tomlin's affections . . . and thereby hangs a tale which has provoked many a chuckle in Hollywood.

When the now famous hill-billy songster signed with Metro, the powers-that-be ordered the fair one to pose for publicity pictures with him. She went, smouldering with ire, to the designated stage and found it deserted—save for a lanky, diffident chap who was pacing thoughtfully to and fro. While waiting for the cameraman, she gave vent to her indignation.

"It's an outrage," quoth she, "that an important star has to waste her time being photographed with some unimportant punk like this Tomlin . . . or whatever his name is . . ."

"Lady," drawled the lanky one, "I doan't enjoy this any moah than you-all. . . ."

"And what's it to *you?*" interrupted the great one.

"Well," he answered gently, "I'm Pinky Tomlin!"

Travelling Man

RICHARD BARTHELMESS, who seems determined to rival Haliburton's mileage record, is off on another vagabond journey—this time an automobile tour of Mexico. After idling south along the colorful West Coast, he plans to spend several weeks in Guadalajara and Mexico City. By the way, he is returning to the screen shortly in *Four Hours to Kill.*

Ouch!

BING CROSBY'S professed gratitude to autograph hunters turned acid on at least one occasion, reports Dixie Lee. At Santa Anita, he was rushing from the club house to the betting booths to place a sizable wager on a long shot. En route, he was stopped by an autograph collector and delayed so long that the horses left the barrier before he could place his bet. And the long shot galloped home a winner at odds of something like thirty-five to one!

Song Bird Wanted

THE phenomenal success of *One Night of Love* has Hollywood's producers frantically combing the list of operatic

One of the most potent of newer screen dramas is *Escape Me Never,* with Hugh Sinclair and Elisabeth Bergner. Miss Bergner appeared with great success in the play in both England and this country

Tailor Made Romance

[*Continued from page 39*]

given me on my twenty-first birthday and with the $65 bought a cutaway, a full dress and a dinner jacket. The next morning I took a room in a boarding house across the street from the Astor, paid a week's rent in advance and with fifty cents in my pocket reported at the Casting office—only to learn the picture had been called off!

"The Equitable offices were on the eleventh floor and Fox Films on the seventh. Going down in the elevator, through the glass doors I noticed a crowd of men and women milling about the Fox reception room. They looked like picture extras so I stayed in the elevator and went right up again. When I learned they were casting for a French picture I got into line. A young man with shell-rimmed glasses was moving up and down the line pointing. When he spotted me, he called 'You—with the moustache—you'll do.' My heart pounded a little faster under my brand new shirt. So the next day, suitcase in hand, I arrived at Union Hills, New Jersey, to inaugurate my motion picture career again. The picture was *A Parisian Romance*, directed by a famous old-timer—Fred (Bing) Thompson. Although I was only hired as atmosphere, Thompson singled me out, gave me a part to read and asked, 'Do you think you can play it?'

" 'Play it? I can eat it up,' I answered modestly. My salary jumped immediately from $5 a day to $75 a week."

He dwelt dreamily on the days that followed—his entry into the production end of pictures with Van Buren with the Rothacker Studio in Chicago as headquarters, because Ernest Truex, the star, was playing a show there. Extras were needed so he ran over to Colosimo's Café to pick some girls from the floor show and the stocky gentleman who aided him in the selection was Colosimon's bodyguard, a boy named Al Brown, who later changed his name to Al Capone!

MENJOU admits his first real recognition came, however, when Chaplin cast him in *A Woman of Paris* and he stole most of the notices. From then on, he was stamped as the suave gentleman of the films—and it took a long time to shake off the marking and display his versatility in other types.

There, too, was the struggle to hold on to his name.

"It'll ruin you—it's too cumbersome," he was told. "Owen Moore pleaded with him to change it—said nobody could remember Menjou, or pronounce it if they did."

" 'Jack Bly'—that's the name for you," he suggested.

" 'To hell with Jack Bly'," I snapped—and I still snap it."

Menjou freely admitted that he had held on to his money through safe investments—and intended to. Annuities, most conservative bonds and only the highest grade stocks.

So well invested is his money that he can retire now and live comfortably for the rest of his life— "But why?" he asked, shrugging his shoulders. "Life's just beginning for us. I'd fall apart if I stopped working—I'm too restless."

Fifteen times he has been abroad—but not once has his bride crossed the ocean. "She will now, though—and if she's not a good sailor, I'll keep crossing with her until she is," smiled Menjou.

The Menjou front is entirely in clothes—and a splendid home. But he has no secretaries—not even a personal manager and all his fan mail is read and answered by himself. Nor will he tolerate a house over-stuffed with servants.

"They get into your hair—and won't even let you pick a scrap with your bride in peace," he said.

There is nothing vague about the Menjou plans.

"I DON'T know about Verree," he said, "but I can guess she's too much the fine actress and the real actress to want to quit. As for me, I'm going to keep right on working as long as there is a demand for me—and when the years roll by and this hair turns white, I want to play old man parts. In fact, when my day comes I know of no better way to pass out of the world than as the hero of a funeral procession in a picture sequence—they can turn the salary for the piece of business over to my wife."

"Oh, don't talk like that," remonstrated the knitting Teasdale. "You give me the creeps, honey."

"Do you know," I reminded myself at this point, "I've been carrying on this conversation with Mr. Menjou and haven't asked you a single question about yourself."

"Don't be silly," she said. "The only way I can learn about the man I married is what he reveals when he gets to talking about himself to people who interview him. After you're gone, he'll remember that he forgot to tell you something he considers very important—and maybe I'll write and tell you about it."

As a matter of fact, Menjou did remember that he had a brand new hat he had forgotten to show me. It was one of those Alpine affairs—green with a red feather thrust into the side. He put it on at a jaunty angle and posed for me.

"What do you think of it?" he pleaded, almost like a kid.

I hesitated. "Well—I don't know—I—"

He seemed a bit crestfallen but his face lighted up again.

"I know. It seems out of place on Broadway or Park Avenue—but back there—for sporting wear—well, mark my word, everybody'll be wearing them. Would you like to try it on?"

Remembering my widely caricatured hawk-like features, I begged off politely.

And so I finally left them—Verree still sitting there on the couch, knitting on the needlepoint cover—she hadn't moved once. And Adolphe standing at the door, all dressed up to kill—handsome and somewhat boyish, despite the waxed moustache and those well known pouches under the eyes which he has always had.

"Honey," purred the bride.

"I'll be right with you, pet," murmured the groom.

And I walked down the long corridor with my notes—and many impressions of a movie couple whom it is difficult not to like—very much.

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Grace Moore's Bohemian Adventures

[*Continued from page 29*]

professional experience and told and retold it to the girls in the outer office until finally she half-believed it herself.

"I was starred in California in *The Lilac Domino*—I was practically a sensation on the Pacific Coast," she maintained—and wondered why everyone in that particular office persisted in laughing.

Months later, she discovered that the very agents whom she had labored to impress had booked the cast for the California company of *The Lilac Domino.* But, by then, she had progressed far enough in her new world to see the humor, rather than the embarrassment of her *faux pas.*

Her first friend in New York, excepting the girl with whom she roomed, was a down-on-his-luck actor. She was drawn into conversation with him in the ante room of the booking agency. He lived in Greenwich Village, he told her—and "Grace Elizabeth Moore" lost her determined dignity in fascinated horror. Greenwich Village was the Sodom of her Sunday school teacher's warnings.

"Come and see it for yourself," he urged—and with the invitation hesitatingly accepted, new vistas opened for the girl from Jellico. Within a month she and her roommate, who was studying dancing, shared a small apartment in "the Village" and she had found her first job there, singing for her supper in "The Black Cat Café." She slipped naturally and gratefully into the stream of Bohemian life which eddied around her. It fed her interests, developed her mind and swept her on to stardom.

"Bohemianism," Grace Moore explains, "is a state of mind, not a mode of living. It is a feeling of complete freedom. It is the extreme simplification of life, the glorification of the mental, and the subjugation of the physical. It is the elimination of every responsibility except the development of a talent.

"Walter Pater, the great essayist and philosopher wrote: 'Not the fruit of experience, but experience itself is the end. A counted number of pulses only is given to each of us. We have an interval and then our place knows us no more. Some spend this interval in listlessness, some in high passions, but the wisest at least among art and song. Art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass. . . .'

"That is the philosophy of the true Bohemian, expressed more aptly and more beautifully than ever I could express it.

"SOON there were four of us sharing an apartment. One was a dancer, one was a sculptress, one was a secretary, one was a singer. All of us were so poor that we lived from hand to mouth—but we lived in Bohemia, where poverty is accounted no disgrace. If we could not give our guests chairs, they were content to sit on the floor. I learned the folly of false pride and the stupidity of pretense.

"We were carefree and happy—yet we worked tirelessly to develop our respective talents. We were surrounded by eager, brilliant, restless minds.

"What an erroneous conception of Bohemian life, and Bohemians, I had been given! I had been taught to believe that Greenwich Village and Montmartre were maelstroms of immorality and carousal. Instead, I found them intellectual centers. Their people have no slavish regard for petty conventions, but they display a constant fidelity to basic ideals, which are vastly more important. I found love glorified, not debased. I found love based upon kindred tastes, upon mutual worship of beauty and upon intellectual equality, rather than love dependent upon physical attraction. The artist who paints the nude figure day after day demands more than surface beauty in return for his fidelity and love.

"I am frank to say that I attribute much of my success to the guidance and inspiration that I gained from men whom I met during my Bohemian days. They were men of high ideals and great artistic ambition, yet they approached life joyously, not grimly. Unless I had learned to share their perspective, my ambition could never have brought me that supreme happiness which I found in marriage. My husband, Valentin Parera, is the completion of all the beautiful and romantic things I hoped for on my way up the ladder."

From the Black Cat, Grace Moore rose step by step to musical comedy fame. As the star of Irving Berlin's *Music Box Review,* she brought New York to her feet. Broadway was ready to pay her homage—but not Greenwich Village, which knew her ambitions. Bohemia insists upon fidelity to an artistic ideal.

She was given an audition at the Metropolitan, only to be told that she was not yet ready for opera. A second audience, a year later, was a pronounced failure. She was advised to be content with a musical comedy career.

"You are the highest paid star on the musical comedy stage. Why break

—*Rhodes*

The camera catches a sly glimpse of Alice Faye, dancing with Edward Stewart at the Clover Club in Hollywood

Virginia Reid was dining alone at RKO-Radio studio when a friend introduced Dr. Ralph McClung of Birmingham, Alabama, and asked her to pose for a picture with him. The two became instant friends and romance blossomed. McClung returned to Alabama, but they correspond regularly and Virginia is now wearing a large pear shaped diamond engagement ring in the center of a baguette of sixteen smaller diamonds

your heart striving for something beyond your reach?"

"Do you think I will give up my life's dream because of one failure?" retorted Grace Moore, scornfully.

She knew then that musical comedy was impairing her voice for the greater career, and that night she sailed away to Europe.

THERE, in Paris, in Milan, in Rome, she plunged again into Bohemia and renewed her enthusiasms and her allegiance to the highest artistic goal. She "eliminated every responsibility excepting the duty of developing her talent." She worked as she had never worked before—and, being Grace Moore, who was born to laughter and high emotion, she played as zestfully as she worked.

Finally Otto Kahn, chairman of the Metropolitan Grand Opera Company, came to Europe and interviewed, among others, the girl from Jellico.

"Have you worked—or merely had fun?" he demanded.

"I couldn't work without having fun—and I couldn't have fun without working," she replied. And in that one sentence, I think, she revealed one of the most essential clues to her character.

Kahn arranged for her to sing before Gatti-Casazza, general manager of the Metropolitan, who was in Milano. And this time, her audition was a triumph. The great impresario listened and then told her to come to his house.

"Your voice, I believe, is ready now," he said. "But you—are *you* ready? Ready mentally, ready in repertoire, ready in temperament?"

"I've got to go now!" Grace Moore told him. She had half-promised to marry, and she knew that if her début were again deferred, she would relinquish her career forever.

THAT afternoon, she received her contract—and that night, she bade farewell to Bohemia with such a dinner party as Milano has seldom seen. She and her guests took over one of the largest restaurants on the galleria. The doors were barred to other patrons. Even the waiters joined in the mad carnival spirit of the celebration. The tables were moved together and Grace Moore, standing on the wine-stained table-tops sang again and again the joyous *Cheri Bibi* which you heard her sing in *One Night of Love*.

The café was too small to hold her exultation. Reinforced by a score or more of young Facisti, her party stormed through the residential districts of Milano, ringing doorbells and drowning the protests of the irate householders with song. They danced through the streets to La Scala, the great opera house, and there toasted the "American prima donna's" triumph.

And for Grace Moore it was au revoir, not farewell. A Bohemian at heart, a Bohemian she will remain always. Success, to her, will never be as worthwhile as effort. Life, to her, will always be a wine to be drunk with gusto and deep delight.

Do not let her fame dazzle you and blind you to her greatness as a woman. Do not think of her with awe as the great, untouchable star. Think of her, instead, as the gay Bohemian who celebrated the great moment of her life by dancing through the streets of old Milano, ringing doorbells and paying in song for her fun.

Grace Moore, thank God, has not escaped her beginnings!

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29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
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34x4	3.25	.85
32x4½	3.35	1.15
33x4½	3.45	1.15
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33x5	3.75	1.45
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Risking Death with Call of the Wild

[*Continued from page* 21]

blew a gale and the snow flakes cut into their faces like steel needles. Laboring like Titans, they dug out that cable, thirty feet beneath the snow. In the Lodge the rest of the company huddled, waiting to see what their fate was to be. Only a little coffee remained and they drank that. Daylight began to grey the eastern sky when the exhausted and frozen men returned. They had dug through the snow, repaired the break and now the life-giving heat and light flowed again. The entire company gave a cheer for Jimmie Potavin.

"I've never experienced anything worse," admitted Clark as he lay resting on his dressing room couch, "and I've been through plenty in my time. We might easily have starved, had we not had dog teams of huskies with us. The mushers (sled drivers) took them out where no car could have gone and brought back supplies. But when we had almost frozen to death, there came a Chinook, one of those warm winds which sometimes blow off the Japanese Current. One hour it was winter and the next spring. The rivers rose and bridges washed out and there we were in as bad a fix as ever. I wouldn't want to repeat it, ever."

JACK OAKIE relates that while taking a stroll one frozen morning, he met a man atop a high snow drift, digging with a spade.

"Good exercise, neighbor," grinned Jack, "but why?"

"I'm trying to dig down to my chimney so I can let the smoke out," growled the man.

The only members of the location crew who enjoyed it all were the gang of sledge huskies, led by *Buck,* the dog who is the principal character in London's story. The plot has been changed to a great degree but *Buck* remains the central character. In the story, he is nothing but a mangy cur whom Gable, an old sourdough, picks up to keep from starving in the gutters of Nome. He develops into a most magnificent sledge dog, the best in the entire North and follows Gable like a puppy, worshiping and adoring no other. But in his veins is the blood of the wolf and on the cold nights, when the stars sparkle and the wolf call shrills through the mountains, *Buck* hears it and it stirs strange longings in his dog's breast. He loves Gable too much to give in, but at last, when Gable is left alone, *Shorty Hoolihan* dead and Loretta Young gone back to her husband, he can stand it no longer. One night when the wolf call, the call of the wild, is too strong, *Buck* takes a last fond look at his master, who smiles and says:

"I understand, go get her, boy!"

And *Buck* vanishes forever in the night.

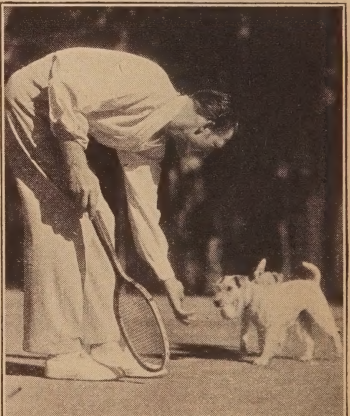
It was Jimmie Potavin who told me the things which Gable and Loretta could not tell about themselves.

"Some of the men took sick from the cold and exposure," said Jimmie, "and Loretta talked one of the mushers into making a hard trip down to Bellingham to bring back some hot pads for them. Swell girl, Loretta, one of the best. Then too, another man of mine, an electrician, had a birthday while we were up there. That night the door opened and there stood Loretta with a five pound cake. Clark brought him a quart of champagne. I never heard either of them complain, not even when the going was tough, and that sort of thing goes with me."

And so Jack London's picture, *The Call of the Wild,* will be put on the screen for your enjoyment. If you have not read this story, you will no doubt think the snow stuff was corn-flakes faked and made in the studio. But don't forget that the outdoor sequences were made under circumstances when men and women risked their lives.

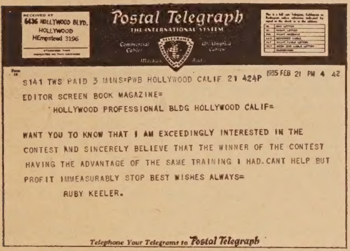
In the company were two stunt men, Harvey Peery and Duke Green. Either of them will dive off the Hall of Justice into a sauce pan if the script calls for it and you pay them enough. A sequence had to be shot on the north fork of the Nooksak River and when Wellman put his hand in the water, to test its chill, he almost froze it. The sequence called for Loretta and Reginald Owen to run a tumbling rapids in a canoe which overturns. Owen permitted a stunt man to double for him but since Loretta's face was in the camera, she took her own part. The hardened stunt man, Duke Green, emerged from his frozen bath almost rigid, but Loretta, after changing and taking a hot bath, seemed as good as new.

The men and women who made *The Call of the Wild* will not soon forget their experience. To them it is all in the game. Far more often than the public knows, the stars of the screen risk their health and even their lives that they may give the public entertainment. They certainly did it in making *The Call of the Wild* authentic.



Warren William plays a lazy man's game of tennis. He has two young wire-haired terriers who retrieve shots that go wild over the garden wall

Ruby Keeler Contest NEWS



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Ruby Keeler, in her telegram to the editor of SCREEN BOOK, says: "The winner of the contest, having the advantage of the same training I had, can't help but profit immeasurably"

Ruby Keeler, resting on the set of *Go Into Your Dance*, reads the latest news of SCREEN BOOK's popular, nationwide contest

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Contest Open to All

Both girls and boys, men and women, are eligible to compete for the valuable prizes. There is no need for you ever to have had dancing experience, as entries from professional dancers are not solicited. Simply read the rules carefully, fill out the entry blank on page 16, or a facsimile and mail your photograph to Ruby Keeler Contest Editor, SCREEN BOOK, 1501 Broadway, New York City. If you wish photographs returned, be sure to include ample postage.

FOLLOW THE CONTEST RULES CAREFULLY

PROCEDURE: Each contestant will mail to *The Ruby Keeler Scholarship Contest Editor, SCREEN BOOK, 1501 Broadway, New York City,* a clear, full length snapshot and if possible a portrait. Contestant's photographs must be accompanied by the coupon or a facsimile on which the questions listed are truthfully answered.

THE PRIZES: *First prize*—$500 Impresario Course at the Jack Blue School in New York City, with the school's guarantee of a remunerative position upon satisfactory completion of its requirements. Tuition and expenses directly concerned with the course will be paid for by the school, but all traveling and living expenses to, from and in New York are to be assumed by the winner. If for any reason the first prize winner decides not to take the dancing course offered as first prize, he or she may elect to accept the alternative prize of $150 in cash. *Second prize*—$100 in cash and presentation of winner's photographs to studio casting directors and talent scouts. (Note: This latter provision also applies to each of the following prize awards.) *Third prize*—$75.00 in cash. *Fourth, fifth and sixth prizes*—$25.00 each. *Seventh and eighth prizes*—$15.00 each. *Ninth to fifteenth prizes*—$5.00 each.

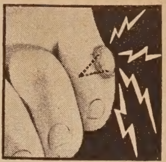
CLOSING DATE: The contest will close on Midnight of May 10, 1935, and all entries must be postmarked on or before that date.

WHO MAY COMPETE: This contest is open to everyone everywhere, with the exception of employees of Fawcett Publications, Inc., and its affiliates and their families. It is not necessary to purchase a copy of SCREEN BOOK to compete as facsimiles of the entry coupon may be secured from copies on file at the public libraries, or at the newsstands. Entries from professional dancers are not solicited.

THE JUDGES: Judges for the contest will be Jack Blue, famous dancing instructor, the Editor of SCREEN BOOK, Herbert Crooker and S. C. Einfeld, Warner Brothers executives. The decision of the judges will be final.

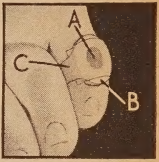
FURTHER CONDITIONS: In the event of tie for any of the prizes, the winners will each receive the full amount and conditions stated for each prize. No photographs will be returned to contestants unless accompanied by correct return address and sufficient postage. Although SCREEN BOOK will endeavor to return upon request all photographs within a reasonable length of time after the closing date, May 10, it cannot be held responsible for incorrect addresses or packages lost in mailing. The first prize winner, if he or she elects to take advantage of the free course, must do so within six months after date of notification of the award. Otherwise, the alternative prize of $150 will be paid. Rules of the contest are clearly stated and SCREEN BOOK, in fairness to all contestants, cannot enter into correspondence concerning individual entries.

Why a corn hurts



A corn is shaped like a cone, with the small end pointing into the toe. This inverted cone, under pressure from the shoe, presses against sensitive nerves, which carry pain sensations to the brain and central nervous system. That is why a corn ruins nerves and disposition—seems to "hurt all over."

How to stop the pain



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28x4.75-19	2.45	0.95
29x4.75-20	2.50	0.95
29x5.00-19	2.85	1.05
30x5.00-20	2.85	1.05
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
33x6.00-21	3.65	1.25
32x6.50-20	3.75	1.35

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31x4	2.95	0.85	34x4½	3.45	1.15
32x4	2.95	0.85	30x5	3.65	1.35
33x4	2.95	0.85	33x5	3.75	1.45
34x4	3.25	0.85	35x5	3.95	1.55

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The Critics Choice

[*Continued from page* 41]

Roberta

THEY DON'T COME MUCH BETTER THAN THIS

IT SEEMS as though every bright brain at RKO-Radio Studio took a fling at *Roberta,* for from first flash to last it is sparkling, brilliant, gay, expensive and anything else you can think of that means superlative entertainment. Irene Dunne's songs, beautiful though they are, might have been cut just a bit shorter to speed up the picture a bit, but there's no complaint on that score from this critic who finds her lovelier by far than in previous films. Ginger Rogers must have done a little more practising with Fred Astaire, for she is even more nimble on her feet than in *The Gay Divorcée.* If they ever separate this pair it will be nothing less than a major crime against the public, for they are perfectly matched. Helen Westley, delightful crabbed old lady on the screen, packs a terrific punch in the picture's opening scenes as she portrays Madame Roberta, proprietor of the most exclusive feminine shop in Paris. The gowns are something to go completely mad about, and the supporting cast just about perfect. The story really amounts to something, which is unusual in a musical, so unusual that we don't think it fair to reveal the plot. *Roberta* is the talk of every town and you'll be a back number if you miss it! Rating—★★★★—*Radio.*

SKILL
2 3
9 10
16 17

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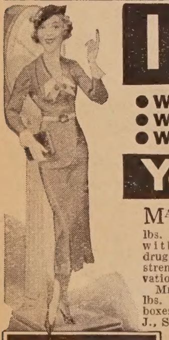
Much protest was raised when alert newsreel men brought real life drama to the screen in the form of Bruno Richard Hauptmann's testimony during his trial for the murder of the Lindbergh baby. Insisting that the public had a right to see as well as read of the trial, producers won an outstanding victory in the battle for freedom of the screen



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The Lowdown CHART

Questions	Binnie Barnes	Evelyn Venable	Bette Davis
Age?	26	21	26
Birthplace?	London, England	Cincinnati, Ohio	Lowell, Mass.
Real name?	Binnie Gittle Barnes	Evelyn Venable	Ruth Elizabeth Davis
Nickname?	Texas	"Lyn"	"Bess"
Brothers and sisters?	None	None	1 sister, Barbara
Married or single?	Married	Married	Married
Number of marriages?	One	One	One
Husband's name and profession?	Samuel Joseph, antique and book connoisseur	Hal Mohr, cinematographer	Harmon O. Nelson, musician
Best friend?	Cousin, Edna Searle	Husband	Husband
Began career?	1928, on the stage	Playing "Juliet" at age of fifteen	1928
How long in Hollywood?	Arrived May, 1934	Since August 1, 1933	Four years
Studio address?	Universal	Just "Hollywood, Calif."	Warner Brothers
Lives in?	Apartment and beach house	Spanish type home	House
Servants?	Maid and butler	Two	Three
Cars?	Rented cars	Two	One
Musical instruments played?	Piano	None	Radio!
Favorite sports?	Swimming, tennis, golf, riding	Riding, fencing, swimming	Horseback riding, swimming
Hobby?	Books	Having pets	Crocheting a popcorn spread
What do you collect?	Books	Fuzzy toy animals	Colored glass
Favorite food?	Roast beef and Yorkshire pudding	Fresh lima beans	Chocolate bread pudding
Favorite color?	Green	Sky blue	Chartreuse
What do you dislike most?	Silly questions	Cruelty to animals and gossip	Dirty house or automobile
Color hair?	Titian red	Light brown	Ash blonde at birth
Color eyes?	Dark brown	Blue	Blue
Color lipstick?	Orange-red	None	Sonis Phillippe 411
Color nailpolish?	Ditto	Natural	Peggy Sage
Size gloves?	6¾	6¼	6
Size shoes?	7½AA	6½AAA	4½B
Height?	5 ft. 6 in.	5 ft. 6 in.	5 ft. 2 in.
Weight?	122 lbs.	120 lbs.	112 lbs.
Bust measure?	36 in.	35 in.	Don't know
Waist measure?	27 in.	25 in.	23 in.
Hip measure?	37 in.	36 in.	Don't know
What do you sleep in?	Nightgown	Pajamas and bed	Bed!!
Latest picture?	"One Exciting Adventure"	"The Little Colonel"	"Bordertown"
College attended?	Private schools in London and Paris	Private school	Didn't go
Nationality?	Italian-English	English-American	French-English
Pets?	Horses	Dogs	1 Scotty, 2 Sealyhams

Editor's Note: If you have any particular questions you want answered in the *Lowdown Chart,* write to the editor. For personal replies to your questions see *Information Please* on page 64 of this issue. The editor determines the stars included in the *Lowdown Chart* each month by the requests received from fans. Watch for this unique feature each month!

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The Star Who Never Stops Fighting

[*Continued from page* 42]

what seemed hours of waiting, Jessie got good and mad.

"I just got tired of waiting," she said. "So I stepped forward and said things and I didn't mince my words, either. I said, right out loud: 'What the blazes do you mean by keeping us all waiting here? I'm hungry and I want my lunch!' Well, everyone just stared at me. A couple of girls snickered and some just waited for Charlot to give me the sack even before I was engaged!

"But that didn't happen," continued Jessie. "Instead, Charlot asked for my name and then said: 'Well, Miss Matthews, go and get your lunch. And consider yourself engaged!' Did I snoot at the girls as I passed by!"

JESSIE remained under contract to Charlot for two years and eventually became Gertrude Lawrence's understudy. Later, the show went to America and Jessie got her chance, much in the manner of the accepted and hackneyed mode in fiction. For the star—meaning Miss Lawrence—fell ill one evening and the little understudy stepped into the rôle, scoring an instantaneous success.

From then on, life was a series of successes. Charles Cochran starred Jessie in *One Damn Thing After Another, This Year of Grace* and *Wake Up and Dream.* The latter show brought her back to New York and then, in 1930, she returned to London to star in the famous *Evergreen.* It was the screen version of this musical, incidentally, that first stirred American audiences to enthusiasm over the Matthews' charm, grace and ability, despite the fact that an earlier film, *The Good Companions,* had most of New York's sage critics whipping frenzied adjectives about in a desire to praise this English actress.

Jessie appeared in other shows as well. But she decided to call a halt for a while. For it seemed that Jessie had seen, met and been wooed by one Sonnie Hale, a popular comedian of the English stage. And Jessie, it seems, wanted a holiday so that she could run off with Mr. Hale and become the Mrs. Hale.

About this time the film world became Jessie Matthews-conscious. Film contracts came her way, but it was Gaumont-British who got the youthful Jessie's signature. Co-starred with Owen Nares, an English favorite, in many pictures, Jessie learned screen technique and went from one film to another, turning out many pictures and working harder and harder in each one.

THE human body can stand only so much punishment—and then it calls quits. This happened to Jessie. On the *Evergreen* set one afternoon, after a gruelling day, things turned dark. The orchestra seemed to beat discords into her tired mind and, for the first time in her plucky career, Jessie lost consciousness. After doctors had worked frantically to revive her, Jessie was told she must go home; that the production would be called off and that a rest of several weeks would do her a world of good. But Jessie couldn't quit. To leave the picture at that moment would mean that hundreds of people would be thrown out of work. For *Evergreen* was being made at a time when most film production was at a standstill.

So Jessie went to work each day. And each day a nurse and a doctor were in constant attendance. And, each time that Jessie wavered, each time she tottered to a bench, the doctor, hypodermic in hand, would give her the stimulant she needed.

And then Jessie returned to her home in Hampton-On-Thames. There, in the quiet of rural London, Jessie and Sonnie made plans for the youngster that, they hoped, would be theirs some day.

So the months passed, in eager anticipation. Jessie trod the clouds and Sonnie, in the understandable enthusiasm of approaching fatherhood, told the world of the things he planned to do for HIS son.

The baby arrived, sooner than was expected. The tiny heart beat on for a few all-too-brief days. And a young mother,

Movie Scrap Book

STAR	REAL NAME	HUSBANDS AND WIVES	CHILDREN
Carroll, Nancy	Nancy LaHiff	Bolton Mallory	1 girl
Chevalier, Maurice	Same	Yvonne Vallee (ex)	None
Colbert, Claudette	Lily Chauchein	Norman Foster	None
Colman, Ronald	Same	Thelma Maud Dawson (ex)	None
Cooper, Gary	Frank Cooper	Sandra Shaw	None
Cortez, Ricardo	Jacob Kranze	Christine Coniff	None
Crabbe, Buster	Clarence Crabbe	Adah Virginia Held	None
Crawford, Joan	Billie Cassin	Doug Fairbanks, Jr. (ex)	None
Cromwell, Richard	Same	None	None
Crosby, Bing	Harry Lillis Crosby	Dixie Lee	3 sons
Daniels, Bebe	Same	Ben Lyon	1 girl
Davies, Marion	Marion Douras	None	None
Davis, Bette	Ruth Davis	Harmon O. Nelson	None

Published exclusively in SCREEN BOOK. Clip this each month for your Movie Scrap Book and you will soon have a complete index of the stars.

Patricia Ellis and Larry (Buster) Crabbe start out on the wedding march, but it's only for the sake of their appearance before the camera in *Hold 'Em Yale*, a rollicking new comedy which tells the story of racketeers who "muscle in" on a college

tossing on a bed of pain, called unceasingly for a glimpse of the baby she never was to see. Later, Jessie was told of the baby's death.

The blow was too much. Jessie collapsed and was taken to a nursing home in Queen's-gate, London. There, under the expert eyes of world-famous doctors and with the careful nursing of Sister Robina, Jessie tried to fight her way back to health. Sonnie stood by her side. His work was forgotten.

THEN came the day when Jessie was told she might go away, with Sonnie, for a rest of several weeks. So, accompanied by Sister Robina, the stalwart Scotch nurse who so carefully guarded Jessie's health, the shattered girl went to the quiet and peace of the quaint Tudor Close Hotel, high on the chalk cliffs of Rottingdean, near England's famous Brighton.

I went to see Jessie at the Tudor Close. I had seen her before, but, at the invitation of Sonnie Hale, I went out to this sunny seashore resort to spend the day with Jessie and her husband. When I arrived I learned, to my regret, that Sonnie had returned to London the night before. But, under the careful eye of Sister Robina, Jessie and I had lunch. And, over the luncheon table and afterward, I learned the things that now are part of this story.

Nervous, excited, high-strung, yet pathetically anxious to appear well and strong, Jessie spoke on and on, stopping only to spear a tiny morsel of food.

"Things seemed rather hopeless after the baby died," Jessie told me. "I had worked hard, as you know, and it was this hard work that forced me into illness. I don't know what I would have done, if it hadn't been for Sonnie. He was so good to me, so kind. And now, when things really are most trying, he is so perfectly wonderful to me.

"You know, I've had offer after offer to go to Hollywood. But, frankly, I'd rather be Mrs. Sonnie Hale and happy, than become the greatest of Hollywood stars and know that I am unhappy or that I must leave Sonnie behind. If Hollywood wants me, it must take Sonnie too, although I shouldn't say that. For Sonnie has had his chances, time and again, and refused them so that he might be with me.

"Too, Hollywood seems to do things to most marriages and I don't want to take any chances with mine. I doubt if I ever will go to Hollywood anyway. The doctors insist upon my taking care of myself and I can just as well continue to make pictures here.

"The doctors say I cannot have a baby for at least two years. I want one so much—and so does Sonnie. But I must rest first, else Sister Robina will become very angry and I couldn't stand that.

The news has just been flashed to the world that Jessie and Sonnie have now adopted a baby, and it is hoped this will bring them new happiness. *Editor.*

"THEY tell me that *Evergreen* was well-liked in the United States. Is that true? If it is, I'm awfully happy about it. I suppose that accounts for the wonderful offers I have received from American film companies. You know, I got about seven—or was it eight, Sister Robina?—offers, from such companies as Metro-Goldwyn-Mayer, Paramount, Universal, Fox, Warners and others. It's so nice to know that people want you.

"But I am rather tired, you see. When I was making *Evergreen,* the doctor had to give me injections every day. And some people were so nasty-minded as to say I was taking drugs. But that was not true. I was so sick, and I wanted, most of all, to finish the picture. But I'm not going to work so hard now. One gets so tired these days.

"But as soon as I get my strength back, I'm going to practice some new steps. I studied them out, while I was resting in bed. Here's the way one will go—." And Jessie's feet twinkled slyly about my chair until Sister Robina spied her and said:

"Dinna ye ken the meaning of rest, Miss Jessie?"

The feet stopped their gay tap tapping, but Jessie's shy smile told that she didn't mind the brief scolding. It also told me that neither sickness nor sorrow will keep Jessie from continuing her career, whether it is in the big stone building of the Gaumont-British studio in Shepherd's Bush in London or on the sun-kissed set of some Hollywood film factory.

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Alice Faye's Darkest Hour

[*Continued from page* 35]

gave the record to Rudy. And that was that. I kept on dancing in choruses, and had almost forgotten the record when one day I was called to Rudy's office for an audition. He was looking for a singer on his radio program, and had liked my voice.

"Rudy put me into his program and when he took his Connecticut Yankees over to fill an engagement at the Hollywood restaurant, where I had hoofed it in the stage show, he took me along to do solos. The very first song I sang was Mimi, the one that had given me this chance."

Rudy took his company on the road, and to Alice's delight, she found herself now holding a spotlight in the very theaters she had once toured as a chorus girl in the Chester Hale productions.

THEY played Atlantic City one night late in the fall. The next night they were due in Virginia Beach, Virginia. Everyone had been working hard, and the grind of playing one night stands, packing up and driving the rest of the night to the next stop was beginning to tell on all of them. The entire company traveled by car.

Leaving Atlantic City, Rudy took the wheel with Alice Faye beside him and three members of the orchestra in the back seat. A cold, drizzling rain set in. The roads were bad, Rudy was weary as he sat hunched over the wheel, saying nothing, trying to watch the slippery road. Then it happened.

The car went into a ditch. Alice Faye was thrown over a fence, to lie unconscious in the mud, a terrible gash across her face. Rudy and his boys picked her up. They thought she was dead.

When Alice woke up she was in a hospital, swathed in bandages. She was alone. The orchestra had to go on and fill its engagements, she knew. Alice demanded to be told what had happened to her face. They broke the news as gently as possible; her left eyebrow had been slashed so badly that they had to sew it. The cut had been so deep that it might be impossible to prevent a scar from showing. Nerves, muscles, had been injured. She should be thankful that she was still alive.

But she wasn't. Disfigured as she knew she was, Alice would rather be dead. After this splendid start—after all this taste at last of success, to lose it from this disfiguring scar! It was almost too much to bear.

Rudy felt terribly about it. He blamed himself for the accident, but Alice wouldn't let him say that — she knew what the roads were, how easily an accident like that could happen to any one.

But this likeable fellow felt responsible. He had been like a big brother to her, because she was, after all, his "discovery." He took pride in the fact that he had brought her into prominence. When she was well, scar or no scar, she could go on singing with his orchestra as long as she liked.

Alice is a proud girl. She kept her fears to herself, but she knew that with a scar across her face, clipping one brow in two, that she could no longer stand in the spotlight and sing while the Connecticut Yankees beat out their melodious rhythms.

"THAT was the darkest time of my life," she said. "A girl in show business cannot succeed with a disfigured face, as I knew only too well. During the long hours I lay on a hospital cot, I suffered horrible mental tortures.

"Then I was taken to a New York hospital. I think it was due to Rudy's demands that the finest surgeons attended me, determined to try to patch up the damage. They encouraged me as much as they could. And then the radio fans heard about the accident, and their letters began to pour in.

"I determined to overcome those awful periods of depression. From that dark and dreary time I evolved a philosophy of life that will never leave me. I determined to live as though the next day would be my last on earth.

"That may sound as if I intended to follow the 'eat, drink and be merry—for tomorrow we die' style of existence. Well, I'm not the type for that. Working in revues, dancing in floor shows at the Palais D'Or and the Hollywood restaurant on Broadway—that sort of life wasn't going to make me want to fling away all that is worth while for the sake of a good time.

"No, what I meant to do with my life was a great deal simpler than that. I didn't want a single day to end and find that I had hurt someone. I didn't want the sun to go down on any act that I might regret—should the night be my last on earth. You see, I had come very close to death. I had lost, I was sure then, all hope of a career. And I thought upon how little we can know about what may happen to us next; how easily we may be snuffed out of existence. If, upon another time, I should go suddenly out into the unknown, let there be no disloyalties to regret, no wrongs done, no words spoken—nothing left behind me that I would be sorry for.

SUCH is the doctrine of this sweet and charming girl, and Hollywood can bear witness that she has not departed from these beliefs in the simple goodness of living. Alice Faye is known wherever she goes for her sympathetic nature, her sunny good humor, and loyalties.

In all of Rudy's marital difficulties she has been a staunch friend, and avoided any action that might cause him to be embarrassed by their association. She lives quietly with her mother, in Hollywood.

Some time ago, that demon reporter Walter Winchell reported that she would return to New York following the completion of the Scandals picture at Fox, to prove to Rudy that tales of her romances in Hollywood were untrue.

Those who know, wonder just what he meant. Alice has been seen about town, of course, as any normal girl will be seen about Hollywood. Occasionally this young man or that may invite her out to dine and dance.

Furthermore, the true situation regarding their romance is one that should be obvious to any observer, and close friends say that it has been a friendship based on their association in radio and in shows together, with both of them

Anne Shirley, lovely little star of *Anne of Green Gables*, will soon be seen in another fine drama with O. P. Heggie, tentatively titled *The Crime of Sylvester Bonnard*

too honest and forthright to permit it to go further. Rudy felt responsible for her career when he took her into his orchestra, and this responsibility deepened after her tragic accident. Whether it means they are in love is something time only can tell.

Alice had no intention of going into pictures when she came to Hollywood. She came only as part of the orchestra, to sing in Rudy's broadcasts.

But the scar was almost gone. Miraculously, the torn tissues had healed, and by a deft makeup of her eyebrows, she was even getting prettier than before. The new line of her eyebrows added depth to her expressive eyes.

A nervous twitch to the eyelid bothered her at times. Oddly enough, even this enhanced her personality. It gave her a rather saucy wink.

Yet, one year from her start, she went into the lead in *Scandals,* with her future in pictures assured. Fox considers her one of their biggest bets for stardom in the near future. To describe her is difficult, for she is not a merely pretty girl. She still winks at you now and then, that same involuntary reaction of muscles that can't quite be controlled. It gives her an added touch of personality, somehow. Her hair is thick and blonde. When she and the late Dorothy Dell roomed together in an apartment house on West 55th street in New York, they often were mistaken for each other. She is just as shy as when she recorded Mimi on that little record for Rudy. Interviews make her afraid; she doesn't like to talk about herself for fear she might say something that will sound conceited.

And all of it, really, came out of that dark hour of hers when she lay in a hospital bed and thought that she would be disfigured for life!

Hollywood's newest film discovery is Dixie Howell, Alabama's famous gridiron flash. He is under contract to Universal.

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ANOTHER GRAND STORY

BY JIM TULLY

Hollywood's remarkable hobo author has another of his vivid interviews in June SCREEN BOOK. Don't miss *That Hard Guy, Jimmy Cagney*—a story that reveals many untold anecdotes about the star of *Devil Dogs of the Air*.

Picture Tips

A complete index to new film offerings

OTHER NEW OFFERINGS

TIMES SQUARE LADY—Introducing Pinky Tomlin, a small college band leader, who recently crashed Hollywood, and gives an assured performance in his first picture. The story is about the daughter of a racketeering bigshot who inherits an estate, with romance and trouble resulting. Cast: Virginia Bruce, Helen Twelvetrees, Isabel Jewell, Robert Taylor, Jack LaRue.★★★—*Metro.*

SWEET MUSIC—Rudy Vallée, as a successful orchestra leader, trys through his influence to make Ann Dvorak, a dancer and singer, into a Broadway success. Story is a back-stage and radio tale with fine music and Rudy's singing to endorse it. Cast: Ned Sparks, Helen Morgan, Alice White, Allen Jenkins.★★★—*Warner.*

IT HAPPENED IN NEW YORK—A temperamental star demands rest, a publicity manager insists on the spotlight, and the result is a breezy, satiric comedy. Gertrude Michael gives a good portrayal as the star, and Hugh O'Connell does an excellent job as her manager. Cast: Heather Angel, Lyle Talbot.★★★—*Universal.*

THE DEVIL IS A WOMAN—Cesar Romero meets Marlene Dietrich at a Spanish fiesta. Later he learns through his friend, Lionel Atwill, of the type of woman she really is. There's a duel and a surprise ending. Dietrich is more beautiful than ever, but her fans won't like this picture as well as her previous ones. Cast: Edward Everett Horton, Alison Skipworth, Don Alvarado.★★★—*Metro.*

CASINO MURDER CASE—A well-contrived Van Dine puzzler distinguished by fine playing and full of entertainment. Paul Lukas does a splendid job as Philo Vance, the crime solver, and Rosalind Russell scores a solid hit as the romantic interest. She has one of the best of the screen voices. Cast: Alison Skipworth, Isabel Jewell, Louise Fazenda, Leslie Fenton, Louise Henry. ★★★—*Metro.*

CAR 99—Plot deals with the state police and the efforts of a recruit, Fred MacMurray, to regain his standing after allowing the escape of a gang leader prisoner, Sir Guy Standing. There's plenty of action and the story carries good drama. Cast: Ann Sheridan, Frank Craven, William Frawley. ★★★—*Paramount.*

NIGHT LIFE OF THE GODS—A nonsensical story of turning present-day persons into stone, and bringing to life the historical statues of past ages. Alan Mowbray holds the secret, and uses it to attain amusing results. Cast: Florine McKinney, Peggy Shannon, Wesley Barry, Henry Armetta.★★★—*Universal.*

WHEN A MAN'S A MAN—Adaption of one of Harold Bell Wright's most popular stories. Good Western story, with the hero an Eastern spendthrift who finds himself stranded in a small Western cattle town. Plenty of hectic thrills and suspense. Cast: George O'Brien, Dorothy Wilson, Paul Kelly.★★★—*Fox.*

WEST POINT OF THE AIR—Wallace Beery is a flight sergeant in the army, and Robert Young is his son whom he sends through West Point. Beery is discharged from the army for striking his officer son, but a reconciliation takes place when the father takes his son's place in dangerous maneuvers. Fine acting marks the film. Cast: Maureen O'Sullivan, Lewis Stone, James Gleason, Russell Hardie.★★★—*Metro.*

BLACK FURY—A powerful Paul Muni play with realistic setting in a coal mining town where brutality and strike problems push the players hard against a stubborn fate. The climax holds astonishing force, and Muni is still one of the greatest of actors. Cast: Karen Morley, William Gargan. ★★★★—*Warner.*

MURDER ON THE HONEYMOON—Catalina Island is finally used as the setting of a screen play. Edna May Oliver and James Gleason take their own paths in solving a honeymoon murder, and almost find disaster. Rather complicated, but amusing. ★★★—*RKO.*

LADDIE—Gene Stratton Porter's favorite story brought to the screen with John Beal and Gloria Stuart playing the romantic leads in a pleasing manner. Little Virginia Weidler plays Little Sister with utmost charm, and is undoubtedly a new screen star. Excellent choice for the family group. Cast: Charlotte Henry, Donald Crisp, Willard Robertson, Dorothy Peterson.★★★—*Radio.*

THE NUT FARM—The Barton family, consisting of Willie, an ambitious chap who wants to be a film director, his sister, ambitious to become a movie star, and their mother, become involved in the spending of money intended to buy a nut farm. Cast: Wallace Ford, Betty Alden, Oscar Apfel. ★★—*Monogram.*

PREVIOUSLY REVIEWED

FOLIES BERGERE—The greatest show in Paris transplanted to the screen with the greatest male star ever to come out of Paris doing a noble job. Maurice Chevalier hits the top in this, with an army of the world's most beautiful girls, the two most important in the cast being Merle Oberon and Ann Sothern.★★★★—*Twentieth Century.*

LIFE BEGINS AT FORTY—Will Rogers in the rôle of the small town journalist who puts his finger in a pie of love and politics. He is at his best with Rochelle Hudson and Richard Cromwell adding the romantic touches.★★★★—*Fox.*

RECKLESS—Jean Harlow as the musical star. William Powell as the manager who secretly loves her. Punchy drama with Franchot Tone, Rosalind Russell and May Robson in the supporting cast. ★★★—*Metro.*

THE LITTLE COLONEL—Another great hit for Shirley Temple, more darling than ever, teamed with Lionel Barrymore and Bill Robinson, the celebrated colored eccentric dancer.★★★★—*Fox.*

RUGGLES OF RED GAP—Charles Laughton, the austere English butler, is won in a poker game by a couple of gaudy Americans, and in his sufferings in a backwoods town gives to the screen one of the greatest performances of all time. Charlie Ruggles, Roland Young, ZaSu Pitts and Mary Boland in the supporting cast.★★★★—*Paramount.*

BORDERTOWN—Paul Muni as the too-ambitious young Mexican lawyer who tries to step out of his sphere and finds it can't be done. Bette Davis is superb as the scheming woman who commits murder for love.★★★—*Warner.*

BABOONA—Makes all other animal pictures seem trivial and hammy. The Martin Johnsons filmed this one almost completely from an airplane and it will never be your privilege to see anything more colorful or thrilling in an authentic adventure-travel film.★★★★—*Fox.*

ALL THE TOWN'S TALKING—Some people don't care for Edward G. Robinson, but they'll take it all back after seeing him as the man who is the double of a dangerous criminal and finds himself swept into the most exciting situations the mind of man ever conceived. It's gangster-comedy par excellence.★★★★—*Columbia.*

CARNIVAL—Lee Tracy in a subdued rôle as the man who is forced to kidnap his own child to keep him. Jimmy Durante and Sally Eilers offer nice characterizations and little John Richard Walters stands out as a new child find. Circus background. ★★★—*Columbia.*

CLIVE OF INDIA—Not quite as stirring as *Lives of a Bengal Lancer* with which it is inevitably compared, but excellent just the same. Ronald Colman, minus his moustache, is a noble Clive and Loretta Young a dazzlingly beautiful heroine.★★★★—*Twentieth Century.*

MYSTERY OF EDWIN DROOD—Claude Rains as the choir master addicted to opium who murders his nephew in a fit of jealousy. Adequate translation of the popular Charles Dickens story. Supporting cast: Heather Angel, Douglass Montgomery, David Manners.★★★—*Universal.*

Paul Muni and Karen Morley in a tense moment from powerful *Black Fury*

Alison Skipworth listens to Rosalind Russell in *The Casino Murder Case*

When a Man's a Man brings smiles to George O'Brien and Dorothy Wilson

SHADOW OF DOUBT—Ricardo Cortez and Virginia Bruce in the screen version of a popular mystery novel. Expertly handled, with Ruth Collier, Isabel Jewell and Regis Toomey helping it into the hit class.★★★★—*Metro.*

THE GOOD FAIRY—Margaret Sullavan in a sweet Cinderella story with Herbert Marshall, Frank Morgan and Reginald Owen. Pleasing entertainment.★★★—*Universal.*

THE MYSTERY MAN—Monogram studio clicks again with a neat mystery yarn centering around a newspaperman, Robert Armstrong, who gets drunk with prosperity when he comes into possession of a revolver and fifty dollars. Supporting cast: Maxine Doyle, Henry Kolker, Guy Usher and LeRoy Mason.★★★—*Monogram.*

ONE HOUR LATE—Frothy story about a shipping clerk's hopeless romance with a stenographer, the one redeeming feature being the grand voice of Joe Morrison. Cast: Helen Twelvetrees, Conrad Nagel, Arline Judge and Gail Patrick.★★—*Paramount.*

SOCIETY DOCTOR—Hospital background with Chester Morris as the young interne who is discharged from a hospital for lack of ethics. Virginia Bruce is an appealing heroine and Robert Taylor, as Morris' rival stands out as a promising screen newcomer. Effectively photographed and well-staged. Supporting cast: Raymond Walburn, Henry Kolker, Dorothy Peterson.★★★—*Metro.*

RED HOT TIRES—Plenty of action in this whirlwind melodrama which has Lyle Talbot as the race track driver accused of killing a man during a big race. Cast: Mary Astor, Clarence Muse, Gavin Gordon and Bradley Page.★★—*Warner.*

THE WINNING TICKET—The story of a barber who wins an Irish Sweepstakes prize but can't find his ticket to collect. It's grand comedy with Leo Carrillo and Louise Fazenda scoring an unusual number of laughs.★★★—*Metro.*

NOTORIOUS GENTLEMAN—Charles Bickford in the rôle of the egotistical lawyer who tries to wipe out an enemy by committing what he believes to be the "perfect crime." Cast: Onslow Stevens, Sidney Blackmer, Helen Vinson and John Darrow.★★★—*Universal.*

UNDER PRESSURE—Edmund Lowe and Victor McLaglen in another of their cinema wrangles, this time the two who just can't get along being "sand hogs" whose job it is to dig a tunnel under the Hudson river. Plenty of fine action and thrills. Charles Bickford, also in the cast, turns in a fine job.★★★—*Fox.*

ROCKY MOUNTAIN MYSTERY—A nice little western drama in which a greedy miner kills his partner and then tries to pass himself off as the murdered man in order to be sole owner of the mine. Randolph Scott is the young mining engineer who solves the murder. Cast: Chic Sale, Kathleen Burke, Ann Sheridan and George Marion, Jr.★★—*Paramount.*

THE GILDED LILY—Claudette Colbert as the stenographer who unknowingly falls for a titled Englishman. Fine comedy-romance with Ray Milland, Fred MacMurray in the supporting cast. ★★★★—*Paramount.*

CLIVE OF INDIA—Ronald Colman in a historical rôle as the great English statesman who did much to develop one of his country's vast empires. Loretta Young is exceedingly beautiful as the wife of Clive, and the whole picture is a masterpiece of drama, with much credit going to the cameraman for its effectiveness.★★★★—*United Artists.*

DEVIL DOGS OF THE AIR—Jimmy Cagney in a rough and tumble story of two hard guys in the flying corps. Pat O'Brien and Margaret Lindsay in the supporting cast.★★—*Warner.*

WOMEN MUST DRESS—Minna Gombell, in a sympathetic rôle at last, turns in an elegant performance as the wife who becomes dowdy after years of domesticity and loses her husband to a younger woman. A delightful picture. Cast: Gavin Gordon, Hardie Albright, Arthur Lake and Paul Ellis.★★★—*Monogram.*

THE RUNAWAY QUEEN—Beautiful Anna Neagle in the story of a department store salesgirl who discovers she is heiress to the throne of a mythical kingdom. Scenic effects of the picture are particularly impressive. Cast: Fernand Graavey, Muriel Aked, Miles Malleson and Gibb McLaughlin.★★—*United Artists Release.*

THE SCARLET PIMPERNEL—Leslie Howard was never better than in the rôle of the outwardly worthless titled Englishman who is secretly aiding the nobility of France to escape the guillotine during the revolution. Merle Oberon is lovely and impressively dramatic as his leading lady.★★★★—*Korda-United Artists.*

GO TO THESE FOUR STAR PICTURES!

SECOND and third showings of fine pictures you may have missed—*Bachelor of Arts* with Tom Brown and Anita Louise as sweethearts . . . *The Band Plays On* deals with professionalism in college athletics with Stuart Erwin as star . . . *White Lies* with Walter Connolly and Fay Wray in a newspaper and murder story . . . *Million Dollar Baby,* good comedy about the kidnaping of a potential child star . . . *Wings in the Dark* with Myrna Loy and Cary Grant in an interesting aviation film . . . *Helldorado* is a partly musical adventure story with Richard Arlen and Madge Evans . . . *Lottery Lover* with Lew Ayres winning a pool and spending it on Peggy Fears . . . *The Secret Bride* moves to an exciting climax involving Barbara Stanwyck and Warren William . . . *After Office Hours,* Clark Gable and Constance Bennett with humor, suspense and realism . . . *Evergreen,* an English picture with charming Jessie Matthews in an amusing stage story . . . *The County Chairman,* Will Rogers in a political satire that is better than any before . . . *The Night Is Young,* Ramón Novarro with Evelyn Laye in an excellent musical comedy . . . *The Unfinished Symphony,* a supposed chapter from the life of Schubert nicely translated to the screen . . . *Mystery Woman,* entertaining mystery story with Mona Barrie and Gilbert Roland . . . *The Iron Duke* with George Arliss in another of his masterful portrayals, this time as the Duke of Wellington . . . *Lives of a Bengal Lancer,* magnificent story with Gary Cooper doing his finest work, and outstanding cast and photography . . . *Rumba,* Carole Lombard and George Raft in a well-done story based on a Cuban lottery . . . *One More Spring* furnishes good entertainment with Janet Gaynor solving depression problems with Warner Baxter and Grant Mitchell.

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I'VE HAD a busy month, little women!

Shows to see . . . stars to interview . . . new fashions to lure me hither and yon. Perhaps the most important news of the last few weeks is that I've fallen completely in love! With a movie star too. And I should know better, what with being in the business, shouldn't I? Not spring . . . not imagination . . . just complete captivation. Of course he is only ten, and has already snuggled into the hearts of all of the rest of you in *David Copperfield*, so I'll admit your competition, but not your success. Yes, it is young Freddie Bartholomew, the young English lad who ran away with a picture whose star cast reads like a Who's Who of the screen world. If you could have had the last glimpse of him I did . . . in red and white striped pajamas ducking into bed, and wishing me "Good night and sleep tight" with that delightful English accent . . . you would have been more than envious . . . you'd have been sea-green!

If you're one of those girls though who must have your men a little older, then perhaps you would like to have gone with me to a party given for Rudy Vallée. He was there IN PERSON, and I assure you the screen or microphone don't do him full justice. There's a quiet charm that makes you wish you could be the girl he'd like to sing to All Alone. Rudy rates more than a passing glance when you really meet him . . . he's worth a hearty handclasp!

Noah and Wallace Beery were at the party too, and what a jolly pair of masculine par they look like!

Ann Dvorak is the lucky girl who plays opposite Rudy in *Sweet Music*. In one scene she wears a smart blue and white crêpe frock, with a straight line skirt topped with a pique trimmed moss crêpe jacket . . . the sort of thing that does well by spring days.

Languish, lovely ladies, the Chevalier and his underslung lip are smiling in their imminently impish and extremely intriguing manner in the *Folies Bergere*, and the heart should do a quick tap dance when you see him. He has a way with him, *cette homme* . . . and I wish his way were my way!

THREE bouquets of violets to Myrna Loy in *Wings in the Dark!* Here's a gal after your own and my heart, who realizes that every time you take a breath you don't suddenly burst forth in a different dress. Think of it . . . she wears the same dress two or three times! This is the same quaint little custom that exists among those of us who work by day for our own living, and Miss Loy, who likes to follow things to their natural conclusion . . . wears the kind of clothing such girls would wear. In fact, her whole wardrobe is one any of us might afford. It's made up mostly of sports clothes, classic berets, sweaters, and polo coats. She wears only one evening costume, which reflects the Grecian influence, and has a slim tunic that does nice things to the sitting region on which most of us have to keep a weather eye.

When Claudette Colbert falls in love she walks "three feet off from the ground," which seems like a smart idea to me, and a swell way to feel about such a situation. What with spring upon us, and the shop windows already full of alluring "flower-tone dresses" I'm all for a dose of being somebody's love too! If for instance, Claudette felt she could ship on to me some of her gowns from *The Gilded Lily*, I don't believe I'd have any trouble! There's a little black sequin number that noses down almost to the middle of the Colbert's tummy, then zooms up with an intriguing point, that ought to be tops in catching a young man's fancy any spring!

Claudette Colbert knows her clothes, and how to wear them. She's the Last Word when it comes to lures, laughs, loves! And the Academy award winner too!

CONNIE BENNETT also gets herself into a shiny outfit that proves that all is not gold that glitters in *After Office Hours*. Frosted crystal beads cover every inch of the crêpe fashioning the gown. When it was made beaders tied each bead separately to insure the material against ravelling when it was cut. One of the dresses Connie wears during working hours has two white pique bows of large dimensions on it which are very striking. But I do wish that gal would gain weight . . . her shoulder blades give me jitters!

Ginger Rogers and Fred Astaire in *Roberta* are a couple of dancing fools . . . if you know that I mean that as high praise from Caesar. Their feet twinkle so extraordinarily fast that I've decided they must eat electricity for breakfast, dynamite for lunch, and dine on champagne. Ginger springs out as a suave new personage, wearing the sort of clothes you and I would wear if you and I were looking at results, and not little white price tags. And Irene Dunne is lovely! The fashion show is something you should look upon. And if I could whip myself up a figure like Ginger's, I wouldn't be anybody's Girl Friday. I'd be the sun, the moon, the stars, and a million dollars all rolled into one!

Had tea with Clive Brook one day, and he's still the charming Englishman who knows how to hold a cigarette with a sophisticated manner, and talk to you of London, Paris, the Riviera, Hollywood, New York or where you will. He shares my admiration for the acting ability of Jessie Matthews of *Evergreen* fame, and agrees that she should make some American pictures. Mr. Brook was on his way from London to Hollywood on a flying visit, but will be back here in the fall to make a picture. And he thinks Paul Muni is one of the best, if not THE best, of all actors. And what a compliment that is!

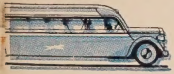
We've all done him wrong! We've thought of Edward Robinson as only a gangster type, yet *The Whole Town's Talking* is the first picture in which he has actually been shown doing any shooting! You'll like Jean Arthur in her rôle, and her husky voice is a welcome relief from too-much-of-sweetness-and-light that drips from many star's voices. She acts just like a girl whom each of us has known some time or other during our lifetime . . . witty, wise, and natural as a wire-haired pup!

WHAT have you seen here this month that has intrigued your roaming fancy? Well, don't be afraid to use a couple of stamps and tell a girl about it. And if you're pretty smooth in your comments, I'll pick out a really keen looking compact, and mail it to the femme who sends me the smartest letter about this page of feminine ramblings of a critical and curious nature. So instead of telling your best friend, whisper it to the Last Word, and I'll tell it to the world!

Gwen Dew

This is the time of year

when Greyhound Comfort and Security mean so much to travelers



HERE COMES SPRING, with its fine brilliant days, urging travel in the open, on the highways! But early Spring has rain mingled with its sunshine—wind and cold with its warmth and fragrance.

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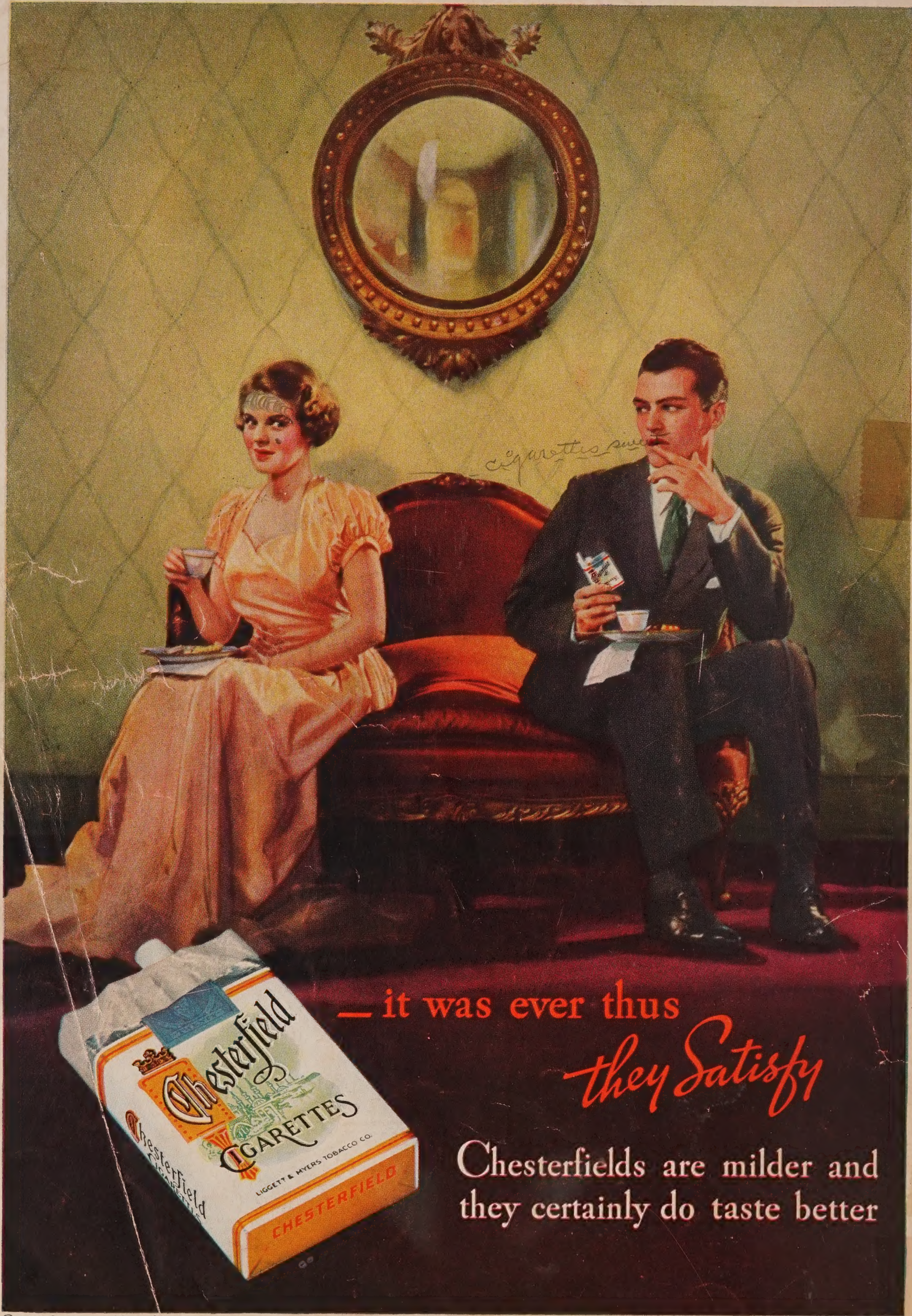
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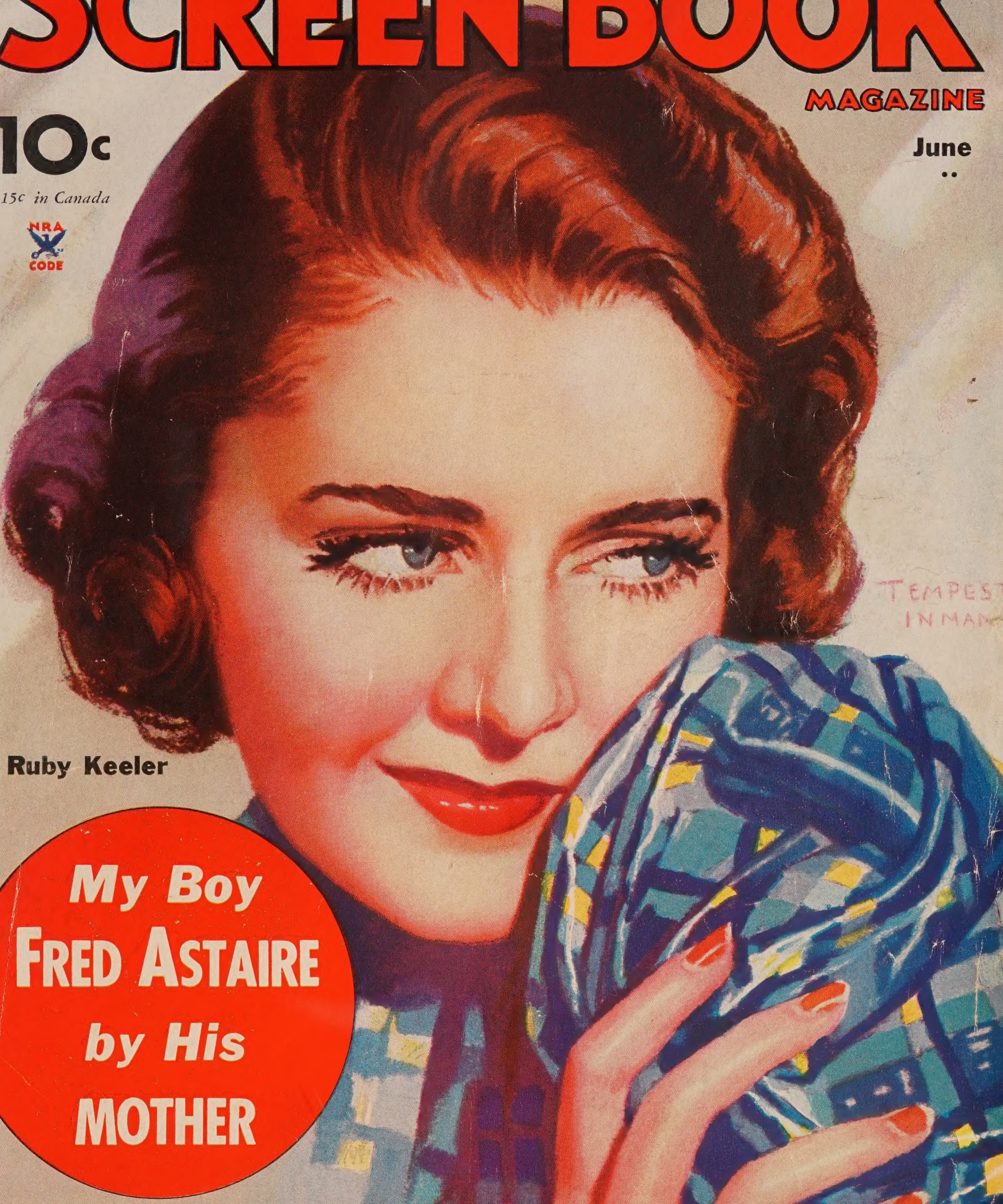
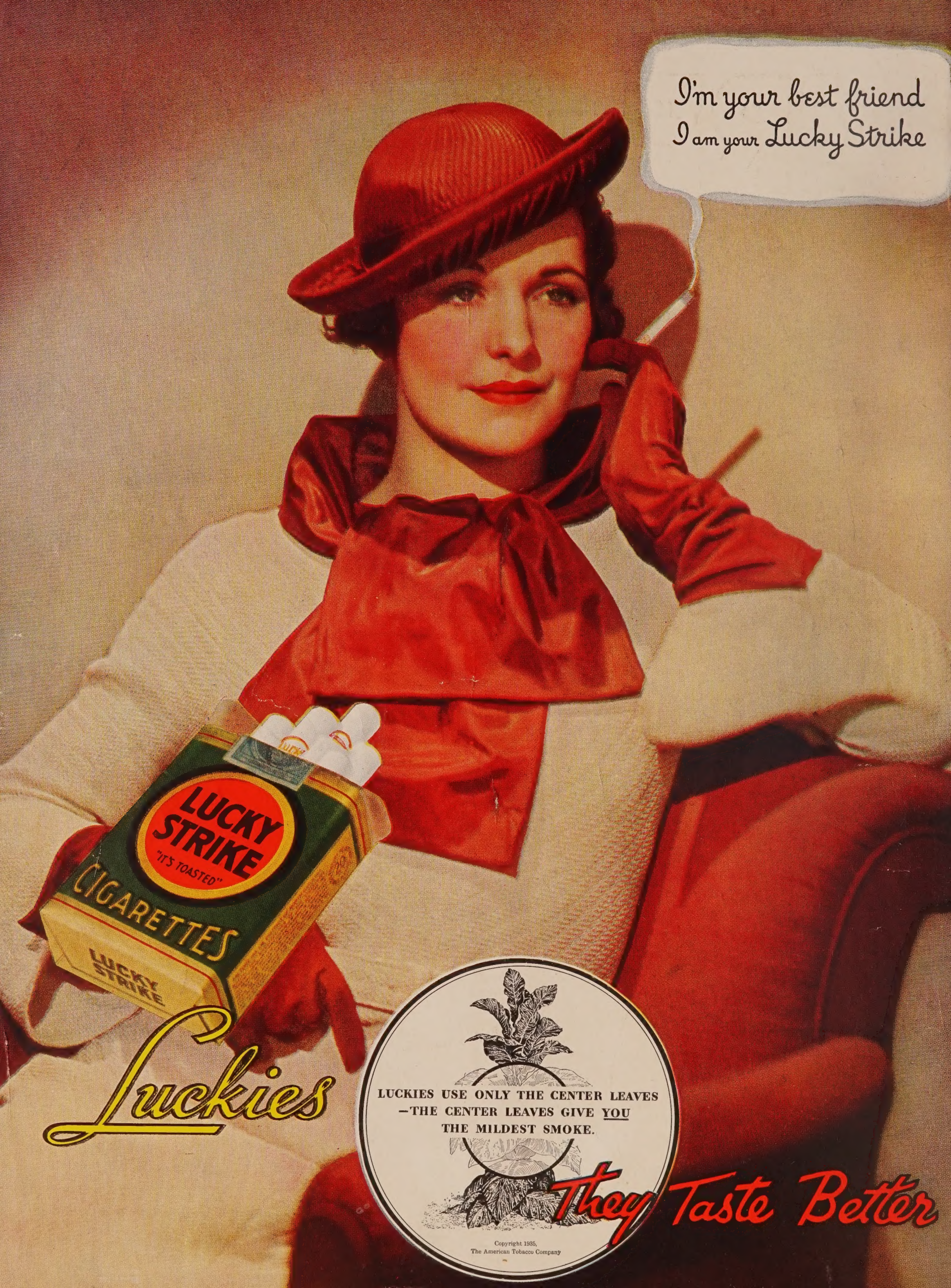


Ruby Keeler

My Boy FRED ASTAIRE by His MOTHER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Mrs. Louis de l'Aigle Munds *whose homes on Park Ave., New York, and Narragansett, Rhode Island and on the French Riviera are treasure houses of beautiful objects.*

A fortune in Luxuries

YET SHE PAYS BUT 25¢ FOR HER TOOTH PASTE

Mrs. Munds finds Listerine Tooth Paste perfect for cleansing and so refreshing that she prefers it to other dentifrices costing much more

Women of Mrs. Munds' station in life are perhaps the sternest judges of a product and are the most critical of buyers. Since price is no factor, their choice can be based upon but one thing: The results a product gives.

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If you haven't tried this proud product made by the makers of Listerine, do so now.

See how quickly and thoroughly it cleanses the teeth, attacking tartar, film, and discolorations.

See what a brilliant lustre it imparts to teeth. The precious enamel, unharmed by this gentle dentifrice, seems to gleam and flash with new brilliance.

Note that wonderful feeling of mouth freshness and invigoration that follows the use of this unusual dentifrice—a clean, fresh feeling that you associate with the use of Listerine itself.

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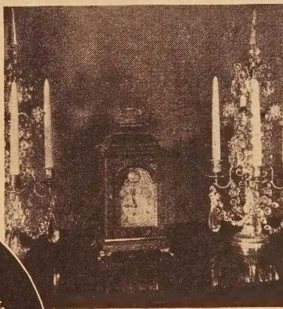
If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmacal Company, St. Louis, Mo.

The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.



Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.

(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.

REGULAR SIZE 25¢ **NEW DOUBLE SIZE 40¢**

Listerine
TOOTH PASTE

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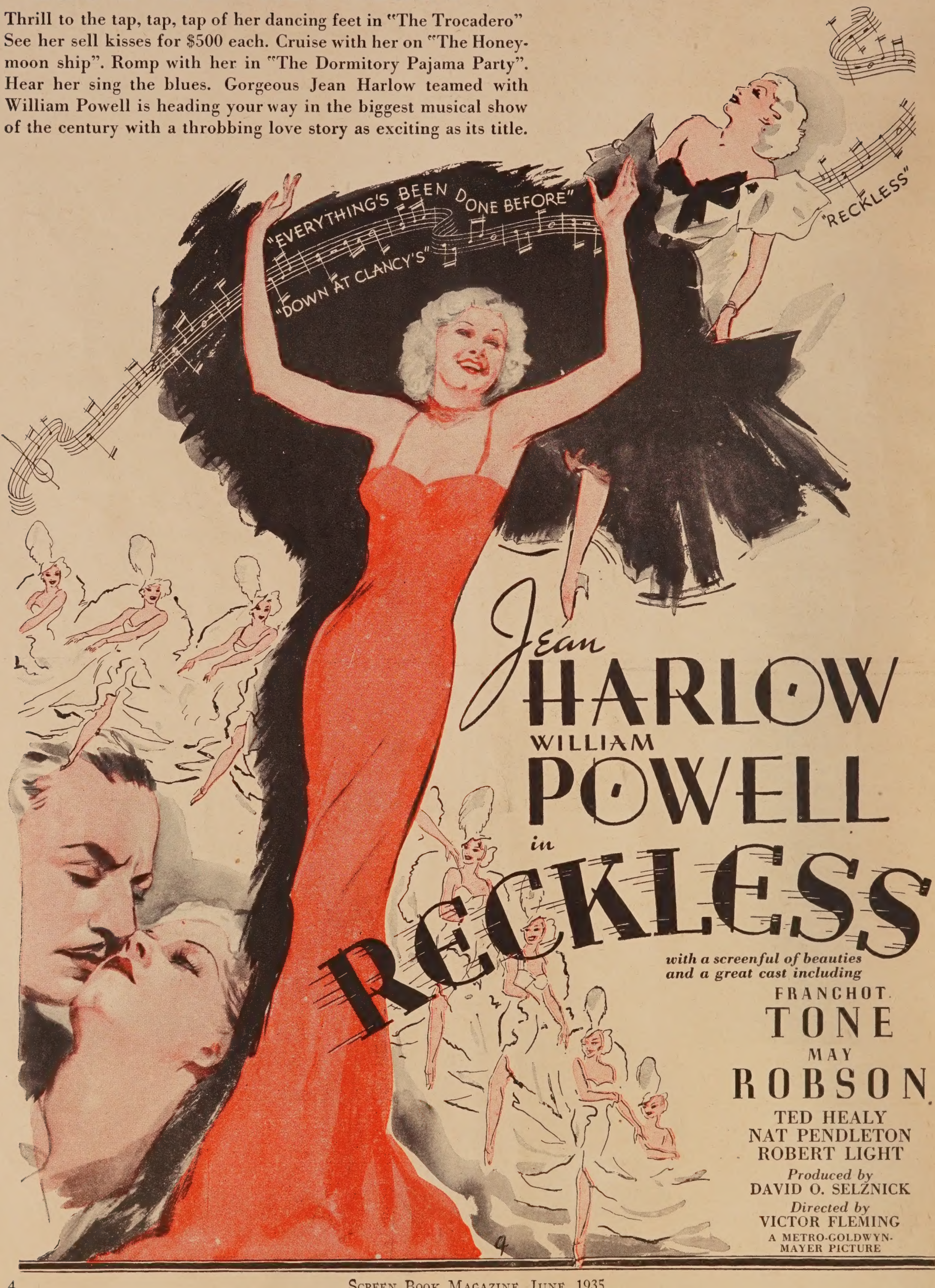
Thrill to the tap, tap, tap of her dancing feet in "The Trocadero" See her sell kisses for $500 each. Cruise with her on "The Honeymoon ship". Romp with her in "The Dormitory Pajama Party". Hear her sing the blues. Gorgeous Jean Harlow teamed with William Powell is heading your way in the biggest musical show of the century with a throbbing love story as exciting as its title.



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A METRO-GOLDWYN-MAYER PICTURE

JUNE
1935

SCREEN BOOK

Vol. XIV
No. 5

The News Magazine of the Movies

CARL A. SCHROEDER, Editor

LAURENCE REID, Managing Editor

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The Hollywood LOWDOWN

By *the* Star Reporter

Gene Raymond stopped traffic everywhere on his personal appearance tour, but think what's going to happen when he is seen around with Ann Sothern, his leading lady in *Hooray For Love*

CLAUDETTE COLBERT, Number One Actress of the screen, turns thumbs down on candid lens-snappers. In New York she refused to pose for any more than the customary arrival and departure pictures, frankly stating that she didn't pose unless she was made up, which is sensible enough. Although no divorce action has been taken at this writing, Claudette and husband Norman Foster, from whom she has been separated for some time, no longer bother to deny that their romance has faded.

***JANET GAYNOR AND MYRNA LOY** are exact opposites on the screen and ditto in private life. At a recent party we spied Janet, sweet ingenue of the movies, appearing very sophisticated in the center of a large group of famous people. Myrna Loy, so sophisticated on the screen, seemed naive and unworldly in that same company. Apart from this and their height, Myrna being taller, there is a certain resemblance between these two beautiful red-heads, with their intriguing freckles and flashing smiles.*

KATHARINE HEPBURN long has had the reputation of not getting along with people in general, but she has the fortunate grace to mix well with her co-workers on a picture. Charles Boyer and Jean Hersholt were her special favorites during the shooting of *Break of Hearts.* She persuaded the latter to teach her a smattering of the Danish language, in preparation for her planned trip in the near future to Denmark and the fjords of Norway.

***GINGER ROGERS** explained to us the other day how she acquired that French accent she used in* Roberta. *"I've practiced various accents since childhood. It all grew out of a fad during school days in Fort Worth. We'd imitate foreign accents for our own amusement. It certainly comes in handy now!"*

MARGARET SULLAVAN recently has been the victim of a local whispering campaign which had it that she was manifesting "vulgar curiosity" about the private lives of fellow-workers. It probably all started as the result of queries Margaret is said to have made concerning an extra girl who was about to become a mother. The girl and her husband were in need of money and Miss Sullavan came to the rescue—not only with money but time, thought and tact. If that is "vulgar curiosity" Hollywood could do with more of it.

***GRACE MOORE** has an unexpected surprise in store for her if another noted singing star doesn't lose her nerve. The other star confessed to this reporter that she once remarked, "Moore is all right if you like spinach. So is her voice, except that it is a little off key." It seems that since that time Grace and her picture,* One Night of Love, *completely converted the star who made that remark. Now she plans to offer Grace a personal apology.*

SHIRLEY TEMPLE may well be called "the miracle child." In *The Little Colonel* you probably noted the scene in which she is tucked in bed and cries herself to sleep. The scene had been shot and the director okayed the first take, pronouncing it perfect. But Shirley didn't want to get out of bed. "Let's take it once more," she begged. "I'm sure I can do it much better." Shirley was right. The next try was considerably better and proved one of the high points of the picture.

***CLARK GABLE**, the most able of all Hollywood huntsmen, is oiling his guns and overhauling his trout tackle for a new jaunt into the wilds—this time to some mysterious sportsman's paradise in the high Rockies. He refuses to divulge the exact location.*

FRED ASTAIRE was in the practice lineup when the Chicago Cubs team began its spring training near Hollywood. You should have seen him snagging grounders down the third base line. We learned that his earliest ambition, never quite out-grown, was to become a professional ball player.

[*Continued on page* 8]

Great days for Shirley Temple! She receives a special Academy award and a big kiss from Irvin S. Cobb; then leaves her hand and footprints in the cement of the forecourt of Grauman's Chinese theater. Only the really famous deserve such honors!

HE LIVED A HUNDRED OTHER LIVES *But* COULD NOT LIVE HIS OWN...

Branded by the stigma of long prison years — today, a gentleman; tonight, a criminal; tomorrow, a fugitive from a man who stalked him as relentlessly as a tiger stalks its prey . . . no love, no peace, no pity; only struggle and flight from a sentence that never ended!

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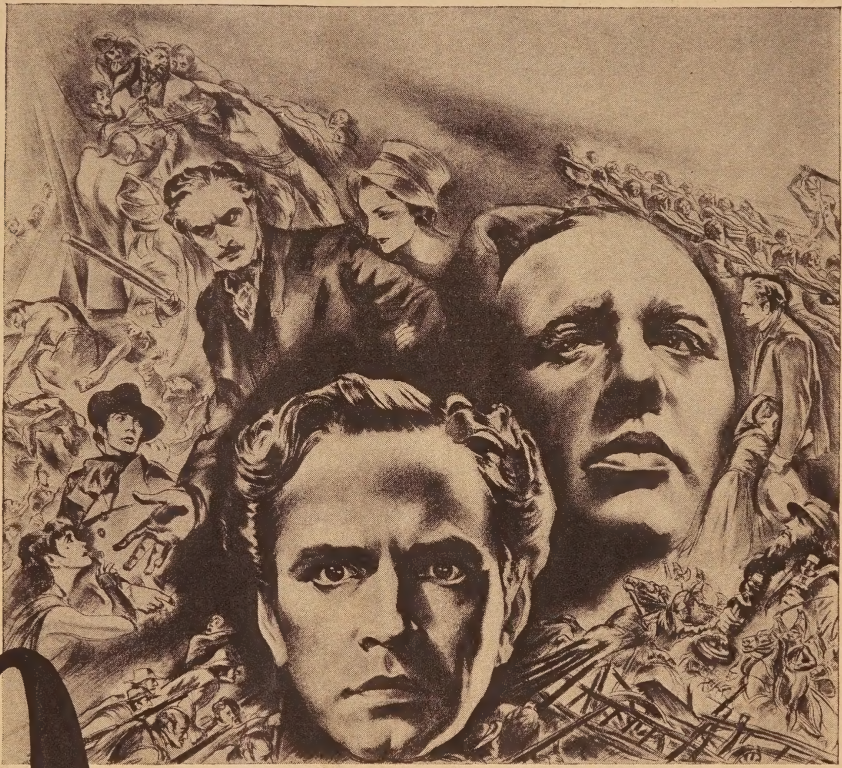

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The majestic sweep of Victor Hugo's immortal words leap to life in a pageant of human misery, defeat and triumph.

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Directed by RICHARD BOLESLAWSKI

20TH CENTURY PICTURE

Released thru UNITED ARTISTS

The Hollywood LOWDOWN

Read
It First In
SCREEN
BOOK

[*Continued from page* 6]

BETTE DAVIS and tennis champion Fred Perry were mutually indignant when gossip reported their appearance together socially and hinted at romance. To the Englishman, this Hollywood custom of disregarding a perfectly good — though absent—husband, such as Bette's Harmon O. Nelson, is neither cricket, tennis nor good taste. Fred Perry is still much interested in Loretta Young.

MAE WEST gets a good many offers to pick up a little extra cash aside from her film work. Latest offer is reported to be from a steamship company. Mae was wanted as hostess and star of an entertainment troupe on a pleasure cruise. Despite a free trip and fancy salary offered, Mae turned down the idea. Studio work and the fact that any ocean doesn't agree with West is the reason.

GENE RAYMOND, recently reported heart-stricken over Janet Gaynor, is seen these days only in the company of blondes, most preferred one being Ann Sothern. Says Gene, "It's a blonde year. Watch closely and you'll see me only with blondes —until we enter the brunette cycle again." All of which proves his sense of humor. Everywhere the platinum-haired lad went on his personal appearance tour he was completely mobbed by feminine admirers, but he hasn't let it go to his head.

WILL ROGERS is the one movie star who goes everywhere and meets everyone of importance, including the President. On his last visit to Washington, Will had a long chat with "Frank," who later commented with a chuckle that one way to meet the greatest stars is to become President of the United States. F. D. R. is a genuine movie fan, and getting a bid to a White House preview of some new picture is considered a social triumph.

JEANETTE MacDONALD may have to get a new chauffeur and probably a new car, too, if her playful 109 pound English sheep dog insists on acting up. You can see the MacDonald car almost any day whizzing along the boulevard, with the dog falling all over the chauffeur in frantic efforts to sit on his lap. Last time we paid a visit to Jeanette's house the same dog insisted on sitting on her lap. It was finally managed, but Jeanette remained almost completely hidden for the balance of the interview.

NELSON EDDY, virile new screen sensation who sang his way into the public's heart in *Naughty Marietta,* remained in obscurity for more than a year under contract before Hollywood discovered he was good, but his experience is nothing new. Clark Gable was once under contract to Warner Brothers, but scored his first hit after another studio signed him. Grace Moore made a flop picture for Metro but scored a great success when she went to Columbia. Almost every studio bemoans the fact that at one time or another it has overlooked a great star.

MARION DAVIES recently passed her gracious thanks to a studio executive for the private parking space beside her bungalow on the lot. That identical bungalow, some years back, caused Corinne Griffith and Colleen Moore to wage a heavy feud. The space lay beside their respective bungalows. Both wanted exclusive use of it. Those were the days when temperament was the real thing.

GROUCHO MARX wonders if he is being kidded. He received a letter asking where any or all of the Marx Brothers pictures could be seen, but in the third paragraph there was a joker. "They do not show your films where I am staying," the letter read, "so I am planning to leave. I shall first smuggle this letter out to you, and when I escape from this insane asylum will send you my new address."

PAUL MUNI tells an amusing anecdote from one of his recent atmosphere-hunting expeditions. Over coffee and hamburger late one night at a lunch counter he noticed that two hard-looking men were studying him intently. He left before they did and returned later to ask the proprietor about them. The explanation was that the men were detectives who vaguely connected his appearance with gangster activity, not realizing that this had been on the screen rather than in real life.

Ginger Rogers, seen next in *Top Hat,* has gained more popularity than any other feminine star during the past year. She reveals the most vital reason for her success in next month's SCREEN BOOK

Miriam Hopkins, seen above in a scene with Alan Mowbray, is the talk of the town in *Becky Sharp.* Filmed entirely in color, this picture is being hailed as a revolutionary step in movie-making

CLIVE BROOK, back from England where he filmed the tremendously successful *Farewell to Love,* is now engaged at Fox studio where he has started work on a new picture, *Orchids to You.*

JAMES CAGNEY was supposed to be keeping dates with a blonde who doesn't look at all like Mrs. Cagney. Investigation revealed that the man in question was Jimmy's brother, Bill, and his wife, Boots Mallory. So it happens that much false gossip starts. Mae West was supposedly having an affair with a tall handsome man whom she was seen kissing in public. The truth was that Beverly West had been seen bestowing a caress on her new husband. Gossip said that Loretta Young was rushing around with Cesar Romero. Later we learn that the girl was not Loretta, but her sister, Sally Blane.

TOM MIX drew a huge crowd in Hollywood when his circus played there. They all turned out to welcome the veteran western star home, but the real hit of the show was a blond horse. This sleek and curvy creature pranced to the tune of Frankie and Johnny, undulating voluptuously around the ring in a perfect imitation of Mae West!

RICHARD ARLEN, whose newest picture is **The Legion of Valor,** *was struck in the ribs with a golf ball recently. He rubbed a little liniment on the bruise and forgot it. But the next day it bothered him while he played handball and he discovered the little bruise to be a cracked rib.*

ANNE SHIRLEY was the subject of bet between two actors when she appeared with them as a child actress way back in 1928. One declared that being a popular child actress would spoil her chances of film success later on, and he offered to bet a thousand dollars that she would never become a star when she reached the proper age. The other

[*Continued on page* 78]

"EVERY DAY I LOVE YOU MORE"

Thrilling Words—but nobody says them to the girl who has COSMETIC SKIN . . .

IT'S WONDERFUL to *win* love—even more wonderful to *hold* it! So don't let unattractive Cosmetic Skin steal away your good looks. It is when stale make-up is left to *choke the pores* that the warning signals of this modern complexion trouble appear—tiny blemishes, dullness, blackheads, perhaps.

Cosmetics Harmless if removed this way

Lux Toilet Soap is especially made to remove cosmetics *thoroughly*. Its ACTIVE lather sinks deep into the pores, removes every trace of dust, dirt, stale cosmetics.

Use all the cosmetics you wish! But to *protect* your skin—keep it lovely—follow this simple rule: Use this gentle soap before you put on fresh make-up during the day—ALWAYS before you go to bed at night. Remember, 9 out of 10 lovely Hollywood stars use Lux Toilet Soap!

NRA CODE

RUBY KEELER

STAR OF WARNER BROTHERS' "GO INTO YOUR DANCE"

LUX TOILET SOAP
LIKE SO MANY GIRLS I USE ROUGE AND POWDER, BUT THANKS TO **LUX TOILET SOAP** I'LL NEVER HAVE COSMETIC SKIN

I was sallow and sort of logy

• Everything I ate seemed to give me gas—I just couldn't get my system regulated properly. My little boy suffered from constipation, too, and didn't like the taste of castor oil. His teacher advised me to give him FEEN-A-MINT. He thought it was just nice chewing gum and took it without the usual fuss. It gave him such a prompt and complete movement that I chewed one myself. That was over a year ago and I want to tell you that FEEN-A-MINT has been a welcome friend in relieving constipation. I wouldn't have any other laxative in the house.

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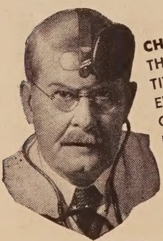
Our files are full of letters telling what FEEN-A-MINT does for people. Doctors know that FEEN-A-MINT does a more thorough job, and does it gently, because you must chew it—and chewing spreads the laxative evenly through the intestines so that more complete relief comes without straining and griping. Try FEEN-A-MINT yourself—you'll join the 15,000,000 people who are boosters for FEEN-A-MINT—15 and 25¢ at any druggist's.



CHEW YOUR LAXATIVE... THEN IT MIXES WITH DIGESTIVE JUICES AND SPREADS EVENLY THROUGH THE CLOGGED SYSTEM. THAT IS WHY FEEN-A-MINT GIVES MORE THOROUGH RELIEF. ESPECIALLY ADVISABLE FOR WOMEN AND CHILDREN.

FOR BETTER RESULTS CHEW YOUR LAXATIVE

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The Chewing-Gum LAXATIVE

Try the SCRAMBLED MOVIE GAME!

IT'S easy! It's fun! And that's not all—your contribution may bring you $5.00 in cash! The following are instructions on how to play this amusing game: look through this issue of SCREEN BOOK, jot down all the picture titles you can find, and make a little story of them.

Something like this—"The Whole Town's Talking" about "Clive of India" who did the "Rumba" with "Naughty Marietta" down in "Bordertown," etc., etc. Don't use this combination of titles, but originate one of your own, not more than fifty words in length.

When you have finished your Scrambled Movie Story, write it down in pencil, pen or on the typewriter (elaborate contributions will not be considered) and mail to The Movie Story Editor, SCREEN BOOK, 1501 Broadway, New York City. $5.00 will be paid for each fifty word Scrambled Movie Story published. Don't make your story risque, and try to be as original as possible. Employees of Fawcett Publications, Inc., are not eligible to offer contributions. An equal award will be granted in case of ties. Your story must be received before midnight of June 10th, 1935.

Winners will be announced in an early issue.

Can you make a story out of picture titles you find in this issue of SCREEN BOOK? Try it! You may be among those to win $5.00!

Hollywood's Most Famous Bad Man Joins the "G-MEN" and Halts the March of Crime!

Leave it to Warner Bros. to make the first big picture of America's greatest battle in the war on crime!

The producers of "The Public Enemy" have trained their cameras on the men who trained their guns on the craftiest killers of this gang-ridden day and age.

They've brought the G-MEN, mighty man-hunters of the Department of Justice, out of the shadows of secrecy into the brilliant glare of the picture screen.

Yesterday's screaming headlines are a feeble whisper compared to the sensational revelations in this shot-by-shot dramatization of gangland's Waterloo — the last stand of the underworld!

It's all here! . . . every graphic detail of how the deadly trap was set — and sprung — on the Mad Dog of the Mobs, and of how the Big Shot no jail could hold kept his rendezvous with death!

"G-Men" is easily the *stand-out* for this month's highest honors. Our advice is to see it yourself before your friends begin to rave about it!

THE PICTURE OF THE MONTH

Yesterday

Public Enemy No. 1 in the never - to - be - forgotten Warner Bros. thriller, "The Public Enemy."

Today

he's on Uncle Sam's side, staging his own private war with the public enemies of 1935!

JIMMY CAGNEY revels in his return to the scenes of his greatest triumphs! . . . And Ann Dvorak, Margaret Lindsay, and Robert Armstrong score heavily in a big cast, superbly directed by William Keighley for First National Pictures.

YOUR Letter Page

Every letter published wins a prize! Write your opinion on movies and stars to Your Letter Page, SCREEN BOOK, 1501 Broadway, New York City

$15.00 Letter

Prayers for Mr. Gable

"I SEE by the papers" that they are praying for the salvation of Clark Gable. Doubtless they are enlisted in a worthy cause, but just what is the matter with Clark? It isn't just sex appeal that makes me think he is nice, for I happen to be a man, it's just the fact that he looks and acts like a man. From what I have seen of him, I would judge him to be a gentleman in every sense of the word.

If they must pray for somebody, there are a lot of other folk who could stand help. Or, if they must mention Gable, why not word the prayer this way?—"Lord, give me a clean mind, and a clean heart. Help me to get rid of my filthy thoughts, help me to be broad-minded, kind and loyal. Oh Lord, make me more like Clark Gable. Amen!"—*L. A. Brown, 19 Norton St., So. Berwick, Me.*

$10.00 Letter

You've Started Something!

CLARK GABLE winning the Academy award for the finest acting of last year is the best joke I've heard yet. Surely, there must have been a mistake. Clark is a nice young man with a winning, dimpled smile and a likeable personality, but he should not be called a "great" actor. His acting is not even fair and often very poor. Sometimes a star's personality can cover up bad acting and that is the way with Gable. The public is being fooled. The judges overlooked many finer performances when they gave this award, and in the future I'll not believe in the sincerity of these awards. —*Dolores Ford, 2514 Verbena St., New Orleans, La.*

Maybe we're being fooled, but a lot of us are going right on thinking Gable is "great." Fire away, you Gable admirers!

$5.00 Letter

Good Taste or Bad?

I THINK the prize for pictures-that-leave-a-bad-taste-in-the-mouth will have to go to *Bordertown.* It was a complete "frustration" picture. The moral, if any, seems to be that unless you are a full-blooded American with lots of money, don't (1) spend five years working your way through law school, (2) fall in love, (3) resist temptation or (4) show any spark of ambition. In *Bordertown* Paul Muni tries them all, gets nowhere and ends there. The author, evidently not satisfied with leaving his hero up in the air, leaves his audience in a morbid state of suspended morality.

There are really great character parts in literature waiting for a genius as Paul Muni's to bring them to life. Let us hope that in his next picture he is given an opportunity to accomplish at least one thing successfully.—*Joseph J. Millard, Mount Morris, Ill.*

$1.00 Letter

We'd Like to Meet You!

HERE'S a handful of handclaps to Claudette Colbert for her authentic business wardrobe in *The Gilded Lily.* Heretofore I have laughed on seeing what has been presented to the public on the screen as office dresses. If I were to appear in one of these frilly, be-ribboned, slit-skirt affairs, I'd be unemployed without further delay. You can believe it or not, I'm nineteen, attractive, and not an old maid who has gone sour. —*Hope Manaugh, 619 Radcliffe Ave., Pacific Palisades, Calif.*

This voices the attitude of many. Movie-makers should remember that a million office workers can't enjoy a picture in which people who supposedly are like themselves come to work in Adrian gowns that cost more than the average girl earns in a month.

$1.00 Letter

Fairbanks, Take a Boo!

SO THE Douglas Fairbanks (plural) are "mad on us!" Now that we are in the doghouse with Senior and Junior, we ought to wake up to the fact that neither one is a great actor and that while here they only cluttered up our American landscape! Jumping over big, bad fences or smiling million dollar smiles with glittering teeth befitting a toothpaste ad never has constituted an actor.—*M. B. English, 611 S. W. 10th Ave., Portland, Oregon.*

General opinion seems to be that if the Dougs Fairbanks expect to return some day to an American public they ought to make a picture over here once in awhile.

Shall we pray for his salvation?

Recently a minister told his flock that Clark Gable was, putting it mildly, creating havoc with his appeal for the ladies, the idea being that everyone should pray for his sinister character. Read the fine first prize letter on this page, then—what do you think?

$1.00 Letter

Bury the "Boners!"

FANS who consider themselves experts in finding "movie boners" infuriate me. I attend movies regularly and have never discovered any. Maybe an actor walks out of a locked door without the formality of unlocking it, but what of it? I am so engrossed with the picture that I do not notice the slip. If the picture is to mean anything to me I must give it my whole attention and this would be impossible if I were to spend my time looking for trifling mistakes.— *Mrs. D. B. Knowlton, 55 Magazine St., Cambridge, Mass.*

Right! Constructive suggestion is one thing; petty fault-finding another. We only cheat ourselves when we set out in advance to see what we can find to keep from enjoying the picture.

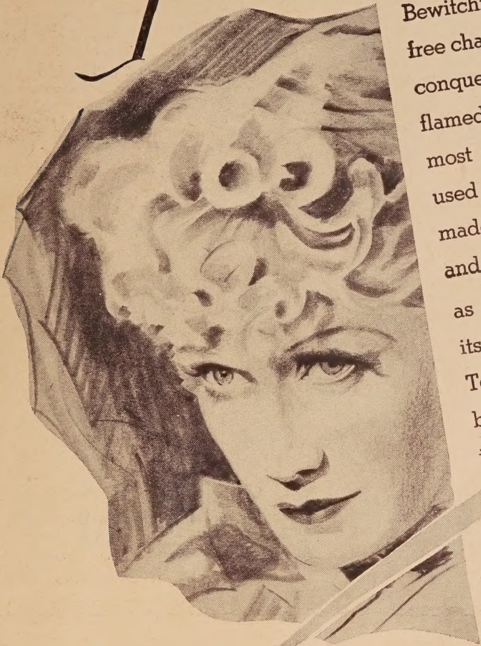
$1.00 Letter

For Garbo, Always!

LOYALTY is one thing that seems to be sadly lacking in the average film fan. Favorites are built up only to be cast down—and out. My vote goes to Garbo today, next year, and ten years from now, because she always will be Garbo. To me it is incomprehensible that we should tire of qualities once worthy of our admiration. —*Mae H. Ashworth, 118 West Ninth St., Mt. Vernon, Indiana.*

[*Continued on page* 82]

THE BLUE OF HER EYES—THE SCARLET OF HER LIPS



Bewitching Queen of Coquettes...carefree charmer...whose beauty blazed in conquest...while the world about her flamed! The private life of the world's most glamorous adventuress . . . who used men as stepping stones . . . and made history. Told against an exciting and colorful background . . . as big as the mighty events through which its drama rolls!... Re-created on the Technicolor screen . . . its breathless beauty will burst upon the world in radiant life . . . and glorious color!

IN NEW TECHNI
COLOR!

PIONEER PICTURES PRESENTS

Miriam
HOPKINS
in

BECKY SHARP

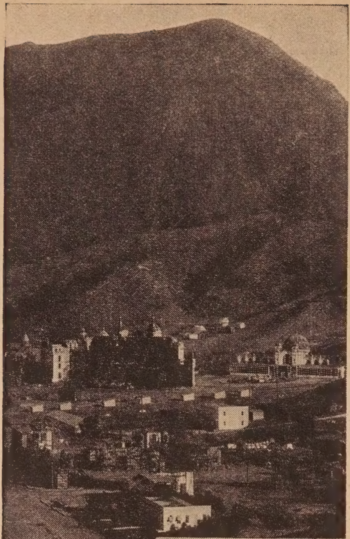
with

FRANCES DEE
CEDRIC HARDWICKE
BILLIE BURKE
ALISON SKIPWORTH
NIGEL BRUCE · ALAN MOWBRAY

The first... full-length production photographed in the gasping grandeur of NEW TECHNICOLOR! ...A new miracle in motion pictures... that promises to create a revolution... as great as that caused by sound!... The producers of "La Cucaracha" are proud to pioneer and present the first full-length feature filmed in the full glory of NEW TECHNICOLOR!

Distributed by
RKO-RADIO PICTURES, INC.
Designed in color by ROBERT EDMOND JONES

A ROUBEN MAMOULIAN PRODUCTION



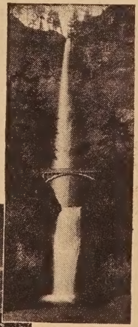
Universal City

Chester Morris

See HOLLYWOOD

Visit Hollywood as an honored guest! Meet and talk with the stars. See pictures actually being made! You can if you join SCREEN BOOK Magazine's two-weeks' Western trip! As guests of SCREEN BOOK Magazine, you see and do things no ordinary traveler could hope for.

A special train leaves Chicago August 4th, returning August 18th. Every minute of the time is fun—dinner dances, bridge games, sight-seeing. We visit Seattle, Victoria, Los Angeles—then Hollywood, with the Royal Gorge, Colorado Springs and Pike's Peak on the return trip. The cost of this all-expense trip is amazingly low. Write now for full details.



Multnomah Falls

Orange Grove

G. W. Rodine, Northern Pacific Railway, 73 E. Jackson Blvd., Chicago, Ill. *OR* S. J. Owens, Burlington Route, 179 West Jackson Boulevard, Chicago, Ill.

Please send free literature about your Western tour. I am interested.

*Name*____________________

*Address*____________________

*City*____________ *State*____________

Shirley Temple's

What an appetite! As a hard working little lady, Shirley demands a well-balanced diet, with plenty of everything!

Weekly MENU

MONDAY

Breakfast	Luncheon	Dinner
Cereal	Vegetable Soup	Avocado Salad
Coddled Egg	Slice of Chicken	Lamp Chop
Toast	Baked Potato	Mashed Potatoes
Glass Milk	Carrots and Peas	Spinach
	Glass Milk	Cup Chocolate
	Ice Cream	Pudding

TUESDAY

Breakfast	Luncheon	Dinner
Cereal	Chicken Soup	Green Salad
Poached Egg	Slice Roast Beef	Baked Fowl
Rolls and Jam	Baked Potato	Spinach
Glass Milk	Turnips	Cup Chocolate
	Glass Milk	Stewed Fruit
	Ice Cream	

WEDNESDAY

Breakfast	Luncheon	Dinner
Cereal	Vegetable Soup	Tomato & Lettuce
Scrambled Egg	Baked Potato	Sliced Roast Lamb
Toast	Spinach	Asparagus
Glass Milk	Glass Milk	Cup Chocolate
	Rice Pudding	Sliced Pineapple

[*Continued on page 79*]

"Only in Kotex can you find these 3 satisfying comforts!"

CAN'T CHAFE . . CAN'T FAIL . . CAN'T SHOW

"Three exclusive features solve three important problems every woman faces. I explain them to you here because there is no other place for you to learn about them."

Mary Pauline Callender

Author of "Marjorie May's 12th Birthday"

CAN'T CHAFE . .

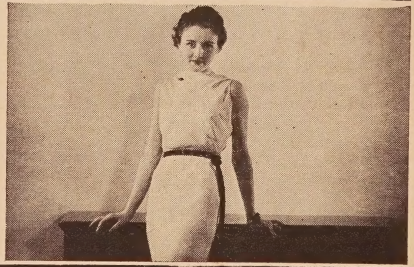
To prevent all chafing and all irritation, the sides of Kotex are cushioned in a special, soft, downy cotton. That means lasting comfort and freedom every minute Kotex is worn. But, mind you, sides *only* are cushioned. . . the center surface is left free to absorb.

CAN'T FAIL . . .

There is a special center layer in the heart of the pad. It has channels that guide moisture evenly the whole length of the pad—thus avoids accidents. And this special center gives "body" but not bulk to the pad in use . . . makes Kotex keep adjusting itself to every natural movement. No twisting. The filler of Kotex is actually 5 *times* more absorbent than cotton.

CAN'T SHOW . .

Now you can wear what you will without lines ever showing. Why? Kotex ends are not merely rounded as in ordinary pads, but flattened and tapered besides. Absolute invisibility always. No "give away" lines or wrinkles . . . and that makes for added assurance that results in peace of mind and poise.



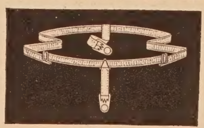
I'VE always felt that the real facts on this intimate subject were withheld from women. So here I present information every woman should know.

I realize that most sanitary napkins look pretty much alike. Yet they aren't alike either in the way they're made or in the results they give. For only genuine Kotex offers the 3 exclusive advantages I explain on this page—the 3 features that bring you women the comfort and safety you seek. And with Kotex now costing so little and giving so much, there's really no economy in buying any other kind.

5 times as absorbent

The Kotex absorbent, cellucotton (not cotton), is 5 times as absorbent as cotton. It is the identical absorbent used in the majority of our leading hospitals.

NEW ADJUSTABLE BELT REQUIRES NO PINS!



No wonder thousands are buying this truly remarkable Kotex sanitary belt! It's conveniently narrow . . . easily adjustable to fit the figure. And the patented clasp does away with pins entirely. You'll be pleased with the comfort . . . and the low price.

Women who require extra protection find Super Kotex ideal. It costs no more than Regular. For emergency, Kotex is in West Cabinets in ladies' rest rooms.

WONDERSOFT KOTEX

Try the New Deodorant Powder Discovery . . . QUEST, *for Personal Daintiness.* Available wherever Kotex is sold. Sponsored by the makers of Kotex

DO YOU SHUN
a Close up
WHENEVER YOU CAN-
CONSCIOUS OF
THOSE LITTLE SKIN BLEMISHES
YOU COULD NOT CONCEAL?

YOU can avoid much of this embarrassment, if you will help nature heal these surface defects instead of trying to cover them up.

Your skin is *sick* when it is broken out and irritated from clogged, sluggish pores or blackheads or perhaps some temporary internal disturbance. It needs external *medication*—not beautifiers—to aid in relieving the disorder and promoting the return of natural loveliness.

The special medication in Resinol Ointment makes it particularly effective for such cases. It is so gentle, so soothing, so beneficial in its action that doctors and nurses have been using and recommending it for nearly forty years in the treatment of sick skins. Almost as soon as Resinol is applied, the soreness is relieved, and in a short time the irritated spots begin to improve. It does not smart or sting and is kind to the tenderest skin.

Resinol Soap as an Aid

Bathing the skin first with the lightly medicated, non-irritating lather of Resinol Soap, quickens the pleasing effect of the Resinol treatment. All druggists sell Resinol Ointment and Soap. Get them today—use them when you have sick skin—then see the improvement. For a convincing free sample of each write to

Resinol, Dept. 8-D
Baltimore, Md.

Good Housekeeping Bureau

USE RESINOL ALSO to quickly relieve skin irritations generally—itching, eczema, chafing, rashes, burns, blisters, cuts and scratches.

RESINOL
RESINOL SOAP

Resinol
Ointment and Soap

A LUNATIC *at* Large

Hugh Herbert has been acting strangely ever since he stopped writing and directing, but he yearns to be dignified

By Alyce Curtis

HUGH HERBERT is an actor in spite of himself. He took to the stage first because he thought it would be an existence full of fame and fun. Then he was disillusioned and spent several years as a writer and director, which he liked much better than acting. He still does.

"You see," explained the amusing gentleman who has contributed so heavily to the entertainment value of *Gold Diggers of 1935*, *Traveling Saleslady* and other recent Warner films, on his recent visit to New York, "you see, I like to live the life of a gentleman. An actor can't do that. Of course he can be a gentleman, and I hope most of us are, but he can't spend his days elegantly." He sighed. "I like elegant leisure, spacious ways, dignity and all that sort of thing. Well, I've had to give them up.

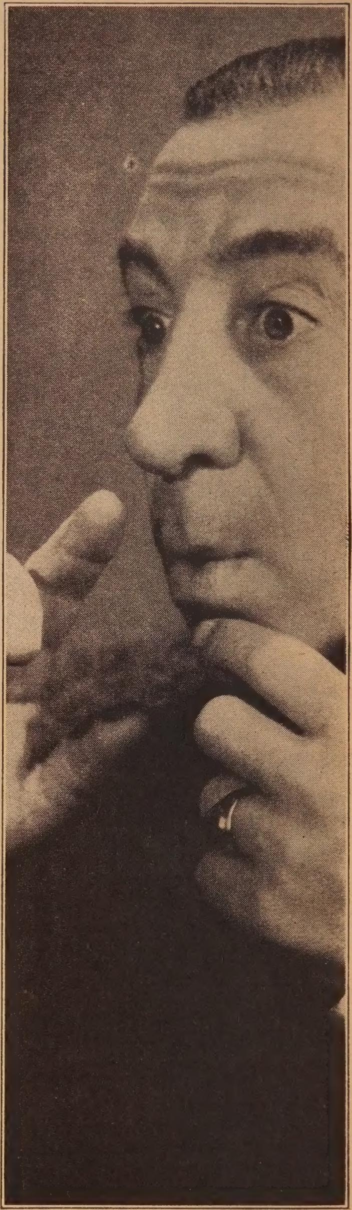
"When I was a writer," continued Herbert, "I was very dignified. When I was a director I was still more so. There's no greater pleasure in life than to order people around. I was ordering them around in great style four years ago, directing *Danger Lights* for RKO, when the chief comedian fell ill. We were away off on location, and the supervisor made an appeal to me. Did I want to save the company several thousand dollars? Of course I did.

"'All right,' he said, 'then get in there and play that comedy rôle. Show that you're a trouper!'

"Well, he had me there," said Herbert, looking ruefully reminiscent. "I did what he asked me, and I felt in my bones that that was the beginning of the end. I was an actor again, and they've kept me at it ever since."

He still writes for his own pleasure, but even in that refuge he finds that there are thorns among the roses, for he is constantly confused with F. Hugh Herbert, a professional author who is under contract to the same studio.

Hugh Herbert's chief ambition at the moment, he says, is to become a millionaire. "All millionaires are dignified," he declared, "whether they are actors or not. Look at Charlie Chaplin!"



While making a picture, Hugh Herbert stays in character until it is done, which is why he likes to send his wife away for a vacation. He usually falls asleep after dinner, wakes at twelve and, when he's not working, gets up at noon the next day. He got his start as an usher, and it's hard to believe, but he co-authored one of the first talkies, *The Lights of New York*

ENCHANTING

Radiant Charm for YOU!

For *all* women who would retain the thrill of youth and grow attractive looking.

Blondes use Marchand's Golden Hair Wash as a rinse to restore the sunny golden hues and natural lustre of real blonde hair. Brunettes impart fascinating highlights, a glorious sheen to your dark hair or lighten it any golden tint of "blondeness" you desire. You can get exactly the effect you want as soon as you want it of course. But, best of all, Marchand's Golden Hair Wash is so simple to use that you can apply it secretly in your own home and watch your hair slowly assume its new lustrous beauty over a period of weeks or months. Even your most intimate friends will admire your charming brightness—and never suspect the cause!

SMOOTH ARMS AND LEGS ADD TO THE CHARM OF YOUR APPEARANCE

Brunettes especially, and blondes, too, are you risking making your arms and legs coarse and *unnatural* looking, by shaving or using depilatories? Don't remove the "superfluous" hair nature intended you should have. Make your arms and legs smooth and alluring with Marchand's Golden Hair Wash.

Your druggist has Marchand's Golden Hair Wash in the new gold and brown package. Start using it some time today.

TRY A BOTTLE—FREE!

(See coupon below)

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash. The finest health treatment you can give your hair. Marchand's Castile Shampoo makes your hair fresher and more charmingly alive. Send for bottle today

MARCHAND'S GOLDEN HAIR WASH WILL NOT INTERFERE WITH PERMANENT WAVING

MARCHAND'S
GOLDEN HAIR WASH

ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE COUPON BELOW

CHARLES MARCHAND CO. · 251 West 19th Street · NEW YORK CITY

Please let me try for myself the sunny, golden effect of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin, or money order as convenient) for a full sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

Name..

Address..

City..State..F.P.-655

Offered in evidence—a panorama view of Jean Harlow's torch singing . . . and other pertinent comment about the screen's important people

WITH THE EDITOR IN HOLLYWOOD

SCALLIONS, we say, to the illusion shatterers! Recently it has been the perfidious pastime of a good many writers to peer behind the Hollywood scene and inform the public that what it sees on the screen is not always what goes on in front of the camera. Now we are advised that Jean Harlow didn't do her own singing in *Reckless.* Not having visited the set of that particular picture while Jean was singing we aren't prepared to take the witness stand and swear that she did. But we offer in evidence a panorama picture of the scene in question. If Jean isn't singing it's a darned good imitation. However, if for some reason Jean's voice didn't happen to suit that particular song we see no reason why there shouldn't be a double, as long as the result was pleasing. It isn't quite cricket to reveal tricks of the movie trade that may spoil someone's enjoyment of a picture, even if the facts were true, which is not the case with fifty per cent of the illusion shatterers' guess work. We have the word of studio bosses that Jean does her own singing in *Reckless.*

● *A word to the wise for Anna Sten's bosses. Her admirers by the dozens are writing me suggesting that she be allowed to do a thoroughly modern picture next. Those countless bundles of clothes, they insist, stifle her charm.*

EVERY now and then a new actress comes along with everything to make herself a real sensation. Many times she is lost in the shuffle, for great talent often goes begging in Hollywood. Such we hope is not the case with Margot Grahame who has forty-two successful British pictures to her credit. Meeting her personally may have something to do with our intense enthusiasm, but we'll wager that you too will be under the spell of her charm when you see her in *The Informer* and in *The Peace Maker,* with Richard Dix. Don't forget her!

Margot Grahame

● *So famous is Charles Laughton's rendition of the Gettysburg address that a whole new generation will be asking its parents, "What was it that Laughton said at Red Gap?"*

WE SHUDDERED at the comment in a famous magazine which indicated that while Claudette Colbert accepted her Academy award with tears in her eyes Shirley Temple accepted with the attitude of a blasé veteran. The statement is obviously unfair, for Shirley could hardly be expected to realize the significance of the event. She was only a little girl who received a prize for being nice. If she had said, "This is the most tremendous moment of my entire career," which she didn't, the criticism might have been justified.

● *What must be the tops in genuine thrills is reported in a recent issue of* the Motion Picture Herald. *Dick Barthelmess flew from Norfolk, Virginia, to Washington in an army seaplane with an officer who died at the controls just as the plane settled down in the water.*

IT WILL be a long time before we forget our recent chat with Marlene Dietrich's husband. Rudolph Seiber always has seemed just one of the many "props" around Marlene, but he is living proof that the husband of a glamorous star can have a brilliance of his own. It may even be suspected that Marlene borrows some of his charm on occasions, for his brilliance and wit is contagious. Seiber, despite Marlene's preference for mannish clothes, wears the trousers in his family. He is a war hero, too, having fought through the World War. He was wounded three times but always went back for more.

● *You may have heard the rumbling rumors to the effect that Hollywood may move bag and baggage from Hollywood to Florida, New Jersey, or almost any place to avoid threatening high income taxes. The original proposal would nick Bing Crosby's estimated $500,000 income with $300,925 in taxes, and every star would carry a like burden, not to speak of equally heavy inroads on studio earnings. As we go to press, the threat to move away from Hollywood has nearly silenced the tax maniacs, so you can continue to address your fan mail to Hollywood, California.*

Carl A. Schroeder

SCREEN BOOK
JUNE, 1935

What Fame Cost ROCHELLE HUDSON

By Ruth Biery

THE principal of the Van Nuys high school approached Gertrude Prescott, dramatic teacher. "There is a new pupil in the Junior high school who wants to take dramatics. I know you have never had a Junior pupil, but this child is determined to become a professional actress. Her parents have moved here to be close to Hollywood."

Miss Prescott, a trained dramatist, had not anticipated teaching an eighth grade pupil. What could a child so young know of the subtleties of emotions? And yet—she had had little opportunity to deal with those of professional ambitions in that little farming community, which huddles on the edge of Hollywood in location, but is as though it were thousands of miles distant as far as personal contacts. Perhaps this youngster might bring the school fame. It was a wild chance but she took it.

"And I knew the first time I looked at Rochelle Hudson, I had been right to agree to take her in high school dramatics before she was a high school pupil. You know how you get a hunch? I had one then. There was something so quietly determined about her. Something which said, 'I have the ability to work long enough and hard enough. Just try me and you'll see.'"

And yet Miss Prescott and her other teachers tell me she was not the proverbial genius. There was none of the temperamental, over-anxious young enthusiast in this eleven-year-old youngster. There was just a normal little girl who had determined, very young, to become a motion picture actress.

I lived recently, for a year, in Van Nuys. I did not know Rochelle was from Van Nuys when I moved there. But I learned it on my first visit to a beauty parlor. The manicurist told me she had gone to school with Rochelle Hudson. It was not a week before my grocery man informed me that Rochelle and her mother had once traded with him. I hired a local girl for housework. "Oh, you work in Hollywood. I used to know Rochelle Hudson."

In two weeks, I knew Rochelle Hudson had made Van Nuys super-Hollywood conscious!

It was amusing and at times a little heart-twisting to hear the various opinions of her.

While she was among them, as a grammar and high school student, she had been popular, admired, respected. They told me of how she had stepped into the lead [*Continued on page 72*]

Rochelle Hudson has found that Fame is a lonely proposition. This story tells of her happiness during High School days and the heartache that came after

MAGAZINE

GARBO GETS the Man They All Wanted

By Carl Slater

Basil Rathbone's most recent triumph was the rôle of Romeo opposite Katharine Cornell in *Romeo and Juliet* on the stage. Even before he appeared in this play which ran for months in New York, Garbo wanted him for her leading man

Why leading ladies clamor for Basil Rathbone . . . his opinion of Garbo . . . a host of facts about a remarkable man

"THOSE of us who know," Basil Rathbone leaned forward and his studio camp chair creaked with the weight of the six feet of him, "will tell you that there is only one screen star who is really GREAT—and that one is Greta Garbo!

"I don't care what she has done or what she will do on the screen. I don't think we will ever know how great an actress she is, for the picture hasn't been found yet that can bring Garbo as she really is to the screen."

The man who plays Greta Garbo's husband in *Anna Karenina* could not have been more enthusiastic about her if they were man and wife in private life.

"Man, I tell you," there was honest enthusiasm in the snapping black eyes of Rathbone as he talked rapidly on, "there is not a woman in the world like her. The screen never has done her justice, really. *Anna Karenina* should be her best picture, but no screen play can be as great as Garbo really is. You don't have to believe me, but those who have worked with her will tell you that it is so.

"I won't call Garbo a genius. We have only one or two geniuses in the world. Edison was a genius, but I doubt if we have had one on the stage or screen—and probably we never shall. We have many fine actresses, but only one Garbo!"

All this came in one headlong burst of enthusiasm only a short time before Basil Rathbone was introduced to Greta Garbo for the first time.

There is hardly a seasoned actress in Hollywood who hasn't at one time or another wished and asked for Basil Rathbone as a leading man. Despite the fact that he most recently played the rôle of Murdstone, Freddie Bartholomew's cruel stepfather in *David Copperfield*, he is the type who has romantic appeal

Freddie Bartholomew shakes hands with Rathbone, who played his cruel stepfather in *David Copperfield.* Rathbone was forced to make Freddie hate him in that picture, but they are the best of friends now, and about Freddie the great actor makes this statement—"There is a little man who hasn't any rivals!"

"*Anna Karenina* should be her best picture, but no screen play can be as great as Garbo really is!" Basil Rathbone has a fiery enthusiasm for the woman who is his wife on the screen

for any woman. He proved that rather thoroughly in playing Romeo to Katharine Cornell's Juliet on the stage during the past season. It takes a real man to play Romeo before a blasé Broadway audience in 1935, but Rathbone did it and made them like it.

Men who have not lived seldom make good actors; they never make perfect lovers. But in the past of Basil Rathbone there are fragments of fact that explain why he has become such an amazingly interesting man. He was at Ypres during the war, narrowly escaping death on two occasions, and emerging finally with the Military Cross for valor in action.

BORN in South Africa, he almost instantly encountered adventure when his father was condemned to death during the Boer uprising. The elder Rathbone escaped, however, with his wife and two babies by hiding under the seat of a cattle truck. Thus it happened that Basil grew up in England, and at an early age turned to the stage.

He has been wed twice. The first time marriage was the culmination of a wartime romance. Seven years later he wed again.

Today he is enjoying life completely. At the top in his profession, he lives every day as though he might not see another. He seldom goes to bed until the small hours of the morning because he thinks the hours after midnight the time to really live.

Unlike some of his fellow actors, Rathbone has very definite ideas about his fellow workers. He dislikes talking about his own experiences but will express frank opinions about others with refreshing lack of restraint.

About Freddie Bartholomew he says: "There is a little man who hasn't any rivals! He has that thing called *charm*—and that is a terrifically abused word. You say, 'Oh, isn't she charming!' You say this actor and that actress is charming, but you don't really mean that.

"Let me give you an illustration of charm. It is something pitifully few have. Charm more exactly is simplicity. A person being lovely and gracious because it is natural. You have it or you haven't.

"I say Gary Cooper has charm. I doubt if he ever thinks consciously about the little things he does to make people like him. He is completely himself. Freddie Bartholomew has that same charm.

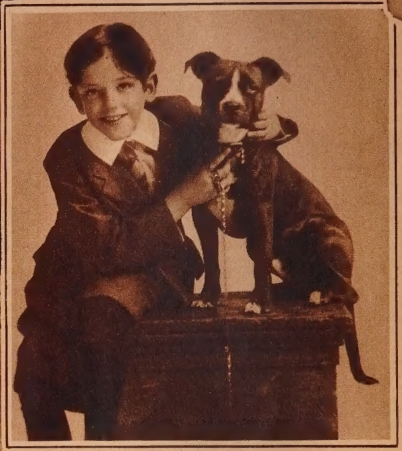
"In *David Copperfield* I don't think he knew what he was doing most of the time. I mean he wasn't acting. He was being Freddie Bartholomew. His tremendous appeal lies in the fact that he is not conscious of the things he does that are only natural to him. If he stays that way he'll always be as fine an actor as he is now."

Abruptly, Basil Rathbone turned the conversation to women of the screen. "Garbo isn't charming, in my opinion. Her tremendous qualities can hardly be placed in that classification, desirable as it might be.

"AMONG the women of the screen I can think of only one woman who fits my personal definition of the word—Norma Shearer. There is a woman who is so completely herself—I am not speaking of some of her screen rôles—that she goes through life easily and delightfully, fascinating those who know her.

"Let me illustrate just what I [*Continued on page* 89]

My Fred



Fred Astaire at the age of ten, a mild-mannered, shy lad, whose one friend was his affectionate bulldog, "Mike"

Here is a story of a shy little boy whose pretending, wakened into burning ambition, carried him to the dizzy pinnacle of fame. It is also the story of a youth's great love for a lovely sister. Simple, at times dramatic, it will bring a smile to your lips and tears to your eyes

Today Fred Astaire lives in a luxurious Hollywood home, but he has earned his right to everything money can bring through long years of diligent work to perfect his magic dancing

A TINY little fellow with "Buster Brown" bob and his sister's old ballet slippers on, tap, tap, tapping in a corner all by himself, keeping perfect time to music meant for others—

A sheepishly truthful youngster admitting that "us boys was throwing rocks and one broke the tailor's window . . . I'm sorry, Mom—"

A slender, serious lad who somehow grew to be a man one tragic night when his father, knowing he was dying, gave over to his son's care the welfare of mother and sister—

A generous young man who thought first of his sister's happiness in a crisis that threatened to end his own career—

This is the Fred Astaire—the unknown Fred Astaire—that his mother knows.

The world knows Fred Astaire, the dancer, the film star. His mother, Ann Astaire, knows someone else. And it was that someone else whom she talked to me about, seated one afternoon not so long ago, in the big, quiet lobby of the Beverly Hills hotel, in Beverly Hills—talked proudly, as any mother might of a son who has done what Fred Astaire has done. But—

"You mustn't make me appear to gush over him in your story," she admonished in prelude.

"I should be so embarrassed if I seemed to be that kind of a mother."

I promised, with the mental note that I, in turn, must watch out or I might appear to be gushing over her when I got down to writing this. She is such a lovely person—white-haired, blue-eyed, young looking and with a young lilt to her voice. Beside, this is a story about Fred Astaire, the other Fred Astaire whom the world doesn't know.

What is this Fred like? In answering, his mother used, not adjectives, but anecdotes.

FIRST, she went back along the trail of memory to a summer afternoon when Freddie Astaire, only a little more than four years old, left a party before the ice cream had been served to follow his first call to "duty."

"The children and I were spending a vacation at a lake resort," she said. By "the children" she meant Fred and his sister, Adele, his winsome dancing partner who gave up her career at its zenith to marry Lord Charles Cavendish, the Irish peer.

"Freddie and Adele were both guests at the party that afternoon," their mother went on, "but just about the time for refreshments—and you know how important refreshments are

BOY—
Astaire

By
His Mother
As told to
Marian Rhea

A perfect picture of a perfect mother, Mrs. Ann Astaire

Mrs. Astaire treasures this locket containing a picture of Fred and Adele in their childhood. The story of a brother's unselfish love for his sister is the key to the secret of Fred Astaire's tremendous universal appeal

to children at a party—Freddie disappeared and we couldn't find him.

"We looked for him everywhere. We called and called, but our only answer was music of the resort band rehearsing on the pier. I was frantic. People began to whisper about the lake, not wanting me to hear. Perhaps he had fallen in. I didn't know what to do.

"And then we found him down on the pier underneath the band stand which was elevated. He was sitting on a rock and with a piece of lath for a baton was beating time to the music as a band master would: 'one, two, three; one, two, three.'

"I can see him yet—small, serious, in a white sailor suit, 'directing' the band. His timing was perfect; his absorption absolute. He was just recovering from the whooping cough and every once in a while he would cough violently, but this didn't interfere with the project at hand. Back and forth went the improvised baton while we watched, all unobserved.

"At last the piece was over. He stood up and bowed solemnly—and saw us . . .

"This was an embarrassing moment for the young 'band leader,' his mother said. "He hid his face behind small hands in an agony of shyness and wouldn't go back to the party. But it wasn't the last time he succumbed to the lure of rhythm.

"AFTER that, he beat time to music whenever he could," Mrs. Astaire declared.

Meanwhile, the Astaire family was paying a lot of attention to Adele's dancing.

"Finally," Mrs. Astaire said, "I took her to New York for lessons and took Freddie along, of course."

And it was there that Fred Astaire, premier dancer of this day, won his first recognition. He didn't try out for a place in a show or anything. This recognition which has led him so far along the road to fame just happened—because artistry was in him and wouldn't be denied.

"Adele showed much promise," her mother recounted. "She was chosen to dance with the Metropolitan ballet at a great charity benefit. I went with her to rehearsals at the Metropolitan Opera house and took Freddie along. He was such a little fellow, I couldn't leave him in the hotel by himself. He was only five years old.

"I shall never forget the scene on that great stage—the ballet dancers lined up before the director, Adele among them; the pianist at his piano with its top thrown open; myself in a chair in the wings.

"The director gave the signal; the dancers began. It was a lovely number. I was enchanted. And then we saw Freddie, little Freddie, over in a corner

[*Continued on page* 65]

Nelson Eddy—the Man Who Refused TO STAY DEAD!

Buried in the "sign 'em and forget 'em" ranks, this thrilling new star has at last come into his own

By Eric Ergenbright

HIS name is Nelson Eddy and he is one of America's three ranking baritones. In the world of music, he has been famous for fully ten years. In the world of motion pictures, he is a newcomer, a comparative unknown. But Hollywood, having seen the preview of *Naughty Marietta*, unhesitatingly hails him the man of the hour.

He came to Los Angeles in March, 1933, to give a series of concerts at the Philharmonic Auditorium, and took the town by storm. On the occasion of his first concert, he was obliged to sing fourteen encores—and long before the final encore was sung Hollywood's producers were besieging the stage door to offer him screen contracts. Radio Pictures and Metro-Goldwyn-Mayer vied for his signature—and found Nelson Eddy strangely indifferent to all of their inducements. He absolutely refused to consider any proposal that he should abandon his concert and opera career and devote all of his attention to the screen.

"I regarded a motion picture contract as a serious gamble," he explains. "I had worked like a slave to win my place in music. I had given up everything to build my voice. And Hollywood blandly requested me to chuck all that overboard. I couldn't do it. I remembered what had happened to Tibbett and to Grace Moore in Hollywood. If I signed with a studio, I would be jeopardizing a dependable career for something illusive and untried."

When he refused their offers, Hollywood's producers couldn't believe their ears. Characteristically, they decided that his fidelity to music was a pose, that he was merely holding out for more money. They didn't awake to their error until his trunks were checked to San Francisco, where he was to sing his next concert.

When Metro finally understood that Nelson Eddy meant exactly what he said, it was reluctantly agreed that he would be permitted to devote six months each year to concert and opera.

And now enters the flavor of irony without which no Hollywood dish is complete. Eddy signed his contract with Metro-Goldwyn-Mayer and for more than one full year and a half was seemingly forgotten. He might [*Continued on page* 86]

Can HARDSHIP Hurt a Woman?

Anna Sten's Answer

By Phil Gersdorf

This story of a great star's bitter struggle for success proves that the modern girl needs hard knocks more than anything else

NOT long ago Anna Sten was startled by a young girl who jumped upon the running board of her little black roadster just as she was driving out of the studio gate.

"Oh, Miss Sten!" the girl cried. "Won't you please write your name in this book for me? I'm being initiated into a sorority at my college and I have to get your signature."

Her eager, appealing sincerity convinced the star that she was not the usual type of autograph-seeker. Miss Sten took the book and the fountain pen, but before she started to write, she hesitated.

"Does getting into your sorority mean so very much to you?" she asked.

"Oh, yes, indeed!" the girl replied seriously. "College wouldn't mean a thing to me if I didn't. I'd miss most of the dances, and the parties and the fun. You see, you're really not a *success* unless you belong to some sorority!"

Miss Sten wrote her name and added a little wish for success. But as she drove homeward that night, the incident led to a train of thought that sent her mind wandering back to her own school days, when her goal of success was the great Moscow Art Theater.

"While I would not have wished for that eager young girl to go through what I have experienced to gain the modest success that I have achieved," she told me, "I regretted the fact that I could not tell her something of what 'success' means in terms of the Russian theater."

Most people know that the Soviet Theater stands unchallenged as the finest institution of dramatic art in all the world. But few realize that it has achieved that [*Continued on page* 80]

Preview flashes from SHIRLEY'S greatest picture..."OUR LITTLE GIRL"

by Jerry Halliday

She plays at being happy to rebuild a shattered dream!

CONGRATULATIONS, FANS, here comes Shirley! How you'll thrill to this human story of a child and her parents whose happiness is suddenly threatened! And how the tense, dramatic climax will stir the heart of everyone from Granddad to Junior as Shirley's love triumphs over a family crisis. A *"must-see" picture!*

Rosemary Ames and Joel McCrea give true-to-life performances as the parents who grope in the dark shadows of misunderstanding.

If there can be anything more adorable than Shirley alone, it's Shirley with Sniff, her loyal companion.

●

SHIRLEY DANCES AND SHE SINGS . . . TOO!

●

You'll love Shirley's lullaby, "Our Little Girl."

"COME ON OVER AND SEE MY STATUE!"

Forgotten (for the moment anyway) are Shirley's dolls and pretty dishes. Shirley is still telling friends about the nice, fat man . . . (Irvin S. Cobb to you) . . . who traded a bee-you-tee-ful statue for a hug and kiss! Dear little girl, I wonder if you'll ever know the happiness you bring to millions of people. Special Academy Award? That's nothing to the good wishes the whole world sends you!

Shirley
TEMPLE
in
'OUR LITTLE GIRL'

ROSEMARY AMES
JOEL McCREA
Lyle Talbot • Erin O'Brien-Moore

Produced by Edward Butcher • Directed by John Robertson • From the story "Heaven's Gate" by Florence Leighton Pfalzgraf

FOX

June Favorites

PATRICIA
ELLIS

Although she is only eighteen, Patricia Ellis already has done her bit in Broadway stage hits. Reluctantly, her dad, the Alexander Leftwich whose directorial genius is well-known, let her go to Hollywood. Promptly, she was chosen a Baby Wampas star, and is advancing rapidly to stardom. *Hold 'Em Yale* is Pat's new picture, and she is just beginning work in *Stranded,* with Kay Francis

KATHARINE HEPBURN

In *Break of Hearts,* Katharine Hepburn again enters the modern scene after a number of costume rôles. Her strange type of beauty is admirably suited to the kind of exotic gowns she wears in the picture, and those who have seen the first "rushes" predict that she is doing her best work. Charles Boyer, who scored an emphatic hit in *Private Worlds,* is her new leading man, doing his best to steal the film from Katy

MADGE EVANS

This lovely actress, a former child star, has grown up in pictures and in Hollywood, but still retains a simple charm that is the quality of so few actresses. Her brother, Tommy Evans, sent us these pictures he snapped of his famous sister as she indulged in a frolic on the beach with her pet Scottie. You will see Madge next in *Age of Indiscretion*

MADELEINE CARROLL

It is odd that Madeleine Carroll came to Hollywood, made a picture and returned to England without creating much excitement. Now in *Farewell to Love,* a Toeplitz production for GB, she suddenly blossoms forth as a breath-takingly beautiful star giving a splendid performance opposite Clive Brook. Madeleine is a former school teacher

JEAN PARKER

You may or may not consider Jean a fine actress, but there is no denying that she is the sweetest girl on the screen today. Just nineteen, she has lived in the shadow of the studios for years, but happily has not acquired the calloused viewpoint of the usual Hollywood-bred girl. *Sequoia* was one of her most outstanding pictures, and currently she is to be seen in the famous Damon Runyan story called *Princess O'Hara,* with Chester Morris

DIETRICH Defies the Puritans!

Marlene Dietrich has had more than her share of unpleasant letters regarding her private life and screen career. It is high time we came to understand her better

By J. Brien Chapman

FANCY a moral crusade which would compel men to dance only with their wives, and wives to be bridge partners of their husbands!

Yet that is no more ridiculous, in the opinion of Marlene Dietrich and other European stars, than forcing married folks to "date" only with each other. So Marlene has thought nothing of going out with Fritz Lang, Felixe Rolo, Josef von Sternberg, Brian Aherne, Cesar Romero, Maurice Chevalier and others, not only when her husband was in Germany, but since he has been living in Hollywood.

Doubtless most modern Americans, who keep mentally apace with a changing world and realize that the customs of one region are different from those of another, fully sympathize with Marlene's point of view. This writer is one who does, so it was a decided jolt to hear the following conversation from a group of women who sat near Marlene Dietrich's box at the last Pacific Southwest tennis tourney:

"See, that's her little daughter, Maria Dietrich! *Sieber* is her right name, although you'd never know it, poor child. *But that's not the worst!* See the woman with the little girl? That's the one we've seen Marlene's husband out with! Can you imagine it—letting a woman who goes with her husband escort her little daughter to the tennis matches, while she's probably stepping with some of her gentlemen friends?"

I looked for myself. Sure enough, there was little Maria, and "the woman"—one of Marlene's best friends. What more natural than that Tamara Matul should accompany Maria when, as it happened that day, Marlene had been called to the studio, and Rudolf Sieber, her husband, was golfing? And what more natural than a husband being seen occasionally with his wife's best friend?

This group of busybodies, however, had other ideas. No need to eavesdrop; they talked loudly enough, discussing what should be done about it. "It," as near as I could gather, was chiefly the fact that Marlene frequently went out with her various well-known escorts while (according to these scandalmongers!) Sieber went elsewhere with various women. This exposed poor, poor little Maria to—well, to what? I couldn't get it. At any rate, they opined that Marlene shouldn't be allowed to raise Maria, and remarked spitefully, "If she wasn't so rich and famous, undoubtedly the child would be taken away

A veteran writer explains the private life of Marlene Dietrich and turns his wrath on those responsible for malicious attacks against the behavior of our stars

Although a supreme sophisticate on the screen, there is no more watchful, faithful mother than Marlene Dietrich who makes every effort to insure a normal, happy childhood for her daughter

IF YOU WERE A MOTHER—If you were faced with the problem of successfully combining a career as one of the screen's greatest stars and motherhood how would you live? Would you become a social recluse in order to avoid a misunderstanding public? Would you give up a career that might mean everything to your child in future years? Write your answer to The Editor, SCREEN BOOK, 1501 Broadway, New York City. The most interesting letter will be awarded a prize of $5.00. Watch for its publication in an early issue!

from her, just as any *poor* mother's child would be if she were unfit to rear it!"

WHAT vicious twaddle! And yet—it soon developed that one of the "ladies" was going to take it up with some club to which she belonged; another would make a speech about it somewhere else. And I began to understand, for the first time, why motion picture stars nowadays are cringing from the threatened breaking of a *second* wave of so-called reform, this time having to do not with what they offer on the screen—the first wave took care of that—but how their private lives are conducted.

On investigation, I presently learned that many stars are now being pounded, threatened, shouted at via the mails and their press clippings. Not all the letters in those huge sacks of "fan mail" are pleasant reading! Nor are all the reform threats, incidentally, from the usual sour-on-life-but-sincere brand of reformer. Many were inspired by personal jealousy, many by previous, and unsuccessful, attempts to wheedle from the stars gifts of money or clothes. The "regular" reformers have placed a weapon in the hands of the purely jealous and the petty extortioners, and showed them how to use it.

Their threats, drive some stars to publicising domesticity; others, strange as it may sound, to the divorce court. Two famous feminine stars will be there any day now, *for that reason.* One because she has been criticized for living happily with her husband *in separate* establishments, another because, with the full knowledge and consent of her husband, she regularly has gone out with another man in public!

But Marlene is the exception to the rule. She is not running to cover. What I overheard at the tennis courts was, it developed, already a familiar story to her. She will not change her manner of life to conform to any rules of conduct as ridiculous as the ones such critics would prescribe for her! Her private life, by European standards or those of any highly civilized country, is beyond reproach. So, most assuredly, is her care of little Maria, and the personal example she sets for the child. There is no better nor more watchful mother in Hollywood. As evidence, we introduce this comment by Marlene:

"I try to be so careful of her, that she shall enjoy her little-girlhood like a normal, happy child—as though she were not the daughter of a movie star!"

She was speaking of fears for Maria, *aroused by her American environment,* and observed that in Europe they are *much more conservative* in manners and morals! For example:

"The other day Maria had a birthday. I had invited several of her little neighborhood playmates, nice children of nice families, to share her birthday cake. There were some candles on the cake and the children suggested that Maria try to blow them out. In Germany we do not

[*Continued on page 82*]

JOAN Has You Fooled!

She looks like a pampered daughter of luxury, but in her past is a dramatic story of the girl who fought a gallant battle to uphold the strict traditions of the famous Bennett family

By
J. Eugene
Chrisman

JOAN BENNETT did not tell me this story.

It was revealed to me by a friend of hers, a person with Joan's best interests at heart. It is the story of a girl's gallant fight against odds which threatened to drag her down into the slough of despondency, and how she won according to the traditions of the fighting Bennett clan.

This story must be told because it will definitely establish the fact that Joan is far from being the least of the Bennetts. She may lack the business acumen of Constance and some of Connie's outward fire, and she is more girlish than the more mature Barbara, but beneath that beautiful face and within that slender body lives a great, unconquerable spirit.

Joan's life was almost shattered by two unfortunate things which only a brave soul could have overcome. But before we tell you of the complex and the affliction which beset her, let's go back a moment into the genealogy of the Bennett family.

The theater is in their blood. In ancient days in Merry England, when actors were itinerant jesters and classed with tramps, the Bennett ancestors were among that ragged crew. At that time, neither actors nor tramps might be sued for debt on the not at all new theory that one cannot draw blood from a turnip. But the ancestors prospered and grew mighty on the stage until Richard Bennett was one of the mightiest of them all. On the maternal side of the house was a line of stage folk dating back to the seventeenth century, Joan's mother, Adrienne Morrison, being a big star in her own right.

With that heritage, it is natural that little Joan should see her ambition for drama flower at an early age. It would seem, with the Bennett name and the prestige of her father's standing, that one word would have been an *open sesame* to all stage doors for Joan. Most folk believe that it would be the easiest thing in the world for a daughter of Dick Bennett to crash professional ranks, but no. Joan was to endure years of pain and hardship, to be married and become a mother, to be divorced and know the bitter sting of poverty before she reached her goal.

With Joel McCrea in *Private Worlds*, Joan Bennett proves a talent for dramatic acting that even intimate friends did not know she possessed

MOST people believe that Joan was reared in the satin lap of luxury. So she was until she was fifteen. After that she knew what it was to live on the wrong side of the railroad tracks, a greater hardship because she had been educated to live on the right side. She tramped the streets of Hollywood to find extra work. She shed many a salty tear into her pillow during the days when she fought poverty and to save her fading marriage.

Can you imagine a Bennett, in whose veins runs the blood of a fighting clan, ever having a [*Continued on page* 83]

STEFFI DUNA *is a New Hollywood Mystery*

By Whitney Williams

A DARK and shadowy beauty has descended upon Hollywood and annexed for herself the title of "Mystery Girl of the Films!"

No element of chance or speculation enters this statement . . . without so much as lifting her well-manicured little finger, Steffi Duna unconsciously has taken unto herself this distinction, and caused the eyes of the entire colony to turn toward her in puzzled wonder.

Living in the midst of Hollywood for a good year and one-half, Steffi today remains as unknown as the day she stepped off The Chief.

She might be a gypsy princess, possessed as she is of the dark visage, raven hair and vivid, flashing eyes of Romany. Certainly her beauty belongs to that wandering race and she breathes the deep and mysterious charm of those people. Since her arrival in Hollywood, a dusky beauty whom you might easily take to be the subject of such fanciful narratives, her name has been linked romantically with the new lover of the screen, Francis Lederer. They have been seen everywhere together and rumor once had it that they were betrothed.

You saw her first in *Man of Two* [*Continued on page* 63]

CESAR ROMERO *Insists on Being Humble*

By Helen Nolan

"I AM the same person I was a year ago," Cesar Romero maintains. "No one made much of a fuss then. People tell me I should put on a front. But why? There is no reason why I should move into a Beverly Hills mansion when a man's athletic club fills my every need. There is no reason for me to pretend that I am a very temperamental artist when I am not. Acting is merely the most interesting vocation I know.

"If I should have any great humility—which I seriously doubt—it is probably because I absorbed a bit of trying to emulate the character of my great idol, José Marti. He was the great Cuban liberator whose history is closely connected with that of my family. He was my mother's godfather and they were the closest of friends. My childhood was filled with stories of his bravery and humbleness. After a period of exile in Spain and seventeen years in the United States, Marti was able to return to Cuba. They tell, how once more on his native soil, he fell down on his knees in abject gratitude to be returning. What a splendid man he was! It is my greatest desire to some day portray him on the screen."

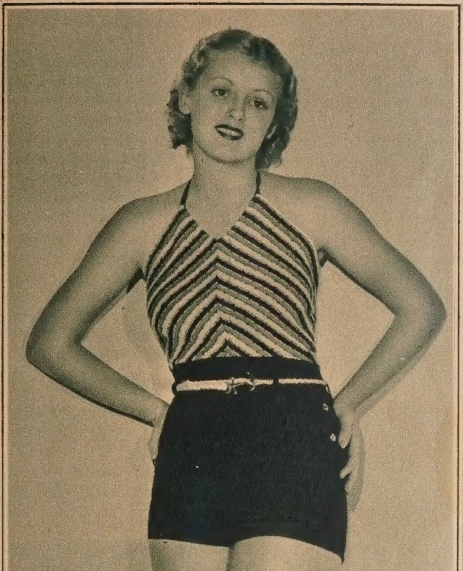
Latin in his appearance and proud of his splendid Cuban ancestry, Cesar Romero is nevertheless the typical American. He objects strenuously to being com- [*Continued on page* 88]

SWIM

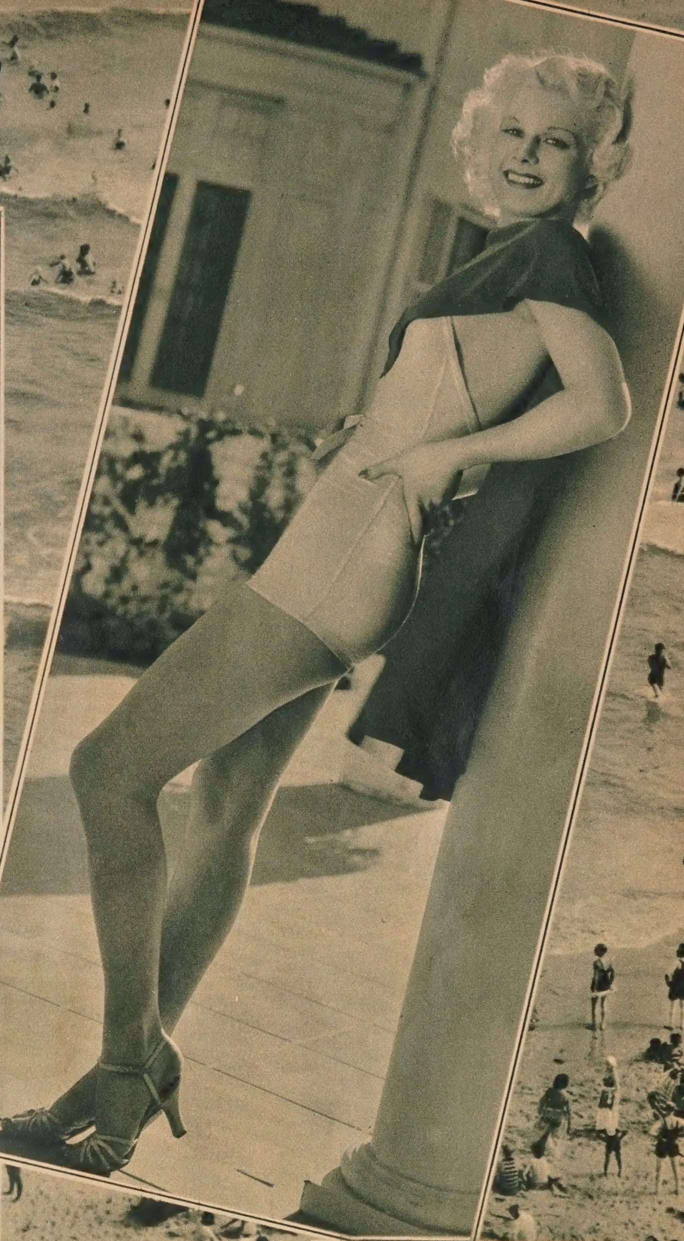
Dorothy Dare, the pert beauty who had such a fine rôle in *Gold Diggers of 1935* chooses a Jantzen suit that is really meant for swimming. It is of deep maroon, with ribbed skirt and waist

When pretty Phyllis Brooks comes down to the sea in this bright blue model by Gantner and Mattern, she'll be the center of attraction. Both the shoulder straps and sash are of woven cord, and the buckles make it possible to climb into in a jiffy

in Style!



Lovely Joan Sheldon will create a real splash when she promenades in her colorful Gantner swim suit which boasts a multicolored bodice and pleated trunks of deep maroon. It is backless, and has a white cord belt featuring a unique tiny anchor clasp



Jean Harlow, of course, prefers a B. V. D. suit of shimmering white, worn with a dark cape to emphasize the beauty of her platinum hair. White will be exceedingly popular at beaches this summer and so will Jean Harlow

TODAY'S

GINGER ROGERS and Lew Ayres show temper at the very mention of that word, "Honeymoon"—and who can blame them? They were married last November and they've been conning the travel magazines and steamship folders ever since. But Hollywood refuses to grant them a vacation.

A few weeks ago, they stole secretly away to Death Valley and breathed sighs of relief. At last! And the very day after they arrived at their desert paradise, some studio Simon Legree tracked them down and ordered Ginger back to work in *Top Hat.*

• • •

HAZEL FORBES, the social registerite turned screen actress, may be heiress to a huge toothpaste-fortune, but there's no paste in the jewels with which she dazzles Filmtown. Lunching in the ultra-ultra Vendome café the other day, we saw her in an adjoining booth. And the cluster of emeralds and diamonds garnishing her new spring chapeaux would finance a South American revolution. Furthermore, it cast a greenish light on the faces of most of the femme cinestars who stopped to greet her.

• • •

THE Hollywood Boulevardiers, deprived of their daily gambling ventures by the closing of the Santa Anita races, are finding consolation by wagering on the outcome of the race for Mary Brian's hand. Dick Powell, sprinting ahead of the field with a dinner party in her honor, remains the favorite, but Big Boy Williams is coming fast and is regarded as a dangerous contender.

• • •

HONORS continue to shower on that star of stars, Shirley Temple. With pomp and ceremony she was made an Idaho Colonel, a Kentucky Colonel, and Colonel of an American Legion Post—with pomp and ceremony, she was presented with an Academy award—and now, with still more pomp, her footprints have been impressed in the concrete foyer of Grauman's Chinese theater.

• • •

FROM Metro-Goldwyn-Mayer comes the tale of a lady tourist who threw the Joan Crawford unit into pandemonium. It seems that she was one of a party of eastern influentials who had been smuggled on the set and expressly warned to keep unobtrusively in the background. The director was in a killing mood—and so was Joan—for more than an hour had been wasted trying to

—Charles Rhodes

Carole Lombard appears to have lost her heart to Robert Riskin, the popular writer who adapted *It Happened One Night* and other fine works for the screen. Photo shows them together at a recent first night

Katharine Hepburn, wild Katy who keeps a whole studio on edge with her moods, has her lighter moments. The camera catches her in one as she rests in her camp chair on the set of *Break of Hearts*

GOSSIP

The screen's dancing rage has only just started! Now comes Maria Gambarelli, who began her career with the Metropolitan Opera Company, to do her sparkling dances in *Hooray for Love*, which co-stars Gene Raymond and Ann Sothern. The above photos are just a small sample of Maria's great talent

Pert Kelton, who is as pert as her name, adds to the hilarity of *Hooray for Love* with a grand little act of her own

find some means of preventing the microphone from casting a shadow on Joan's face in a difficult closeup. The good lady heard the irate discussion and couldn't contain herself. Breaking away from her horrified guide, she dashed forward and triumphantly offered her suggestion:

"You simpletons," said she, "why don't you paint the microphone white?"

• • •

IT'S no longer vogue to diet away those excess pounds. With Ginger Rogers in the vanguard, the fair ones of Hollywood are frequenting a very, very exclusive gymnasium in Beverly Hills. Tap dancing and bowling—bowling and tap-dancing; that's the new routine.

• • •

THE new seaside styles, glimpsed on the film colony's favorite beaches, are startling to say the least. Not only the speaker sex, but the males as well, are wearing bathing suits scantier than ever. There's a white suit that Raquel Torres favors which is worth a trip to California to see—provided it's on Raquel.

• • •

THAT Garbo frozen silence is at last thawing is proving to be more than rumors. The thaw is gradual but certain.

It used to be akin to suicide for anyone working with the "Sphinx Woman" to discuss her for publication. Several Metro employees lost their jobs for daring to tell tales. But now, of a sudden, everyone from her director and her cameraman on down to the company prop boys are offering the press Garbo stories

And many a cynic finds in this new attitude a connection with the diminished box-office returns on the most recent Garbo pictures.

EVEN the Hollywood oldtimers shake their heads ruefully and admit that March 12th, 1935, saw all records for Filmland matrimonial brawls surpassed. Jean Harlow, Gwili Andre, Helen Kane, Alice White, Lila Lee, Elinor Faire and Spencer Tracy all made the front pages with domestic disputes. No wonder the Hollywood lawyers are begging Allah to prevent the rumored studio move to Florida.

• • •

A MOST discouraging note — Cesar Romero, whose Latin beauty is setting many a femme heart aquiver, comes forward with the scornful statement that the Rhumba, as executed by Margo and the other screen provocatives is merely a pale imitation of the genuine article. The real Jungle Rhumba, sez he, is indecent beyond description.

• • •

BELIEVE it or not, the studios which employ child stars now have casts of their teeth made before launching a new picture. It seems that Freddy Bartholomew lost several molars while working in *David Copperfield*, and work had to be postponed until dentists could provide him with bridge work. An ounce of anticipation is worth a week of delay, reason the Filmland sages.

• • •

NOT many fans are aware that Lew Ayres is an accomplished musician and still fewer know that he was one of the first—and incidentally one of the best—of the crooners. You'll hear him sing for the first time on the screen in his forthcoming picture, *Spring Tonic*. Between pictures, he is devoting much of his time to composing symphonies.

[*Continued on page* 73]

Jimmy Cagney and the author of this article, Jim Tully

Tough Guy

Hardboiled Jimmy Cagney turns to Shakespeare — a famous author explains how it happened in this fascinating story

By JIM TULLY

THE famous tough boy of the screen, Jimmy Cagney, has stepped into an altogether different rôle—that of Bottom in *A Midsummer Night's Dream,* being directed by the noted German, Max Reinhardt.

It is Cagney's most important rôle, and, oddly enough, he was selected by Reinhardt for the part after the noted German had seen him in *Lady Killer.*

A Midsummer Night's Dream was never one of Shakespeare's popular plays in the theater. It was performed for the most part as a sort of glorified tableau or pageant in amphitheaters, groves, stadia, etc.

Reinhardt was largely responsible for its finally attaining general audience interest. In the screen version no line or syllable of Shakespeare's dialogue is changed. Reinhardt's innovations are purely in the background and general conception.

According to Reinhardt, Cagney will be a landmark in playing Shakespeare's immortal character.

Although Reinhardt's screening of *A Midsummer Night's Dream* is the greatest screen innovation in some years, the noted German said crisply:

"Shakespeare needs the screen. No stage can give enough play to the imagination of Shakespeare. To limit some of Shakespeare's works to the stage is like asking the audience to accept a prop tree and an artificial vine as a luxurious garden. That is why I selected such players as James Cagney, Dick Powell, Joe Brown, and Jean Muir to interpret the great dramatist for modern screen audiences."

Cagney was born on the east side of New York. His father was Irish; his mother, Norwegian. It is from his mother that the actor seems to have inherited his more sterling qualities.

His father was unlucky in that he was a bartender when prohibition swept over America. He died soon after, leaving five children—two are now physicians; Jimmy and Bill are cinema actors; and the youngest, a fifteen-year-old sister, is finishing high school in New York.

Four of the Cagney children went to work early—before and after school. For under no circumstances would the brave Norwegian mother allow them to neglect their studies.

"My first job," said Jimmy, "was that of custodian in a library at Sixty-seventh Street and First Avenue." He smiled. "I had a high sounding title—but I was really the boy who wheeled the books around and put them in their proper places on the shelves."

It was Jimmy's mother who thought this would be an ideal job for her son. Once, when he was offered more wages as a messenger boy, she encouraged him to remain. "You may never be around books so much again," she said.

After graduating at Stuyvesant High School, Cagney took a course in Fine Arts at Columbia.

The family was still poor, and lived in a section of New York where such studies were not generally encouraged. But, of course, all families were not headed by Mrs. Cagney.

The Cagney family was then, and still is, a clan. No one member is stronger than the other.

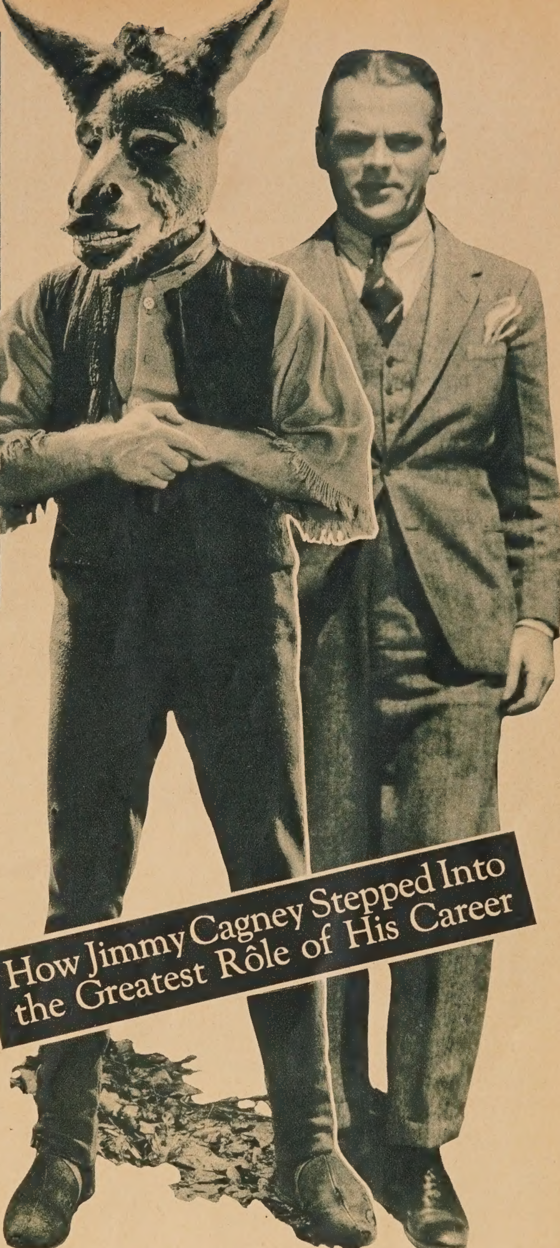
His mother encouraged him to continue the study of art until he became a "junior architect." The reader should not become confused over such a high sounding title. Jimmy's salary was ten dollars nearly every week.

Deciding it might pay better to return to school and work in the evening, he returned to Columbia and the Students Army Corps.

Before long he was a bundle wrapper at Wanamaker's. He received sixteen dollars a week. He worked as a waiter each night at eight dollars a week.

The spirit of the clan strong in him, he soon got his older brother a job as waiter in the same restaurant. In two weeks he got his other brother a job in the same place.

Jimmy Cagney's rôle in *A Midsummer Night's Dream* is difficult in more ways than one! The mask he wears, being adjusted by the make-up man at the left above, weighs thirty pounds and is so hot Jim frequently takes on air through a rubber hose. He's mighty glad to take it off when the director finally yells "Cut!"



How Jimmy Cagney Stepped Into the Greatest Rôle of His Career

"The dust of the stage was in his lungs," says Jim Tully of his friend Cagney. It was in Tully's play, Beggars of Life, *that Cagney first leaped to prominence behind the footlights, and from this running start he moved on to a steady parade of successes. A movie scout saw him, appearing with Joan Blondell in* Maggie, the Magnificent, *and signed them both to appear in Warner Pictures. The great Max Reinhardt, after seeing Cagney's "smart guy" portrayal in* Lady Killer, *knew that he wanted him some day to play Bottom in* A Midsummer Night's Dream. *It's a brilliant climax for the former bundle wrapper and waiter.*

In a short time, Bill Cagney, then fourteen, went to work in the restaurant.

When the cashier became ill, Jimmy told the proprietor that he knew of a fine woman who would take care of the cash. She was red-headed, middle-aged, and very honest. Jimmy's mother was about to be given the job when the cashier recovered.

At last the proprietor learned that four of his waiters were brothers. He called Jimmy aside, and asked who the woman was he had recommended for cashier. "Our mother," was the answer.

"I suppose you'd like to have your grandmother here," sneered the owner.

"Sure," returned Jimmy, "she'd be swell at the lunch counter."

The four Cagneys went away from there.

THOUGH I write with a light touch, the sting of poverty was in the flesh of the Cagneys. If they triumphed through it, I should be able to keep their spirit in my story.

How bravely they guided their canoes, even with the help of their stout-hearted mother, through the shoals of environment, cannot be stressed too deeply here.

While Jimmy was still floundering about the future—some person with a sense of humor offered him a job as a female impersonator. With visions of becoming another Julian Eltinge, the Irish-Norwegian red-head had the audacity to ask his clannish family to come to his début.

They came with serious expressions. Then Mrs. Cagney realized that something had to be done. Her son resembled a female about as much as Max Baer would the lily of the valley.

The manager, of course, did not know that Jimmy's family was in the house. So Mrs. Cagney passed the word, "applaud," down the seated line of the Cagneys. There was never such an uproar. Jimmy made four curtain calls.

The family left and sent the neighbors on the east side. Their applause kept Jimmy working for eight weeks.

The strain became so great on

[*Continued on page* 64]

Henry Wilcoxon
as King Richard

Loretta Young
as Berengaria

C. Aubrey Smith
as The Hermit

Katharine de Mille
as Alice of France

STAGE DEPT
ST

An exciting visit behind the scenes on

HOLLYWOOD'S *Greatest Adventure!*

By William A. Ulman, Jr.

CECIL BLOUNT DE MILLE got up from his chair and sighed. He always says that the actual shooting of a picture is the least of his worries—that it's the preparation he puts into it that is his real contribution. But this time it is a little different. Both he and everyone under his direction have found that putting *The Crusades* on celluloid is not just making a picture—it is fighting and sweating with the same implements, hazards and monumental difficulties of a by-gone age.

Eight hundred years were swept away. Cameras, lights, modern equipment, all faded away into a limbo of non-existent things as C. B. surveyed the immense set, let his anxious eyes dwell for a moment on the three thousand tense warriors waiting in silence for a command. The air vibrated. He raised his hand and suddenly a strangely helpless smile quirked his lips and his eyes subconsciously flitted heavenwards. The big scene was out of his hands; he'd done his part and from now on it was the charge of an army—in the laps of the Gods. With optimistic resignation his hand fell.

"Turn 'em over!"

"Within these walls is the True Cross," shouted The Hermit, "I command you in the name of God to attack!"

So ordered the aged man of the troops of Christendom. He was held prisoner by the men of Saladin toward the end of the second year of siege of Acre. Chained and bound to a stake high on the walls of the immense fortifications under a brazen sky, he had been commanded by his captors to plea with Richard, the Lion Hearted, to retire whence he had come—to abandon the holy war. His refusal meant death. His refusal might mean worse than death to Berengaria, wife of Richard, also a hostage, a prisoner of war in a Saracen dungeon.

With a vicious oath Saladin sprang to his feet, "Silence the blaspheming tongue of the dog of an unbeliever!" King Richard, on the plain below, was fuming and impotent. The spiritual father of the Crusade was doomed, but in his death and in the uncertain fate of Berengaria lay just that spark to blow the top off the two year old siege. Grim fires smoldered in the blue eyes of the English King as he watched the brutal execution of Saladin's orders. Saracen bowmen from every point of vantage on the walls loosed a veritable hail of arrows into The Hermit's chained body until he resembled a huge, hoary porcupine dripping blood from a hundred wounds. Chained to the stake on the battlements he would stay till the vultures picked the arrows out in their lust for his flesh.

The arrows were still singing their whining chant of death when Richard wheeled his charger, Fauvel, and kicked her into a wild gallop back to the camp of the Crusaders. His orders crackled like summer lightning and galvanized his followers from their two year's of lethargy. The great catapult, brought three thousand miles at a terrific cost in lives, was manned by a choice crew. Immense boulders were placed in the cradle and hurled with appalling force and rapidity against the Saracen walls. The rain, for which it was the thunder and lightning, was of long range arrows. With reckless, fanatic daring the Crusaders were openly preparing for a concisive attack.

THE great siege tower was painfully hauled to the battle line. Long in readiness, this five storied, portable tower of immense timbers was quickly covered with the stinking hides of fresh killed oxen and thus rendered as near fire-proof as possible. Swarming at its base like sucklings around a sow were the mantlets, stout, wheeled shields behind which advanced three cross-bowmen to the foot of the walls. The first, mechanized, line of attack was ready for the advance to cover the massed charge of the armies of the Christian Kings of England, France, Germany, Spain and dozens of smaller European principalities.

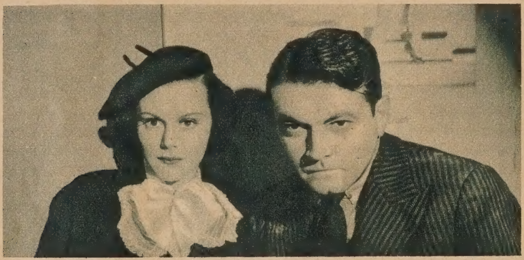
In a cold frenzy Richard, the Lion Hearted, rode the length of his battle line, exhorting his men to a fanatic pitch. "Behind those Saracen," he spat the name like an odious thing, "behind those Saracen walls is the True Cross of our Lord! Today it shall be ours!" But in his heart it is probable that Richard was more concerned with the fate of his wife, not the Cross, behind those walls.

The line swept forward, impeded somewhat by the clumsy, lumbering [*Continued on page* 70]

location with Cecil B. de Mille's great new picture, *The Crusades*

CRITIC'S

John Beal and Fredric March in the thrilling escape scene from Victor Hugo's immortal classic, *Les Miserables*



Helen Mack finds herself in a tense situation with Richard Barthelmess, the mad criminal of *Four Hours to Kill*

Ruby Keeler and Al Jolson are standing on top of the world in their first picture together, *Go Into Your Dance*

Norman Foster gives an excellent performance in *The Hoosier Schoolmaster*. He is shown here with Dorothy Libaire

Les Miserables ★★★★+

THERE has never been a greater picture than this immortal document which brings to life the most famous of Victor Hugo's works. Nor have actors ever risen to greater heights than Fredric March attains as Jean Valjean in the story that is too familiar to need re-telling here. Charles Laughton as Javert is equally superb, with such splendid players as Sir Cedric Hardwicke, Rochelle Hudson, Frances Drake, Florence Eldridge and many others contributing their best to make this one of the most sensationally great films in Hollywood's history. *Les Miserables* is flawless and beautiful. If we had but one picture to see in a lifetime, this would be it. Masterfully directed by Richard Boleslawsky. *Produced by United Artists.*

Four Hours To Kill ★★★★

RICHARD BARTHELMESS stages a terrific comeback in the rôle of a captured killer who is on his way to the death house. He and a guard have four hours to kill between trains, and Barthelmess uses this time to avenge his betrayal. There are other high points in this swift-moving drama involving Helen Mack, Gertrude Michael, Joe Morrison, Ray Milland and Dorothy Tree. Most of the action takes place in the foyer of a theater, with the characters building up explosive suspense as the killer escapes his guard. Roscoe Karns stands out in a fine comedy rôle, and Noel Madison provides plenty of chills as the man who knows he is about to die. Directed by Mitchell Leisen. *Produced by Paramount.*

Go Into Your Dance ★★★+

THE romance of Ruby Keeler and Al Jolson is well-known to every movie fan, but this is the first time they have appeared together on the screen. Jolson has the rôle of a washed-up Broadway entertainer who becomes involved in gang activities when the wife of an underworld leader falls for him and helps back his new idea in entertainment. Then the money runs out just before the show is to open and Al makes matters worse by spending what more is scraped up in putting up a bail bond for his sister, Glenda Farrell, who is falsely accused of murder. Everything works out happily at the end, with Al and Ruby in each other's arms. Ruby Keeler's dancing is a sight to see. Directed by Archie Mayo. *Produced by Warner.*

The Hoosier Schoolmaster ★★★+

A PICTURE of fine quality, with Norman Foster giving an excellent performance in the rôle of the homeward bound Civil War soldier who stops off in neutral territory to teach school. As in Edward Eggleston's novel, he falls in love with a girl, but complications set in when he tries to inspire the local bully to emulate Lincoln and fight for an education. The bully is also in love with Charlotte Henry, which causes no little suspense. One unusually interesting point in the picture is the appearance of Wallace Reid, Jr., in a small rôle. Others who appear in this simple, appealing story are Dorothy Libaire, Tommy Bupp and Fred Kohler, Jr. The photography is beautiful and apparently no expense has been spared in making this an outstanding costume picture, mainly appealing to family patrons. Directed by Lewis D. Collins. *Produced by Monogram.*

CHOICE

George Arliss in his greatest rôle as *Cardinal Richelieu*

Cardinal Richelieu
★★★★

GEORGE ARLISS again steps into the spotlight with a cinema interpretation of another in the series of his famous characters of history. Accurate as to facts, the picture tells of Richelieu's shrewd fight to create a unified France, with Louis XIII on the throne, but himself in power. It is gripping drama in every foot of the film, intelligently acted by an excellent supporting cast which includes Maureen O'Sullivan, Edward Arnold, Cesar Romero, Douglass Dumbrille, Francis Lister, Lumsden Hare and many others. Mark this on your list of pictures that must be seen. Directed by Rowland V. Lee. *Produced by Darryl Zanuck, 20th Century.*

Black Fury ★★★★

YOU may be a bit fed up with pictures that have been majoring in insipid romance and inspirational pageantry. If so, *Black Fury,* which deals with the ticklish subject of capital and labor on the battlefield of the coal mines, will strike you as honest, vivid and strong entertainment. Paul Muni is the coal-miner who allows himself to join up with professional trouble-makers, while under the influence of liquor. Karen Morley is the girl who is responsible for touching off the fuse of the trouble, and the performances of William Gargan, Barton MacLane and Tully Marshall, are top-notch. This picture is superb, robust entertainment. Michael Curtiz' direction is remarkable. *Produced by Warner.*

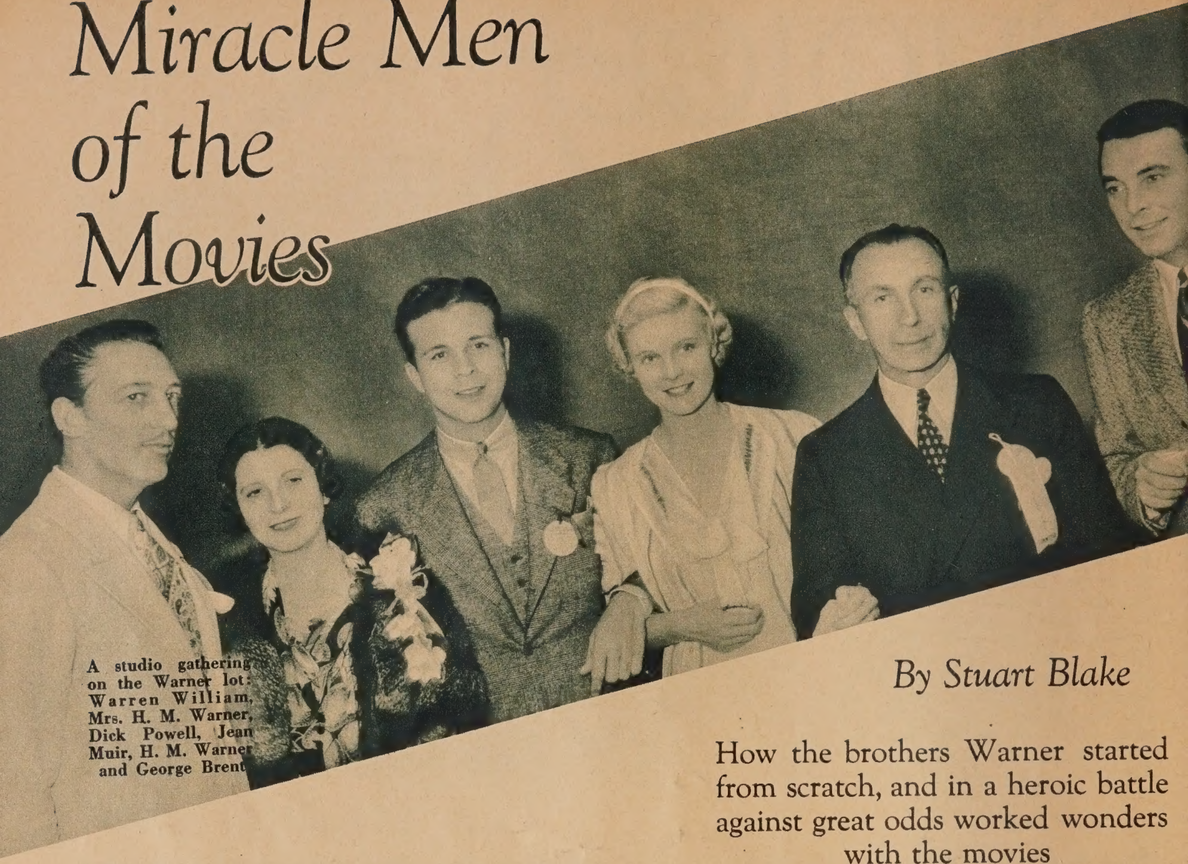
William Gargan, Paul Muni and Karen Morley have principal rôles in the smashing drama aptly titled, *Black Fury*

Doubting Thomas ★★★★

ANOTHER hit for Will Rogers is proof that he deserves the honor of being the most popular male star in pictures. This time Will is the home-loving sausage manufacturer, whose wife, Billie Burke, and his son's sweetheart are bitten by the theatrical bug. Will finally cures them by hiring a phoney Hollywood director who tells them what he really thinks of their screen tests, and then takes one of Will as a crooner. When Will croons, the laugh organs of every patron will work overtime. From start to finish the picture is a barrage of laughs. Frances Grant, Will's new leading lady, is one of the loveliest personalities to come across the cinema horizon in many a moon, and she turns in a fine performance. Others who do good work in the film are Alison Skipworth, Sterling Holloway, Johnny Arthur and Frank Albertson. The whole family will enjoy it! Directed by David Butler. *Produced by Fox.*

Alison Skipworth, Will Rogers and Sterling Holloway in one of the fine comedy scenes of *Doubting Thomas*

Miracle Men of the Movies



A studio gathering on the Warner lot: Warren William, Mrs. H. M. Warner, Dick Powell, Jean Muir, H. M. Warner and George Brent

By Stuart Blake

How the brothers Warner started from scratch, and in a heroic battle against great odds worked wonders with the movies

FROM Rin-Tin-Tin to Shakespeare. And in one generation, too. That, in the brevity that passes for wit, might write down the record of the valiant brothers Warner, Harry, Jack and Al. Yet between the words lie stories filled with romance, struggle, and the abiding ambition to elevate an art through devotion to industry. From the first the Warners have striven to give the screen, and the millions who turn to it for entertainment, education and enlightenment, all that is finest in the world's dramatic literature.

And this is passing strange. For surely there is little in the early history of these three sons of the courageous Polish immigrant, Benjamin Warner, that might inculcate artistic appreciation, interest or ability. Their youthful memories were seared with grim recollections of oppression. For the native village of Krasnashiltz was under the domination of a cruel czarist régime that brutally refused these step-children of its crown the right of liberty, even to barring the way to knowledge.

Education was forbidden them, and Harry, eldest of the three, will tell you still of days when the boys of the town assembled by stealth in a deserted stable, there to gather wisdom from the lips of a daring teacher who risked his very life to impart some rudiments of knowledge to his avid pupils. Always one youngster stood guard against the appearance of patrolling politzei, and when these Cossack-like oppressors swooped down, the little school would adjourn, teacher and students crawling through a hidden tunnel into a cemetery, which by custom was inviolate.

Perhaps it was these very hardships that fanned to flame an innate craving for finer things, which persisted in the grand, new land where the lads were free to fight for a future denied them in the old country. As newsboys, bootblacks, errand boys, the three struggled along to help piece out the family exchequer, ease the burden of their parents, provide the younger children with opportunities they had missed.

They drifted inevitably, though through a devious labyrinth of varied activities, toward careers offering chances for self-expression. They finally found such opportunity in an odd, new industry in which shadows thrown upon a screen enacted pictorial drama. From fifty or a hundred feet of film, this amazing innovation grew to a point where super-colossal moving pictures of a thousand feet or more were given to the public. Among the very first of these was a

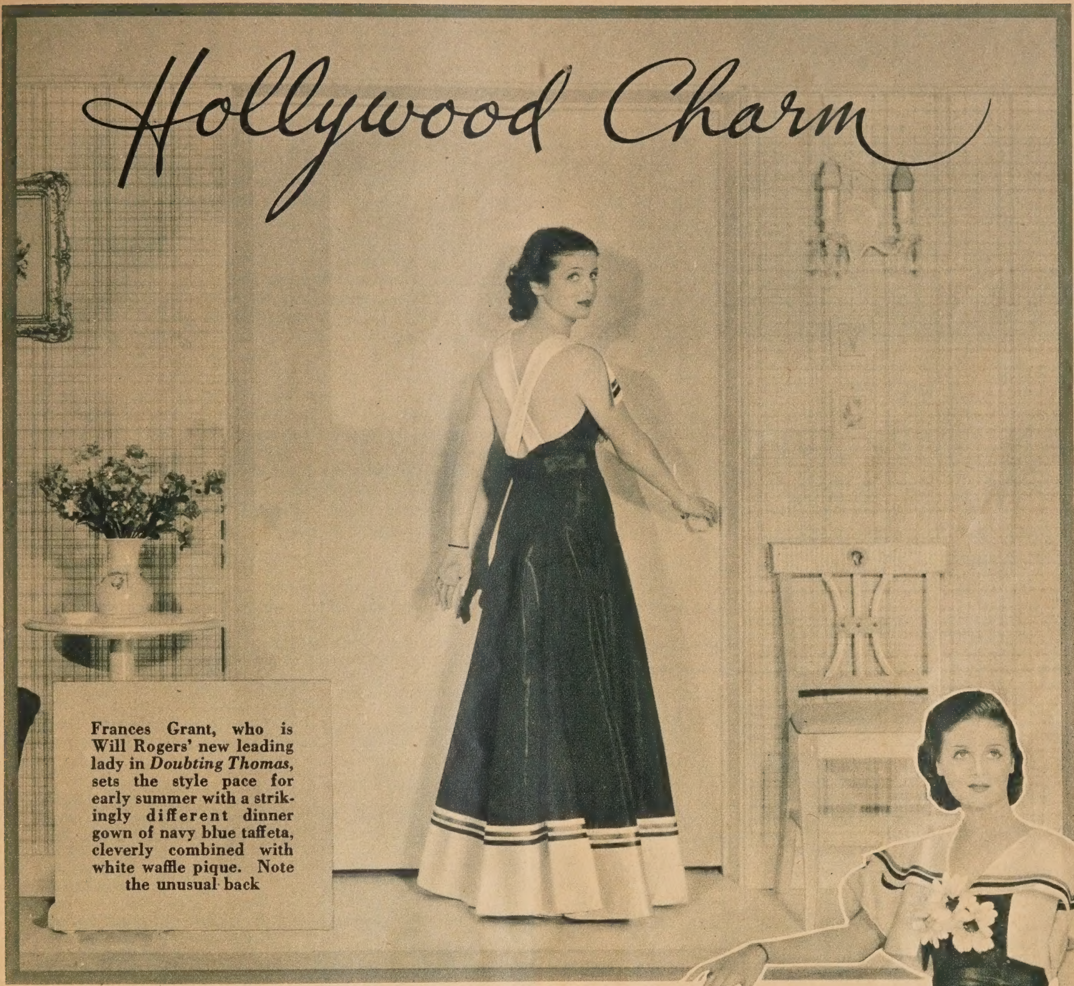
[*Continued on page 76*]

H. M. Warner

J. L. Warner

Albert Warner

Hollywood Charm



Frances Grant, who is Will Rogers' new leading lady in *Doubting Thomas*, sets the style pace for early summer with a strikingly different dinner gown of navy blue taffeta, cleverly combined with white waffle pique. Note the unusual back

A MOVIE WARDROBE for YOUR VACATION

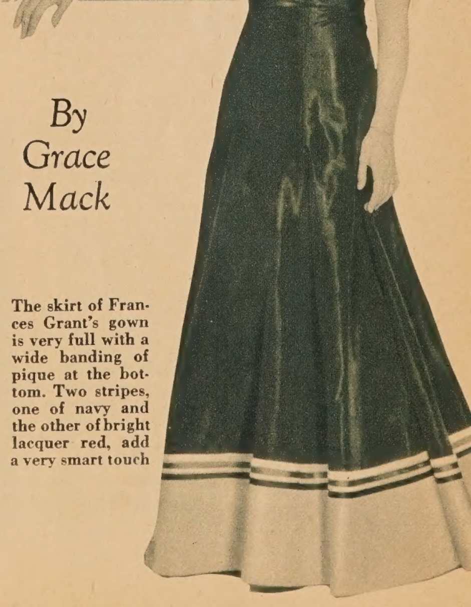
By Grace Mack

SO YOU'RE going on a vacation! Whether it turns out to be a huge success or an awful flop will depend, to a large extent, on the clothes you take with you. A suitcase filled with the wrong sort of things can easily spoil your fun. But the *right* things are a good time insurance. So if you're a smart girl you'll plan your wardrobe in advance instead of assembling it by the hit and miss method.

First, of course, you must determine just how much you can spend. If your clothes budget is limited then the clever thing to do is to have one "foundation" frock. Then get your variety with accessories.

This foundation frock should be simply cut and of a neutral color. With such a frock you can have belts of different shades. A brown suede belt or the right shade of blue or a narrow patent leather belt of bright lipstick red. Your pocketbooks, of course, should match the note of color in the belt. Then you can have two or three sports jackets to match the belts.

Carole Lombard has a grand looking outfit of this type. The dress is of heavy white crêpe, made shirtmaker style. Over this she wears a three-quarter length coat of heavy linen in a cinnamon shade. The coat has a



The skirt of Frances Grant's gown is very full with a wide banding of pique at the bottom. Two stripes, one of navy and the other of bright lacquer red, add a very smart touch

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narrow yoke across the back and a row of box plaits, to give it fullness. With this ensemble Carole wears one of those amusing little white felt hats that turns up all around and she carries an enormous white bag which could pinch hit for an overnight bag if the occasion demanded. The coat could, of course, be copied in any color. Personally, I like the cinnamon brown because it's different. It would be just as effective worn over yellow or biege as over white.

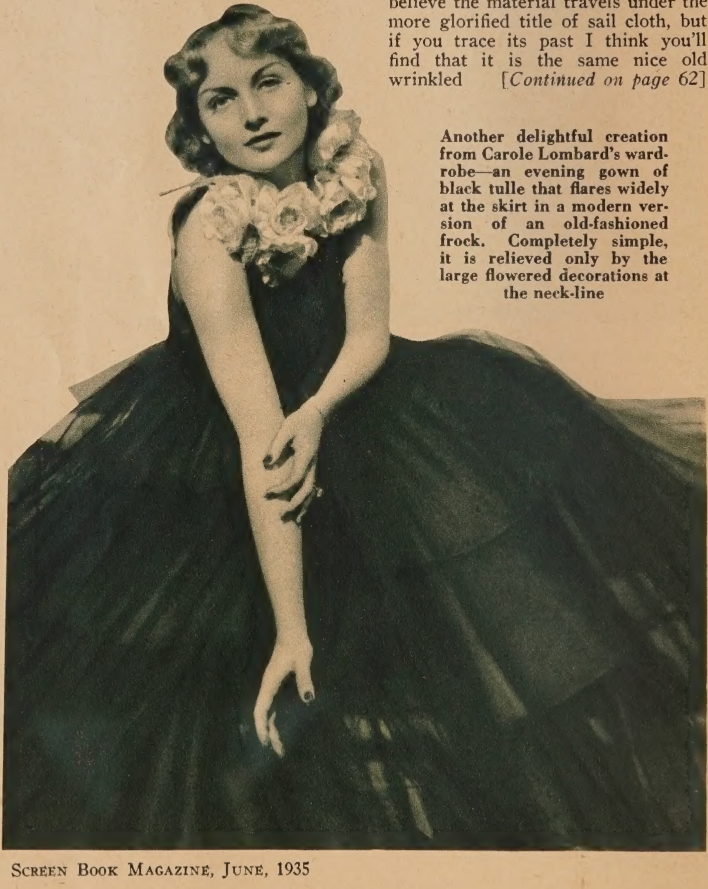
THEN I would suggest a kerchief topper for further variety. Florence Rice wears one which looks like a star-spangled bandana with a V cut in the middle. Actually, it is a large square of navy blue crêpe and the star-spangled effect is achieved by *appliquéing* little white felt stars on the crêpe. Florence ties this about her neck, kerchief style, and you'd be surprised how it dolls up a simple little white crêpe sports dress. Oh yes, she also wears a navy blue string belt with a few stars sprinkled on the tabs. You see the point I'm trying to make is that if you'll use your head you can make one dress look like several.

Now, of course, you may not be spending your vacation in a place where you'll need dress-up things for evening, but I simply have to tell you about the perfect honey of a gown which Frances Grant is wearing in Will Rogers' picture *Doubting Thomas.* It is made of navy blue taffeta combined with the white waffle piqué. The neck is high in front and has revers of the piqué. The back is bare except for two wide piqué suspenders. The skirt is very full and has a wide banding of the piqué on the bottom. Two stripes, one of navy and the other of bright lacquer red, add a very smart touch to the reveres and the skirt-banding. The stripes are of silk braid, stitched on by hand.

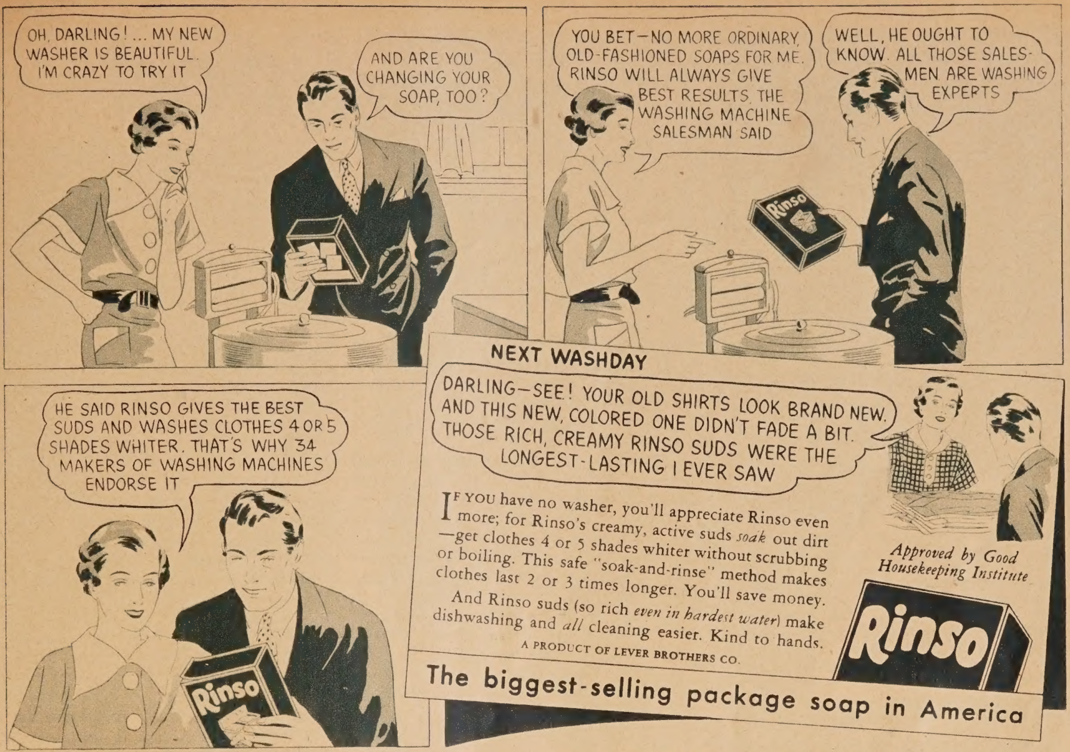
A gown such as this would be perfect for a smart dinner dance. And if your evening begins with the cocktail hour, then there's a cunning little Eton jacket with short puffed sleeves made of the white piqué. Frances wears a corsage of white poppies with this gown, and white suede pumps.

THEN of course you'll want a sun suit. After all, what would a vacation amount to if you couldn't brag about your beautiful sun tan when you got home?

Personally, I'm very much sold on the suit Marian Marsh wears when she gets her daily quota of ultra violet rays. It is made of unbleached muslin. I believe the material travels under the more glorified title of sail cloth, but if you trace its past I think you'll find that it is the same nice old wrinkled [*Continued on page* 62]



Another delightful creation from Carole Lombard's wardrobe—an evening gown of black tulle that flares widely at the skirt in a modern version of an old-fashioned frock. Completely simple, it is relieved only by the large flowered decorations at the neck-line


OH, DARLING! ... MY NEW WASHER IS BEAUTIFUL. I'M CRAZY TO TRY IT
AND ARE YOU CHANGING YOUR SOAP, TOO?
YOU BET—NO MORE ORDINARY, OLD-FASHIONED SOAPS FOR ME. RINSO WILL ALWAYS GIVE BEST RESULTS. THE WASHING MACHINE SALESMAN SAID
WELL, HE OUGHT TO KNOW. ALL THOSE SALESMEN ARE WASHING EXPERTS
Rinso
HE SAID RINSO GIVES THE BEST SUDS AND WASHES CLOTHES 4 OR 5 SHADES WHITER. THAT'S WHY 34 MAKERS OF WASHING MACHINES ENDORSE IT
Rinso
NEXT WASHDAY
DARLING—SEE! YOUR OLD SHIRTS LOOK BRAND NEW. AND THIS NEW, COLORED ONE DIDN'T FADE A BIT. THOSE RICH, CREAMY RINSO SUDS WERE THE LONGEST-LASTING I EVER SAW
Rinso

If you have no washer, you'll appreciate Rinso even more; for Rinso's creamy, active suds *soak* out dirt—get clothes 4 or 5 shades whiter without scrubbing or boiling. This safe "soak-and-rinse" method makes clothes last 2 or 3 times longer. You'll save money.

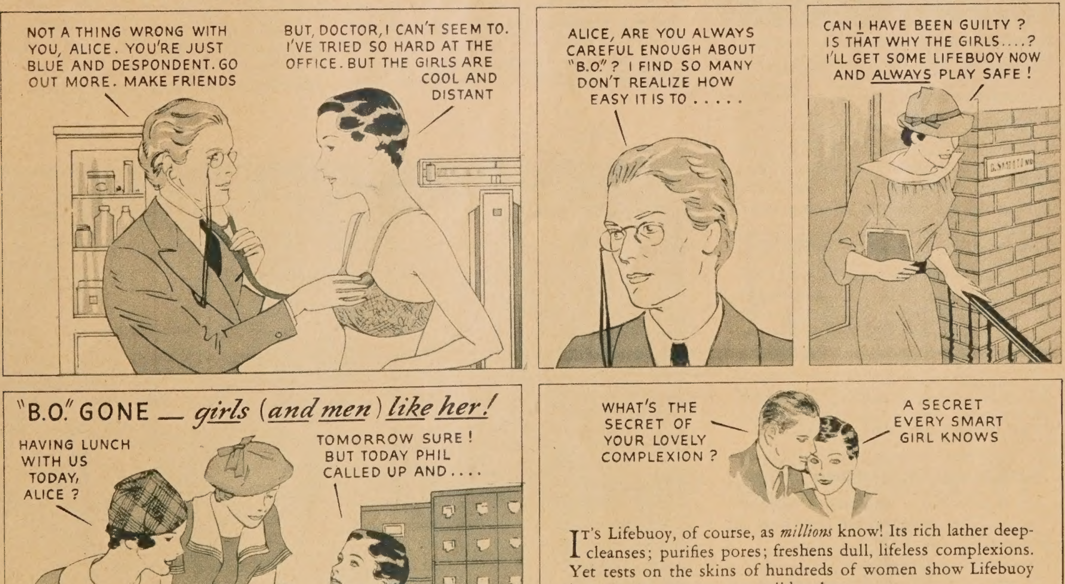
And Rinso suds (so rich *even in hardest water*) make dishwashing and *all* cleaning easier. Kind to hands.

A PRODUCT OF LEVER BROTHERS CO.

Approved by Good Housekeeping Institute

The biggest-selling package soap in America

CUT OFF FROM GOOD TIMES UNTIL—


NOT A THING WRONG WITH YOU, ALICE. YOU'RE JUST BLUE AND DESPONDENT. GO OUT MORE. MAKE FRIENDS
BUT, DOCTOR, I CAN'T SEEM TO. I'VE TRIED SO HARD AT THE OFFICE. BUT THE GIRLS ARE COOL AND DISTANT
ALICE, ARE YOU ALWAYS CAREFUL ENOUGH ABOUT "B.O."? I FIND SO MANY DON'T REALIZE HOW EASY IT IS TO . . . . .
CAN I HAVE BEEN GUILTY? IS THAT WHY THE GIRLS....? I'LL GET SOME LIFEBUOY NOW AND ALWAYS PLAY SAFE!
"B.O." GONE — girls (and men) like her!
HAVING LUNCH WITH US TODAY, ALICE?
TOMORROW SURE! BUT TODAY PHIL CALLED UP AND....
WHAT'S THE SECRET OF YOUR LOVELY COMPLEXION?
A SECRET EVERY SMART GIRL KNOWS

It's Lifebuoy, of course, as *millions* know! Its rich lather deep-cleanses; purifies pores; freshens dull, lifeless complexions. Yet tests on the skins of hundreds of women show Lifebuoy is more than 20 per cent milder than many so-called "beauty soaps".

Never take chances with "B. O." (*body odor*). Bathe regularly with Lifebuoy. Its lather is abundant in hardest water. It purifies, deodorizes, protects! Its own clean scent rinses away.

Approved by Good Housekeeping Bureau

LIFEBUOY HEALTH SOAP

"*Charm* BEGINS AT THE HAIRLINE"

SAYS LOVELY MAE CLARK
FILM STAR

Fascinating, smartly groomed women of society, stage and screen are using Mar-o-Oil Soapless Olive Oil Shampoo to keep their hair soft and silky, lovely and lustrous. Their waves last longer . . . their hair is in perfect condition to "take" the beautiful modern hairdresses. Thus . . . they are charming because their hair is an alluring frame which enhances the beauty of the face. You, too, can have the self-assurance of always having beautiful hair . . . but . . .

DON'T WASH YOUR HAIR WITH SUDS . . . . *Use*

MAR-O-OIL

Ordinary soap suds, because they contain caustic alkalies, dry the scalp and deposit a film on the hair shaft, thus causing dry hair to become drier and brittle and oily hair to become oilier . . . also . . . aggravates dandruff conditions.

Mar-o-Oil, the *Soapless* Olive Oil Shampoo, is called the *All-Purpose* shampoo, tonic and dandruff corrective. This amazing cleanser rids the hair and scalp of dandruff, dryness, or excessive oiliness without soap, yet it *rinses out in clear warm water.* Your hair becomes clean and sweet . . . more manageable . . . waves stay longer.

CONVINCE YOURSELF!

Look at these human hairs magnified 200 times . . .

TOP: Hair *washed* with ordinary soap suds . . . note scaly particles of foreign matter and bacteria remaining.

BOTTOM: Hair *cleansed* with Mar-o-Oil . . . notice clean, smooth appearance, free from dandruff, grime and caustic film. *The hair is clean!*

Start using Mar-o-Oil at once! If you cannot see and feel a difference ten minutes after your first shampoo, we will refund your money. Get Mar-o-Oil at your drug or department store. All leading beauty shops recommend and give Mar-o-Oil *Soapless* Olive Oil Shampoos.

GENEROUS TRIAL OFFER
J. W. Marrow Mfg. Company
Dept. 65, 3037 N. Clark St., Chicago, Illinois

Tested and Approved Good Housekeeping Bureau

Please send me your liberal 2-trial bottle of Mar-o-Oil. I enclose 10¢ (stamps or coin) to cover cost of handling and mailing.

Name ____________________
Street ____________________
City ____________ State ________

MAR-O-OIL
Soapless
OLIVE OIL SHAMPOO

HOLLYWOOD *Charm*

Two Schools of Make-up

By Janet Lynn

THERE are two schools of thought on the subject of make-up. One claims it should be so natural that only a microscope or a jealous rival could detect its presence; the other that it should be frankly striking.

Adherents of the sophisticated school are fewer than those of the natural school, and it is true that there is an increasing trend toward the softly romantic in make-up, dress, coiffures and manner, but there is still a distinct place for the dashing. No matter how popular the Jean Parker type may become in the event that there is a complete swing of the pendulum toward ingenuousness, there will always be a niche for the Jean Harlows. And the woman who is naturally sophisticated and worldly looking will make a very serious mistake if she tries to emulate Jean Parker. Obviously, it works the other way 'round, too.

Most women suffer a great many pangs of uncertainty about make-up and clothes, worrying for fear they are not enhancing their own attractiveness correctly or to the utmost degree, and instead of enrolling in one school "for keeps," they teeter back and forth between the two. Remember that you can't be convincing as Jean Parker in the afternoon, and as Jean Harlow in the evening, so don't try it!

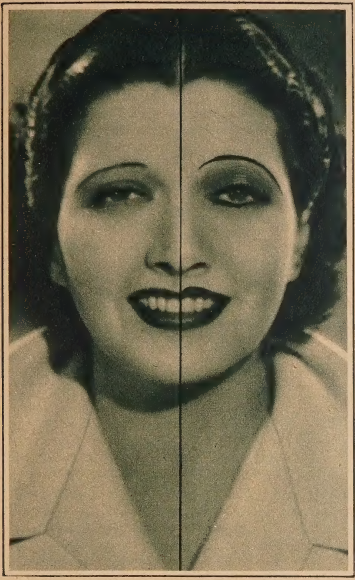
If you are rather sweet and womanly looking in face and figure, then you should try to look as pretty as you can; and to do that you should follow the dictates of the natural school of make-up. But before I discuss exactly what this kind of make-up is, let's have a brief consultation on the correct type of hair style and clothes to harmonize with the "sweet and simple" in cosmetics.

Your hair should never be cropped too short, for that destroys the illusion of kittenish femininity that goes hand in hand with natural prettiness. A medium length bob is best, with soft, loose waves framing the face, and feathery tendrils or bangs on the forehead. The general effect should never be one of sleek, molded contours because there's nothing softly alluring about that.

Your clothes should not be elaborately strewn with ruffles, but neither should they be uncompromisingly tailored and masculine looking as so many sports and

Toby Wing believes that make-up should be delicate for her type, so she applies it all with a very light touch

Right and Wrong!



Kay Francis may be angry with your beauty editor for defacing this lovely portrait, but it illustrates a pertinent fact. The sophisticated type, Kay can use a good deal of make-up. Wrongly applied, as illustrated by the right side of the face, shows what too generous application of eyebrow pencil, mascara and lipstick can do to Kay's beauty—and yours

street clothes are today. Plain, simply made frocks of good line, set off by restrained but frilly lingerie touches at throat and wrists are much more suitable. The materials should be soft and clinging—fine crêpes, chiffons and georgettes, for example—and the colors subtly flattering rather than definite or splashing. Soft, cloudy blues and greys and pastel tints are almost always sure to make you look good enough to eat.

A TEXTILE expert, who has the soul of an artist, told me recently that women overlook the sensuous value of certain textiles and colors. Men, he claims, are very sensitive to certain materials and colors, and the woman who chooses these is sure to pique his interest, all other things being equal. Just as children like to stroke kittens and soft furs and grab for prettily colored objects, men like the sheen and touch of satins, velvets and soft, silky crêpes rather than hard-textured woolens and cottons. Their eyes are ravished by light, warm colors rather than by harsh or dark ones. This may sound a bit far-fetched to you. I think it's something to keep

[Continued on page 68]

Eenie-
Meenie-
Miney-
Mo
IS THAT HOW YOU SELECT YOUR SHADE OF FACE POWDER?

The Wrong Color Can Make You Look 5 to 10 Years Older!

By Lady Esther

If there's one thing you want to "try on", it's your face powder shades. You may not realize it, but it's a known fact among artists and make-up experts that the wrong shade of face powder can make you look older than you really are.

Many a woman's age is unjustly placed at 5 to 10 years more than it actually is simply on account of the color of face powder she uses. There is no greater error than to choose your face powder color on the basis of "type" or coloring. Matching isn't what you want at all, but flattery—enhancing of your natural gifts.

Seek to Flatter — Not to Match!

Many a brunette who uses a brunette or dark rachel powder wants another shade altogether. The same with blondes. Many a blonde who uses a light rachel or a beige really requires a darker tint. You must remember that the color of your hair doesn't govern the color of your skin. A brunette may have a very light skin, while a blonde may have quite a dark one, and vice versa.

The only sensible and practical way to choose your face powder shade is to "try on" all the five basic shades which colorists agree are sufficient to take care of all tones of skin. And this is the opportunity I give you, *at no cost to you!*

My Service to the Women of America

In order to help you solve the all important question of which shade of face powder for *you*, I will send you all five shades of my Lady Esther Face Powder absolutely free of cost. When you try on all five shades, as you must, you will discover whether you have been right or wrong in your shade of face powder and whether you have been benefiting or suffering as a result.

Many times it's the woman who is most sure of her shade of face powder that is most astonished with the results of this test. Many times it is the shade that a woman would never suspect that proves to be most youthifying and flattering.

Mail the coupon or a postcard today and learn for yourself whether you are doing yourself justice or injustice in the shade of face powder you are using.

Copyrighted by Lady Esther Company, 1935

FREE

(You can paste this on a penny postcard.) (13)
Lady Esther, 2030 Ridge Avenue, Evanston, Illinois.

Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder.

*Name*________________

*Address*________________

*City*__________ *State*__________

(If you live in Canada, write Lady Esther, Toronto, Ont.)

Beautiful Eyes

ARE YOURS FOR THE ASKING
WHEN YOU ASK FOR

Maybelline

says DOROTHY HAMILTON
Noted Beauty Authority of Hollywood

● Notice how your favorite screen actress depends on the appearance of long, dark, lustrous lashes to give her eyes that necessary beauty and expression. More than any other feature *her* eyes express *her*. More than any other feature *your* eyes express *you*. You cannot be really charming unless your eyes are attractive and it is so easy to make them so, *instantly*, by darkening your lashes with non-smarting, tear-proof, harmless Maybelline mascara.

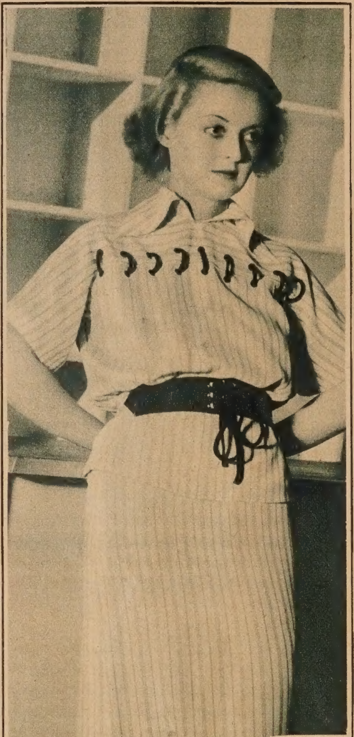
You cannot afford to neglect your most important beauty feature—your eyes—when just a few simple brush strokes of Maybelline will instantly transform your lashes into the appearance of long, dark, luxuriant fringe, making your eyes appear larger, brighter, and more expressive.

Approved by Good Housekeeping Bureau and other leading authorities for its absolute harmlessness, Maybelline's famous name is your guarantee of highest quality. Encased in a beautiful red and gold vanity, it is priced at 75c at all leading toilet goods counters. Black, Brown, and the new Blue. Try it today—you'll be delighted with the marvelous improvement in your appearance.

Tested and Approved
Good Housekeeping Bureau
The Approved Mascara
Maybelline

HOLLYWOOD Charm

Frocks That Are Easy to Make



Ever see a more charming frock than this worn by Bette Davis? You can make this model for yourself

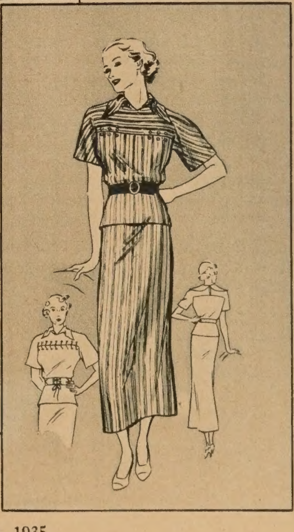
BETTE DAVIS, featured in *Money Man*, offers a chic tailored shirtwaist frock that is a perfect foil for her dainty femininity. Our very popular friend, the two-piece "Shirtmaker" puts on a brand new face this season with a dashing collar pointing out. The sleeve acquires a new easy grace through its smart yoke-and-sleeve-in-one feature. As seen in the sketch, buttons may be substituted for the novel lacing across the yoke, and you have your choice in belts. The smartest choice of fabrics is the traditional striped shirting in cotton or silk.

Dorothy Tree, whom you can see currently on the screen in *Four Hours to Kill*, shows what miracles can be accomplished with gingham in her pretty play frock. The collar spreads out, fan-like, to form a flattering frame for the young face, and it has its own demure way of solving the shoulder problem presented by a sleeveless dress.

Pattern B-248 is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 3¾ yards 36-inch fabric.

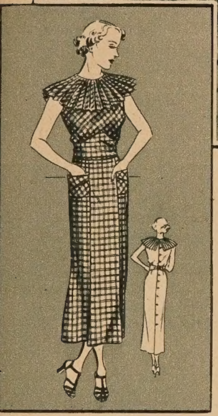
Pattern B-249 is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 3⅜ yards 36-inch fabric.

SCREEN BOOK's new spring style catalogue, featuring many favored styles, may be purchased in combination with either of these patterns for twenty-five cents.



B248

An artist's sketch of Bette's frock, which shows how it can be made with or without the novel lacing across the yoke. You can make it either way with the use of SCREEN BOOK's simple pattern



B249

Beautiful Dorothy Tree, who has a leading rôle in *Four Hours to Kill*, is proud of this red and white checked gingham play frock which features a pleated circular collar at the neckline. Make one like it for your own wardrobe!

USE THIS COUPON

SCREEN BOOK Pattern Dept.,
529 South 7th St.,
Minneapolis, Minn.

For the enclosed .... cents, please send me ☐ Pattern B248, Bette Davis' summer sports frock, size ...., bust ....; ☐ Pattern B249, Dorothy Tree's gingham frock, size ...., bust ....; ☐ SCREEN BOOK's new summer pattern catalogue.

Name ....
State whether Mrs. or Miss

Street ....

City ....

State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. When ordered in combination, one pattern and the pattern catalogue, the price is 25c. When ordering individual patterns only the price is 15c.

Beach Magic!

Left to Right

POLKADOT Banda-WIKIES make a beauty of every wearer! Glamorous bow-like collar...skirt-front trunks...back, brief as a wink! Black, Bermuda blue, turquoise, red, spray green, yellow . $6.50
ESTHER RALSTON,
Hollywood favorite.

Banda-WIKIES with smart sash... serpentine stripe bandana and braided drawstring...a grand success! White, black, cruiser blue, Diablo red, seal brown, with multicolor stripe $6.50
GRACE BRADLEY,
Paramount featured player.

A TRICKY little maillot in Batik stitch, as lovely as lace! White, black, Bermuda blue, turquoise, spray green, tile, tangerine, $5.95. (If skirt front desired . . $7.50)
TOBY WING,
Paramount sensation.

"LOOK YOUNG, lovely... dangerous in a Gantner," say the Stars! Gantner swim fashions are light as sea-froth...with French secrets of contour control knit in! They wear and wear...look smart, always!

Gantner swim suits are sold at better stores everywhere...or write us, giving weight, bust measure, & preferred color. (Style book upon request)

GANTNER & MATTERN CO., Dept. F
SAN FRANCISCO OR 1410 BROADWAY, NEW YORK
Makers of America's Finest Swim Suits

GANTNER SWIM SUITS and Banda-WIKIES

(Garment Pat. Trade Mark Reg.)

NAME YOUR OWN *Vacation Trip!*

NEW ENGLAND ☐

4 GREAT CITIES ☐
(New York, Washington, Philadelphia, Baltimore and Atlantic Beaches)

NEW YORK STATE ☐
(Lakes and Mountains)

PENNSYLVANIA ☐

GREAT LAKES REGION ☐
(Michigan Lake Resorts Ohio and Indiana)

EASTERN CANADA ☐

GREAT SMOKY MOUNTAINS ☐

NORTHLAND LAKES ☐
(Wisconsin and Minnesota)

GREAT NORTHWEST ☐
(Yellowstone Route)

CALIFORNIA ☐

SAN DIEGO, CAL. ☐
(1935 World's Fair)

PACIFIC NORTHWEST ☐

ROCKY MOUNTAINS ☐

GREAT SOUTHWEST ☐
(Indian Country and Grand Canyon)

SHENANDOAH VALLEY ☐
(Blue Ridge and Shenandoah Mountains)

SOUTH ATLANTIC COAST RESORTS ☐

FLORIDA ☐

HISTORIC CENTRAL SOUTH ☐

NEW ORLEANS ☐
and Gulf Coast

MISSISSIPPI VALLEY ☐

MIDWEST
and Ozark Mountains ☐

TEXAS ☐

Greyhound will bring it to you at a big saving . . .

so check it here, and mail the coupon

Take a pen or pencil and glance down this list of vacation areas. You are almost sure to find your long-planned summer trip included. ¶ Now to discover how you can make that trip at far less than you thought it would cost—with far more fun and scenic interest. Place a check mark after the chosen area—tear out the whole ad and mail it today. You will receive pictorial folder, fares, schedules, all necessary information. Learn for yourself how millions are getting more pleasure out of life without straining travel budgets!

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PHILADELPHIA, PA. . . Broad St. Station
NEW YORK CITY . . . Nelson Tower
CHICAGO, Ill. . . . . . 12th & Wabash
BOSTON, MASS. . . 230 Boylston Street
WASHINGTON, D.C., 1403 New York Ave., N.W.
DETROIT, MICH. . . . . . . Tuller Hotel
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MINNEAPOLIS, MINN. . 509 6th Avenue, N.
CINCINNATI, O. . . . 109 E. 7th Street
FORT WORTH, TEX. . 8th & Commerce Streets
LEXINGTON, KY. . . . 801 N. Limestone
RICHMOND, VA. . . 412 E. Broad Street
MEMPHIS, TENN. . . . 146 Union Avenue
NEW ORLEANS, LA. . 400 N. Rampart Street
WINDSOR, ONT. . . 1004 Security Building

GREYHOUND *Lines*

Mail This for Folder, Information

Check desired trip, fill out return address, and mail this ad to Greyhound office (nearest your home) listed above. Or jot down the place you want to visit, on the margin below, paste the coupon on a penny post card, and mail it.

Name ____________________

Address ____________________ FW6

HOLLYWOOD *Charm*

GLENDA FARRELL'S KITCHEN SECRETS

By GRACE ELLIS

IT'S THE bride's month—June. High time for some simple, extra-speedy dishes—the sort needed by any new cook who finds herself with an old job and a new husband both on her hands.

But when the subject of Made-In-A-Minute Dishes was broached to the charming Glenda, did she lift those lovely Farrell eyes in helpless bewilderment? She did not. She grabbed the bait like a veteran.

"You mean 'Jiffy dishes.' The kind you have to think up when friend husband phones to say 'I'm bringing someone home to dinner, dear! Now do your dazzlingest!' It's a sort of national anthem, so my married friends tell me.

"Of course if you've a bag of 'Jiffy Dishes' up your sleeve, it *can* be sweet music to the ears. And I can promise you that Hollywood is the place to come if you want ideas on quick cookery.

"When it comes to saving time, everyone here is a miser. If you cook at all you own some speedy recipes. And if you have a kitchen of your own you're just as apt as not, on the cook's night out, to find yourself with an apron round your neck, unanimously elected to prepare dinner for eight 'spontaneous' guests."

IN ANSWER to a "And what do *you* do in a case like that?" Miss Farrell vouchsafed a veritable torrent of usable food information, with menus and recipes—every one of the latter having stood under the rigid test of SCREEN BOOK's food kitchen.

Speedcakes are the perfect dish for a hurried meal. They will serve as muffins, fresh cake, shortcake, or Up-side Down Dessert. And if you've an electric mixer on your kitchen table you can mix the magic man-tamers and have them in the oven in just six minutes from scratch. If you haven't an electric mixer you can make them anyway, but you'll want to plan ahead for one, if you're interested in minute-meals. Glenda counts her mixer one of the most satisfying of all kitchen indispensables. And it's not the most expensive brand either. But it's a "make" we "swear by" here in the testing kitchen. If you care to have any of the names of reliable kitchen products used in stars homes to make life in the kitchen easier and happier, just drop me a line and I will reply promptly.

A Prize for Your Pet Recipe!

Mail a copy of your pet recipe—cakes, cookies, roasts, anything at all, to Grace Ellis, SCREEN BOOK, 529 South 7th St., Minneapolis, Minn. To the person who sends to her the best recipe, Miss Ellis will present a beautiful new Toastmaster Hospitality Tray. This is your chance to win a delightful and valuable gift. All recipes must be received by Miss Ellis before June 1st, 1935. No recipes will be returned and SCREEN BOOK reserves the right to publish any or all received.

SPEEDCAKES

Mixing Time—8 Minutes
Baking Time—20 Minutes
Total—28 Minutes

2	cups all-purpose flour
3	teaspoons baking powder
¼	teaspoon salt
4	tablespoons soft butter
½	cup sugar
2	eggs
1	cup milk
1	teaspoon flavoring

Cream butter using medium speed of electric mixer. Add sugar, and cream on high speed until light and fluffy. Drop in unbeaten eggs and beat on high speed until very light and fluffy. Add

In her beautiful new kitchen, Glenda Farrell demonstrates the electric mixer which helps her prepare speedy summer time dishes

sifted dry ingredients alternately with the milk. Blend on low speed until smooth. Fill 14-16 greased muffin tins ⅔ full. Bake at 365 degrees F. for twenty minutes or until crumb is "set."

Frost with Four Minute Strawberry Icing. Or serve hot as muffins. Or split, remove a portion of the inside of the cake, using fork or fingers, and fill with crushed sweetened strawberries or other fruit. Top with whipped or plain cream. These Speedcakes, if made carefully according to directions of the recipe, will be a treat your guests will remember for a long time.

[*Continued on page* 67]

Reduce . . .
your WAIST AND HIPS
THREE INCHES IN TEN DAYS
with the
PERFOLASTIC GIRDLE
or it won't cost you one cent!
. . . . Read how Miss Jean Healy reduced her hips 9 INCHES!
"Why Jean! What a gorgeous figure, how did you get so thin?"
"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder".
"They actually allowed me to wear the Perfolastic for 10 days on trial . . .
"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".
"I really felt better, my back no longer ached, and I had a new feeling of energy".
"The massage-like action did it . . the fat seemed to have melted away".
"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".
"Jean, that's wonderful, I'll send for my girdle today!"

You can TEST the PERFOLASTIC GIRDLE and BRASSIERE For 10 DAYS at our expense!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

THE MASSAGE-LIKE ACTION REDUCES QUICKLY, EASILY, and SAFELY

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.

KEEPS YOUR BODY COOL AND FRESH

■ The ventilating perforations allow the skin to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. A special adjustable back allows for perfect fit as inches disappear.

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the *entire* body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

SEND FOR 10 DAY FREE TRIAL OFFER

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce *you.* You do not need to risk one penny . . . try them for 10 days . . . at our expense!

Don't wait any longer . . . act today!

PERFOLASTIC, Inc.
41 EAST 42nd ST., Dept. 76, NEW YORK, N. Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your

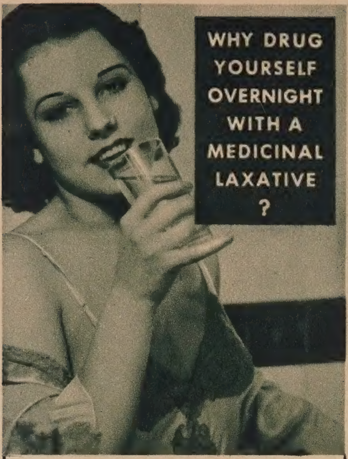
10-DAY FREE TRIAL OFFER!

Name ....

Address ....

City .... *State* ....

Use Coupon or Send Name and Address on Penny Post Card



WHY DRUG YOURSELF OVERNIGHT WITH A MEDICINAL LAXATIVE ?

Doctors Say *Morning* Is the Best Time To End CONSTIPATION

PLUTO WATER GIVES SAFE RELIEF IN AN HOUR

Of course, morning is the best time to treat constipation. That's just common sense. Any woman knows that a laxative drug, if kept in her system all night, is liable to harm delicate tissues somehow, some way. That's why doctors say, "Wait until morning before taking a laxative. Then, if nature still refuses, you can always depend on safe, gentle Pluto Water for a natural flush within an hour."

50,000 Doctors Recommend It

50,000 doctors recommend Pluto Water, the saline mineral water that comes from French Lick Springs. And here are four important reasons why it is preferred above all other forms of laxatives: *First,* it is not a drug or a medicine and is therefore non-habit-forming. *Second,* Pluto is prompt—works in an hour. *Third,* Pluto is gentle, it simply flushes the intestines naturally. And, fourth, it is practically tasteless when properly used—⅕ Pluto, ⅘ water.

Next time you feel dull . . . when your digestive system is sluggish . . . take this safe way to more natural relief. Take Pluto Water *before* breakfast. In less than sixty minutes you'll be your old energetic self again—happy, active, clear-headed—for Pluto will cleanse your system gently and completely of all waste poisons. No risk of doping your system overnight, either. You can get a bottle at any drug store—two sizes—25c and 50c.

When Nature Won't Pluto Will

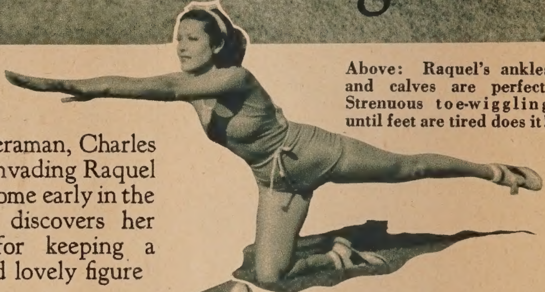
PLUTO WATER

America's Laxative Mineral Water

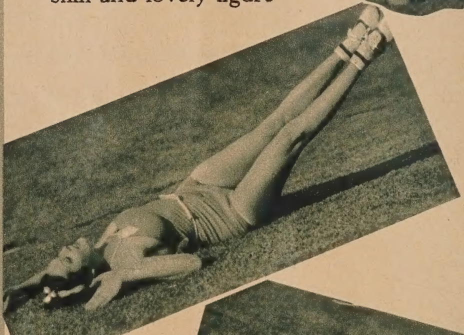
Facts About Figures

Our cameraman, Charles Rhodes, invading Raquel Torres' home early in the morning, discovers her secrets for keeping a slim and lovely figure

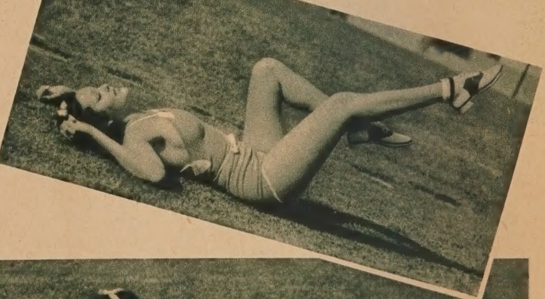
Above: Raquel's ankles and calves are perfect. Strenuous toe-wiggling until feet are tired does it!



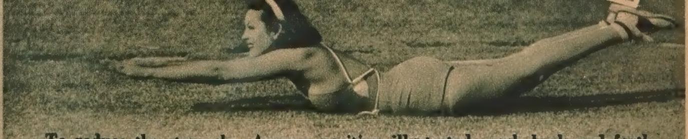
Looks easy, but just try it! Balance yourself on one knee, stretch arms far forward and one leg back, repeating ten times



For the hips. Lie flat on the back, raise legs together two feet from the ground and rotate in a semi-circle until muscles feel a touch of fatigue



Raquel keeps her leg and tummy muscles firm by doing the "bicycle" exercise, kicking vigorously until tired



To reduce the stomach. Assume position illustrated; rock back and forth

Hollywood Says: "KNIT YOUR OWN!"

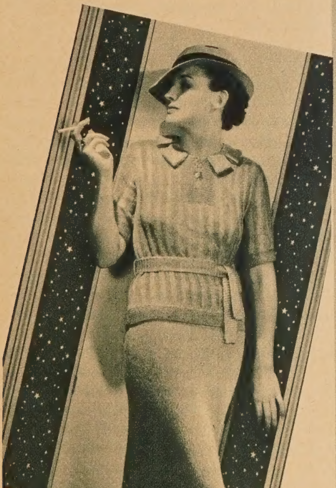
NEVER has there been such a vogue for knitted dresses . . . and never have there been smarter ones to create for your own wear! There's a delightful variety, and the yarn colors are simply fascinating. And when you knit your own there's an enchantment about wearing the dress that doesn't exist in just picking out a garment in a store.

Everywhere you go you find the knitting fever has spread its amazing charm, from Park Avenue to Hollywood Boulevard, from dowager to youngest débutante.

You who shunned knitting because it was too slow, and who tired of the task before it was completed successfully made your wails heard, and our knitting fashionists solved the problem quickly and completely. They have designed what are called "Jiffy Knits" that are done on larger needles and with a different texture of yarn. Even an amateur now can complete these dresses in a few short weeks! They are truly simple to make, and supremely charming to wear.

Next is the all important question of expense. We've had the lovely dress pictured below knitted up for us in yarns that cost less than six dollars! Think of it . . . a whole dress of extreme smartness at that little cost, and with the added delight of making it all yourself. There couldn't be anything smarter, and it will answer countless clothes problems this spring and summer.

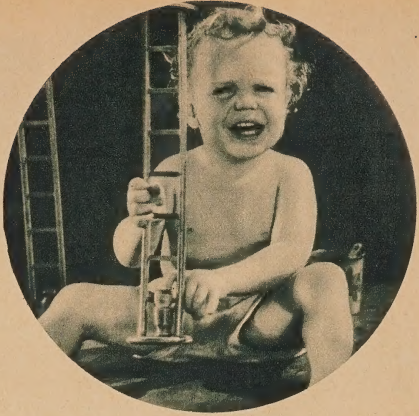
We have secured directions for you of very chic knitted dresses, with easily followed directions. Just send ten cents with a note indicating your size and a self-addressed, stamped envelope, and address your request to The Fashion Editor, SCREEN BOOK, 529 South 7th St., Minneapolis, Minn., and we will send them to you immediately. And good luck and good looks!



Here's your new knitted dress called "Tulip Time"

Design and directions are through the courtesy of the manufacturers of Fleisher yarns.

"Oh darn! Darn! Double-darn! Every time I get him part way up, he falls down again! I'd like to break his old ladder in a trillion pieces! I will not be quiet—and I won't be good! I'm mad!"



"Bath-time? . . . Oh . . . Well, that's different. Will you let me spank the water—and poke a hole in the soap? And do I get some soft, smooth Johnson's Baby Powder all over me afterward?"

"Hurray! When I'm under that dandy powder shower I could just squeal for joy. And I never have a rash or a prickle or a chafe, do I? What do I care if things go wrong in my work!"

Johnson's
Baby
Powder
Johnson & Johnson
Borated Talcum

"I'm Johnson's Baby Powder . . . and wherever I go, babies forget their troubles! For I keep their skins smooth and soft as satin—I'm satin-soft myself! I'm made of finest Italian talc—no gritty particles as in some powders. No zinc stearate or orris-root either. Your baby will appreciate Johnson's Baby Soap and Baby Cream, too!"

Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

I NEVER NEED LAXATIVES ANY MORE!

TO END THE CATHARTIC HABIT

Try This Improved Pasteurized Yeast That's EASY TO EAT

IF you take laxatives to keep "regular," you know from experience that drugs and cathartics give only temporary relief from constipation. Such remedies merely cause a drastic purging action. They do not correct the *cause* of your condition.

Doctors now know that in many cases the real cause of constipation is a shortage of the vitamin B complex. This precious factor is sadly deficient in the typical every-day diet. In many foods it is entirely lacking. When this factor is added to the diet in sufficient amounts, constipation goes. Elimination again becomes regular and complete.

Yeast Foam Tablets are pure pasteurized yeast and yeast is the richest known food source of vitamins B and G. They should stimulate your weakened intestinal nerves and muscles and quickly restore your eliminative system to normal, healthy function.

With the true cause of your constipation corrected, you will be rid of the evil cathartic habit. Your energy will revive. Headaches will go. Your skin will be clearer and fresher.

Don't confuse Yeast Foam Tablets with ordinary yeast. *These tablets cannot ferment in the body.* Pasteurization makes this yeast utterly safe for everyone to eat. It has a pleasant, nut-like taste that you will really enjoy. And it contains nothing to put on fat.

All druggists sell Yeast Foam Tablets. The 10-day bottle costs only 50c. Get one today. Refuse substitutes.

YEAST FOAM TABLETS

FREE MAIL THIS COUPON TODAY
You may paste this on a penny post card
NORTHWESTERN YEAST CO. FG 6-35
1750 North Ashland Ave., Chicago, Ill.
Please send free introductory package of Yeast Foam Tablets.

Name____________________

Address____________________

City____________________State__________

A Chorus Girl TALKS

"What really 'burns' me more than anything I know," says Ruth Moody, "is to hear someone remark about the dumbness of the modern chorus girl"

Ruth Moody, winner of the title, "Hollywood's Prettiest Chorus Girl," tells about her job, and how she crashed into the movies

By
Ruth Moody
as told to
Jack Sher

SO I bowed, and scraped, and learned to take it on the chin! That is why I am a successful Hollywood chorus girl. Don't think for a minute that I am bragging. The road ahead of me is a long one, and I have ambitions that reach far beyond my present calling, but I have fought a good fight, and so far it hasn't been an easy one.

It all started back in Denver, Colorado, where I was plugging away at dancing school at night and attending the University of Colorado by day. My classmates used to kid me, saying:

"Ruthie, you're great. Why don't you go to Hollywood? They're just waiting for somebody like you out there."

So out I came.

I had lived near mountains all my life and always had enjoyed hiking. It was good that I had, because that is practically all I did during the first two months of my existence there. From studio to studio I tramped, asking the routine questions, "Anything today?" All to no avail.

But I hung on and finally I got a small break. It happened in the usual manner. I was sitting in the outer office of a small independent studio when a snappily dressed young man swung through the door and looked about the room where about fifty of us had been waiting for several hours.

"Come on in," is all he said.

In we went, gladly, chattering in a gay light way. The job consisted of holding a tissue paper doll in front of our costumes. And I had spent three years learning the intricacies of the dance! But it was a job and it lasted four days and supplied the necessary impetus for my continuance.

One thing a girl learns quickly on the screen is not to associate with those with whom you are working. It is too easy to become hardened and lose the vitality, and sweetness you must possess at all times. Have one pal and stick to her, which is leading up to an incident I must tell you about myself and my little chorus friend, Betty Barnes.

It was two weeks before Christmas. Betty and I had made lovely plans for a happy time together. We had redecorated our little bungalow, bought each other presents, even purchased new table linen and a set of dishes. All that was needed was the funds to buy a swell turkey dinner, but we would have that easily, as we were both working in a musical and had next week's pay checks to reassure us. Then it happened. We were let out without a minute's notice, no explanations, simply told, "Nothing doing until after the holidays." We ate hamburger as a substitute for turkey on Christmas day, and the tears in Betty's eyes made the hamburger just a wee bit hard to swallow. It was all a part of bowing and scraping and taking it on the chin.

Of course, it wouldn't be telling the absolute truth if I said the life of a chorus

Ruth Moody with another prize-winning beauty, Lois Lindsay. They were selected as the loveliest in competition with twenty-three others on the set of *Gold Diggers of 1935*

girl was all drudgery and heartaches. It isn't. One gets untold satisfaction when complimented on her work, or if the spirit during the making of a picture is such that it is inspirational to dance until your hoofs just won't move any longer. There is such a thing as pride in show business.

WHAT really burns me more than anything I know is to hear someone remark about the dumbness of a chorus girl. I wish they could spend a couple of hours with us on the set. It would surprise them. We don't spend our time as they think, sitting around chewing gum, and talking about dates. Most of us, when not working, read. We don't read light novels or pulp magazines, but something we believe will ultimately help us.

Most of us are ambitious—we want to be actresses. Our heroines are girls like Joan Blondell, Ruby Keeler and Ann Dvorak. They were once girls like ourselves who have risen to the heights they have now attained by hoofing it and refusing to quit when obstacles confronted them. They treat us with respect and we love them. Not everybody is as kind to us as they are.

Right at this moment I want to say a word about my present boss, Busby Berkely, known to us girls as Buzz. If I went into a lengthy description I might end up sentimentalizing, or this would look like a publicity story. I'll just say that he's a grand guy—he'll know what I mean. [*Continued on page* 71]

FREDERICS 50% COOLER PERMANENT WAVE

Romance Knows No Weather!

VIRGINIA PINE, *Columbia Pictures*

BE just as charming, just as alluring on a damp, foggy day as under the beaming sunshine . . . That's the remarkable thing about a Frederics Vita Tonic or Vitron Permanent Wave . . . it doesn't go limp in humid weather. You can swim, golf, or play tennis without a care about your hair. A Frederics Permanent always stays softly, smoothly, and daintily groomed. Little curls all in place, whether low on the neck, or piled high in the new halo wave. Every wave deep and lustrous . . . manageable under all circumstances . . . the whole summer through. *And now, there's the new . . .*

50% COOLER FREDERICS PERMANENT WAVE

The wonderful, improved *controlled-heat* process that removes discomfort from permanent waving. Your hair is actually waved with one-half the heat formerly required, yet your permanent is lovelier, more lasting. Even hair that has been dyed or bleached, white and gray hair, limp or lifeless, can be successfully waved by this marvelous process.

Look for these Wrappers

Fredericks Vita-Tonic
NEW
VITA-TONIC COMPOUND
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New
Vitron
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VITA-TONIC AND VITRON
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Jean Harlow Tells What Hollywood Has Taught Her

Don't Talk To Me About Love . . . Says William Powell

Third Installment of **In Person** By Samuel Hopkins Adams (Adams' story, **Night Bus**, filmed as **It Happened One Night**, won five of the awards of the academy of Motion Picture Arts and Sciences)

MOTION PICTURE

Now Only

10c

Jean Harlow Tells What Hollywood Has Taught Her
MOTION PICTURE
NOW 10c
DON'T TALK TO ME ABOUT LOVE ...SAYS WILLIAM POWELL

The CHILDREN'S COLUMN

A corner where boys and girls get together with their favorites

Jackie Cooper is thrilled over his new rôle in *Dinky*, particularly because he plans to attend West Point some day

Shirley Temple with Sniff, the Scotty who appears with her in *Our Little Girl*. They both have stand-ins to take their places while the camera and lights are being fixed

By Don

WE BOYS and girls should be prouder than ever these days. The biggest money-making star in Hollywood these days is Shirley Temple. When prizes were given to Clark Gable and Claudette Colbert just a little while ago, Shirley won one too—a beautiful silver statue which thanks her for bringing everybody so much entertainment.

Don't you dare tell Shirley, but I heard that Will Rogers is going to build a riding donkey stable on his ranch just for Shirley and her playmates. He may even buy some Shetland ponies. Wouldn't you like to go there sometime?

While I think of it, Shirley Temple is one of the healthiest little girls in the world. You'll see what she eats for a whole week printed on page 14. Ask your mother and dad to serve you meals like that and just see how you grow.

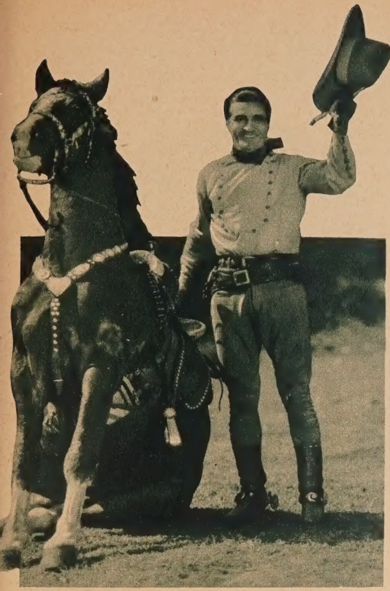
Attention, Boys and Girls!

Write a letter to Don, in care of SCREEN BOOK, 1501 Broadway, New York City, telling about your movie favorites. The three best letters from boys under twelve will win autographed pictures of Jackie Cooper, and the three best from girls will win Shirley Temple dolls. Be sure to write soon!

DO YOU remember Virginia Weidler, the seven-year-old girl with dark brown hair done in long braids that hung down her back? Her most recent picture was *Mrs. Wiggs of the Cabbage Patch.* When I met her the other day she told me how she got into pictures. She was born in Hollywood, but her mother and father came from Germany. Virginia could speak French, German and English when she was only a little tike, so a director put her in a Constance Bennett picture called *After Tonight.* She has played with a lot of big stars—John Barrymore, Francis Lederer and Myrna Loy, and now you can see her on the screen with Gloria Stuart in *Laddie.*

• • •

YOU all know David Holt whom you probably saw in *You Belong to Me.* His new picture is *The Big Broadcast of*



Hurrah! Tom Mix is coming back again in a new picture called *The Miracle Rider*. The horse is Tony, Jr., who looks exactly like the beloved original Tony

1935, and thinking about that reminds me of David's interesting story. He began to take dancing lessons when he was just three years old. His mother and father took him to Hollywood, and all they had in the world was $193. Pretty soon their money ran out and they went back to Florida where they came from. But it wasn't long before they had more money and came back, trying to get in the studios. This time David got a job —and he still has one.

• • •

MISS LEE PATRICK, a very grand actress who used to appear on the stage with Frankie Thomas—*A Dog of Flanders* is his new picture—told me all about him the other day. Frankie still has to go to school and attends the Professional Children's School in New York between his pictures.

Miss Patrick told me that he likes vanilla ice cream better than chocolate and eats just gobs of it. He goes vacationing in New Jersey where his father owns a farm. He has a little friend, she told me, who is a wee bit cross-eyed, and Frankie affectionately calls him "Worry." "I call him 'Worry,'" Frankie says, "because I tell him my jokes and he doesn't laugh and, gee whiz, that worries me!" Frankie rides all over his dad's farm on "Betsy, the bull of the woods," which is his pet name for their tractor.

• • •

I'LL bet you are glad to know that Tom Mix is back in pictures again in a new film called [*Continued on page* 88]

What's the matter with Me and Men?
MUM

"HERE I sit alone, evening after evening, reading or listening to the radio. What's the matter with me? Why don't men take me out? I'm not so hard to look at — and I love a good time!"

Poor girl! How surprised and chagrined she would be if she knew why she is left at home alone.

You can't blame people for avoiding the girl or woman who is careless about underarm perspiration odor. It's too unpleasant to tolerate in anyone, no matter how attractive she may otherwise be.

There's really no excuse for it when Mum makes it so easy to keep the underarms fresh, free from every trace of odor.

Just half a minute is all you need to use Mum. Then you're safe for the whole day.

Use it any time — *after* dressing, as well as before. It's harmless to clothing. It's soothing to the skin, too — so soothing you can use it right after shaving your underarms.

Depend upon Mum to prevent all unpleasant perspiration odor, without preventing perspiration itself. Then no one will ever have *this* reason to avoid you! Bristol-Myers, Inc., 75 West St., New York.

ON SANITARY NAPKINS, TOO. Guard against this source of unpleasantness with Mum. No more doubt and worry when you use Mum!

MUM takes the odor out of perspiration

"I Couldn't Sit, Couldn't Stand, *Couldn't Even Lie Down!*

The Suffering I Had to Bear In Secret"

WHAT a toll Piles take—in pain, in physical and mental incapacitation, in drain on vitality! The sad part about this affliction is that, on account of the delicacy of the subject, many hesitate to seek relief. Yet nothing is more fraught with danger than a bad case of Piles, ending, as it may, in serious trouble.

Real treatment for Piles is to be had today in Pazo Ointment. Pazo not only relieves the pain, soreness and itching, but it tends to correct the condition as well. Pazo works because it is threefold in effect. First, it is *soothing*, which relieves the soreness and inflammation. Second, it is *healing*, which repairs the torn and damaged tissue. Third, it is *absorbing*, which tends to reduce the swollen blood vessels which are Piles.

Pazo comes in collapsible tube with special Pile Pipe; now also, for the first time, in suppository form, 14 to the box. Those who prefer suppositories will find Pazo suppositories better than anything they have ever used.

Try It FREE!

Pazo is sold by all drug stores, but a liberal trial tube is free for the asking. Simply mail the coupon or a post card.

Grove Laboratories, Inc.
Dept. 19-F, St. Louis, Mo.
FREE

Gentlemen: Please send me, in PLAIN WRAPPER, your liberal free trial size of PAZO Ointment.

NAME________________________________

ADDRESS_____________________________

CITY____________________STATE_________

Henry Fonda, Janet Gaynor's leading man in *The Farmer Takes a Wife*, is the most exciting new discovery of the month in Hollywood. Not long ago he was vaguely known as "Margaret Sullavan's ex-husband." Now he is the man of the hour!

A Movie Wardrobe for Your Vacation

[*Continued from page* 48]

unbleached muslin that mattress covers are made of. Incidentally, it takes a grand dye in case you're smart enough to make your own. The trunks of Marian's suit are of bright blue and the top is of two shades of blue. Then there's a little coat that acts as a companion piece to the suit, in case the sun gets too hot. If you'd like a suit like this and the shops in your town don't carry them, send me a self-addressed, stamped envelope and I'll tell you where the suit can be purchased in Hollywood. The suit, trunks and top, is $2.95 and the coat is $1.95. They come in various shades of blue, sulphur yellow, apple green and natural, trimmed with a contrasting color.

If you're going to the mountains or if your vacation is to be spent in the country, then certainly you ought to have slacks and jacket of blue denim. And when I say denim I mean denim—the same sort of stuff that overalls are made of. They cost only $6.95. These blue denims are going every place this summer. Florence Rice wears hers to the most exclusive California resorts.

HOLLYWOOD'S latest fad in beach wear is white corduroy. So if you want to be a success on the beach Ann Sheridan's shorts and brassiere of this material may give you an idea. Or if you have an urge to go native in a South Sea way you might get a printed pareo. Iris Adrian, one of Paramount's baby stars, wears one of blue and white print. The shorts are fastened to a sort of halter arrangement. There's a skirt of the same material which can be worn as a skirt or you can drape it around your shoulders and call it a cape.

It all depends on your taste. Carole Lombard thinks that a short beach coat is ungraceful. She has one of white linen which is ankle length. It is quite tailored and the collar and reveres are faced with navy with white polkadots. It is belted with a polkadotted sash. Carole's bathing suit is also of navy blue and white polkadotted material and when she's lounging on the sand she wears an enormous white straw beach hat, trimmed with bands of navy and white grosgrain ribbon.

You can always trust Carole to be original. After making several cross-country trips by plane she concluded that the tailored things which are considered correct for traveling are entirely too uncomfortable for plane wear. So she designed a suit for comfort. It is a three-piece affair, in beige silk gabardine. Tailored trousers, a tucked-in blouse, and a top coat that rather resembles the trench coats that men wear. With this she wears plain brown walking shoes and a brown beret. She claims that this costume is both comfortable and practical.

However, if your clothes budget is limited I don't advise this. To be *right*, such a costume would need to be very expertly tailored and that of course costs money. Better stick to a plain little tailored suit for travel. And by the way, if you are one of those girls who dislike to wear a suit because you have so much trouble keeping the blouse tucked in, here's a clever idea I picked up from one of Hollywood's ace designers. Have your blouse and shorts—or panties, if you wear 'em—made in one. Sort of the good old B. V. D. idea. And it will keep the tail of your blouse from slipping out.

Have you questions to ask about the stars' wardrobes? Write a letter to Grace Mack, SCREEN BOOK, 7046 Hollywood Blvd., Hollywood, Calif. Answers to your questions will appear in an early issue.

Steffi Duna—a New Mystery

[*Continued from page* 35]

Worlds. Again, if you were fortunate, you witnessed her in the two-reel color novelty, *La Cucaracha,* in which she appeared as a Mexican señorita. You will also have applauded her work as the half-caste maiden in *Girl of the Islands,* although the picture itself may not come up to the standard you seek for your screen entertainment.

As yet, the American public is scarcely aware of her existence. In Europe, nearly every capital knows her as a brilliant dancer, and Berlin and London both hail her for her histrionic ability.

"I was born," she says, in her quaint Hungarian accent, "in Budapest, one freezing day in February. My parents were non-professionals. Almost as soon as I could toddle, I began to dance . . . and when my parents deemed me old enough to withstand the rigors of training I became a pupil of the ballet master at the opera. At fifteen, I made my professional début at the Fuerstliches Kurtheater in Bad-Salsburg. The audience applauded and applauded, I remember, and I took many bows. It was predicted I would have great success as a dancer.

"MY MOTHER acted as my chaperon and companion, and together we travelled through most of Europe, from country to country, where I completed one engagement only to embark upon another. Vienna, Warsaw, Leningrad, Istanbul, Paris, Brussels, Copenhagen . . . I danced in them all. In Berlin, I suddenly decided I would be an actress. All my life I had danced, my whole existence had been devoted to that one end . . . and then, poof!—just like that—I told myself I would turn from dancer to actress. I knew very little German, so at once I started to learn the language. I always have found the various tongues of Europe fairly easy to pick up, so it was not long before I familiarized myself sufficiently with German to enable my taking a part in *Wunderbar*."

This was the musical comedy in which Francis Lederer scored so sensational a success. Although she does not admit it, Steffi's friendship with the young Czech undoubtedly had its conception while the two were appearing together on the stage.

"Following *Wunderbar*, I appeared in another small rôle on the stage, then made up my mind to go to London. I had never been there, but many of my friends had either visited or played in the British capital and were most enthusiastic.

"Night and day, then, after my arrival, I studied, and in a few months succeeded in mastering the language. I won the leading rôle in the stage presentation of Noel Coward's *Words and Music*.

A short time later, Steffi Duna came to Hollywood where her name meant nothing. She came . . . and Hollywood saw . . . and she remained.

That was a year and one-half ago. Nobody knew her then . . . few know very much more about her now. Despite the seeping of stories from Europe, she still remains a riddle. . . . The Mystery Girl of the Films.

Did you know that Guy Kibbee, popular comedian, is now the proud father of a son? The new arrival, weighing eight pounds at birth, bears a striking resemblance to his dad.

Remove corns and pain!

WITH THE NEW *toe-fitting* SHAPE

• From the famed Red Cross Laboratories comes this improved method of corn relief . . . a truly professional plaster, made to conform to the toe. A smooth, neat shield in contrast to old-style bulk and bulge! Identify this *Toe-Fitting* Plaster by these distinguishing features:

• New Shap ... Two tabs hold the plaster in shape . . . no slipping. Center part fits over any size corn . . . no guessing. Wide enough to protect against shoe pressure . . . no crowding.

• Waterproof by Drybak Process . . . Exclusive! Gives a glazed finish that doesn't stick to stockings or cause shoe friction; nor is it affected by bathing.

• Individual Medicated Centers . . . 8 in each box of 12. Use them with full confidence. Very effective against hard corns.

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For professional treatment, consult a chiropodist.

Ends pain. Relieves pressure on nerves. Protects the "tender" spot.

Just slip this *Toe-Fitting* Plaster over your corn . . . and it fits!

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Tested and Approved Good Housekeeping Bureau

BOX OF TWELVE 25¢

ALSO RED CROSS DRYBAK BUNION AND CALLUS PLASTERS

LOSE FAT

Lost 55 lbs.

"Look ten years younger!"

WRITES MICHIGAN LADY

● Why envy other women when it is so easy to be slender! Do as Mrs. L. R. Schulze, 721 So. Pleasant St., Jackson, Mich., did. She writes: "Although I had been overweight almost all my life, I reduced 55 pounds with RE-DUCE-OIDS by following the directions. I look ten years younger and never was in such excellent health as I am since taking RE-DUCE-OIDS." Others write of losing fat in varying amounts, as much as 80 pounds, and report feeling better while and after taking RE-DUCE-OIDS.

NURSE REDUCES... Recommends Easy Way

● "As a Graduate Nurse I have met many people who have ruined their health in unsuccessful efforts to reduce," a San Francisco, Calif., Graduate Nurse writes, "my own experience in reducing with RE-DUCE-OIDS was so satisfactory that I recommend them to others." (Name on request.) She knows how important this fact is to you:

RE-DUCE-OIDS absolutely DO NOT contain the dangerous drug, Dintro-phenol. Laboratory chemists test every ingredient.

SO EASY TO USE... just a tasteless capsule according to directions.

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● If you are not entirely satisfied with the wonderful results you obtain from RE-DUCE-OIDS, you get your money back! You risk not one cent! START TODAY, before fat gets one more day's headway. Sold by Drug and Department Stores everywhere. If your dealer is out, send $2.00 for 1 package or $5.00 for 3 packages, direct to us. (Currency, Money Order, or Stamps, or sent C.O.D.) In plain wrapper.

FREE! valuable book

Tells "HOW TO REDUCE." Not necessary to order RE-DUCE-OIDS to get this book. Sent free.

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Send me the FREE Book "HOW TO REDUCE."
If you wish RE-DUCE-OIDS check number of packages here:

Name..
Address..
City..........................State....................

Tough Guy

[*Continued from page* 41]

everybody concerned that Jimmy held a family conference. All voted. Jimmy quit.

But the dust of the stage was in his lungs.

He went into the chorus of a current show—at $35.00 a week.

This was real money to the Cagneys. He danced so well that he was soon given a specialty to do. Soon he was a dresser for Billy Kent, the star, at $15.00 a week extra. On tour he got $10.00 more a week extra for taking care of the baggage.

A rainbow came into the sky.

His older brother began the study of medicine—his great mother began to take life a little easier. She still kept her brood together, and remained the inflexible guardian of the clan.

About five years in vaudeville took Jimmy up to 1926. Then I came into the picture by writing *Beggars Of Life*. It was dramatized that year into *Outside Looking In*. It played in New York—and Jimmy Cagney stepped into the part of the young red-headed road kid.

I went to New York and met the lad who was playing *me*.

So well did he play the rôle that the play remained in New York for the winter—and made two red heads slightly known in the nation—Cagney and myself.

After the opening, a group of critics, and others, assembled at a bar. Burns Mantle said, "That red-headed kid who plays you is going places!"

Percy Hammond's head shook in agreement.

"What's his name?" another asked.

"Jimmy Cagney," was my answer.

Six days later Cagney signed a "run of the play" contract at $200.00 a week.

But never was Cagney satisfied with one thing at a time. He practiced difficult steps of dancing during the day. When the show closed, he drifted here and there until given a rôle in *Broadway*. He remained seven months.

DURING all this time he earned extra money during his spare time by teaching dancing. For it is a fact but little known that the so-called hard-boiled actor of the screen is one of the finest dancers in America.

After leaving *Broadway*, Cagney played in *Grand Street Follies*.

Though his work in this play was much more strenuous, he still continued the habit learned by all the Cagney children—earning money on the side—by teaching dancing.

Cagney's big chance was just around the corner More in demand, and at a larger salary since his work in *Outside Looking In*, he was next given a rôle in George Kelly's *Maggie, The Magnificent*.

If Kelly did not change the course of Cagney's life, he at least prepared him for the sensational career he was later to have on the screen by teaching him "timing," an essential so rare among players.

This quality is overlooked by audiences, so unconscious a factor does it become. As a "timer"—the art of doing everything at the precise moment, Charlie Chaplin is Cagney's only equal on the screen. That this factor will make him invaluable as Bottom, the wily Reinhardt was the first to see.

George Kelly was fond of Cagney. He drilled him many hours in the difficult art. It has since made of Cagney's tough and difficult rôles the rough poetry of motion.

While Cagney was playing in *Maggie, The Magnificent*, he heard that a scout for Warner Brothers, the film producers of Hollywood, was in the theater.

There was playing with him a blonde girl, literally born upon the stage.

"There's a scout out in the audience," Jimmy said to her—"let's wish each other luck."

"All right," said the girl, "and next to me—I hope he picks you, Jimmy."

"The same here, Kid—I hope he picks us both."

"Maybe he won't pick either of us," returned the girl.

'Well, if he doesn't," and Jimmy shrugged his shoulders, "we've never gone hungry yet."

"Well—not much," smiled the girl.

WHEN the show was over, the scout went "back stage."

The company gathered around him. He talked to them in a friendly manner for some moments, and then, to the chagrin of Jimmy and the girl, he walked away with the leading man.

"Well," said Jimmy to the girl, "we got what the little boy shot at—let's go to our dressing-room."

Never with heavier hearts did the two hopefuls get ready for the street.

When they walked by the business office together—there stood the scout.

"Nice weather," he said.

"Yeap," responded Jimmy, "kinda cloudy."

"Oh I don't know—the sun's shining only you don't see it."

"Yeah," said the girl.

"Yeap," snapped the man. "How'd you two like to go to Hollywood?"

"How'd we *what?*" gasped Jimmy.

"Hollywood—you know—where they make the flickers," explained the scout.

"Now, Mister, don't tease us," said the girl, "we're both very young."

"Tease you," grunted the scout, "I came here to hire you both."

The two youngsters showed up in Hollywood and played in Warner Brothers' *Penny Arcade*.

The rest is one of the most charming and interesting chapters in the history of the films.

The boy has just finished as "Bottom"—and the girl is Joan Blondell.

DO YOU SHARE YOUR BIRTHDAY WITH A STAR?

Frank Morgan	June 1, 1890
Clive Brook	June 1, 1891
Johnny Weissmuller	June 2, 1904
Basil Rathbone	June 13
Cliff Edwards	June 14, 1896
Stan Laurel	June 16, 1895
Louise Fazenda	June 17
Ralph Bellamy	June 17, 1904
Evalyn Knapp	June 17, 1908
Ivan Lebedeff	June 18, 1894
Polly Moran	June 28, 1885
Lois Wilson	June 28, 1899

My Boy—Fred Astaire

[*Continued from page* 23]

behind the piano, dancing by himself. He had put on a pair of his sister's discarded ballet slippers and was up on his toes, tapping away all the intricate steps the ballet master was teaching the others and doing them—well, I will say at least as well; the director, himself, said he was the best of all."

Perhaps you can picture what happened. I could, before Mrs. Astaire told me. The ballet master crooked a persuasive finger.

"Come here, son," he coaxed. "Want to be in the show?"

The little boy nodded a shy answer: "Yes, sir. . ."

Fred Astaire has been dancing ever since.

After a time, both Fred and Adele came down with the scarlet fever and Mr. and Mrs. Astaire thought it best they quit the stage. This they did, living quietly with their mother in Highwood Park, N. J. until they were in their middle 'teens.

THEN came tragedy that turned the boy, Fred Astaire, into a man.

"My husband, who had been living in Omaha, Nebraska, visiting us in the East from time to time, became very ill and his business failed," Mrs. Astaire said.

"He had little money left. The doctors told him he could never get well. He came east to us and there were dark, troublous days while we tried to adjust ourselves to this new and heart-breaking situation. Then, one night, he called Freddie to him.

"'Son,' he said, 'life is about over for me and I want to tell you something. When I am gone, it will be up to you to take care of mother and Adele. . .'

"I can see them, yet, my husband so ill and sad and Freddie, so young to be given a burden like this, squaring his shoulders and promising: 'You can count on me, Dad.'

"He had dreamed of college. He wanted to go to Princeton. In those years we had lived in New Jersey, the stage had grown very remote. Days of rehearsing, nights of strain, trains to catch, a hundred annoyances to cope with, far more work than glory—it all had seemed forever behind us. But now, this was changed.

"He worked out new steps, practicing them hour after hour until he had what he wanted and then more hours with Adele. He pondered over a name for the vaudeville act he had in mind.

"'I want something different, Mom,' he said. And, finally, he did achieve something new in dance act titles for those days. It was *Fred and Adele Astaire in a Smart Dancing Novelty*. Next, he besieged the producers and at last he 'clicked.' He and Adele were booked for big time vaudeville again."

This time, as before, the talented, attractive pair were a success. Triumph followed triumph in rapid succession, sustained always by the unfailing efforts of Fred Astaire.

"Although a year younger than Adele, Freddie was manager, boss and guiding spirit of the team," his mother confided.

"Adele was gay, irrepressible, inclined to laugh at responsibility; inclined, sometimes, to slide over a step or shorten a

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Movie Scrap Book

STAR	REAL NAME	HUSBANDS AND WIVES	CHILDREN
Dee, Frances	Same	Joel McCrea	1 son
Del Rio, Dolores	Dolores Asunsolo	Jaime Del Rio (ex) Cedric Gibbons	None
Dietrich, Marlene	Marlene Von Losch	Rudolph Sieber	1 girl
Dix, Richard	Ernest Carlton Brimmer	Winifred Coe (ex) Virginia Webster	1 girl
Drake, Frances	Frances Dean	None	None
Dunn, James	Same	None	None
Dunne, Irene	Same	Dr. F. D. Griffin	None
Durante, Jimmy	James Durante	Jean Olsen	None
Dvorak, Ann	Ann McKim	Leslie Fenton	None
Eilers, Sally	Same	Hoot Gibson (ex) Harry Joe Brown	1 boy
Ellis, Patricia	Patricia Leftwich	None	None
Erwin, Stuart	Same	June Collyer	1 son
Evans, Madge	Same	None	None
Fairbanks, Doug, Jr.	Same	Joan Crawford (ex)	None
Fairbanks, Doug, Sr.	Same	Beth Sully (ex) Mary Pickford (ex)	1 son
Farrell, Charles	Same	Virginia Valli	None

Published exclusively in SCREEN BOOK. Save this record each month and you will soon have a complete index showing the real names, husbands, wives and children of every star.

rehearsal because—'What does it matter, anyway? The audience will never know.' This drove Freddie wild. Fond of each other as they were, that boy and girl quarreled over their dancing, sometimes, because Freddie was deadly serious about it and Adele wanted to clown her way through on occasion.

"'Listen, Dell,' I've heard him say many a time, 'you missed that reverse last night.' She'd laugh at him and ask 'so what?' and they would be at it. 'You sap,' Adele would wind up, 'we can't work our lives away. We're good enough.' And Fred would always come back at her—'No, not good enough! We can always be better.'

"And yet, although he was perhaps the greater artist of the two, such was his innate gallantry that he kept in the background as much as he could and left the glory for Adele. Many is the time I have stood in the wings or sat in the audience and watched them as they took their curtain calls. Always, Freddie would put her before him in a gesture which said as plainly as words: 'Here, audience, take my sister. It is for her I want your applause.'"

Those were glamorous days for the brother and sister. Round by round their dancing feet mounted the ladder of fame. They went from big time vaudeville to bigger time shows that have made theatrical history—shows such as *Over the Top*, the Schubert's *Passing Shows*, the lovely *Apple Blossoms* of Kreisler's, *Stop Flirting, The Band Wagon, Smiles*, and *Lady Be Good*.

DURING the days of *Lady Be Good* and *Smiles*, the Astaires went to London where their American triumphs were repeated. King George, Queen Mary and the Prince of Wales came to see them dance. They were the toast of the city. And it was then that Adele renewed her old friendship with Lord Charles Cavendish and Fred met the great crisis of his life.

"Adele always had a lot of beaux," her mother said, "but I began to see she was serious about Lord Charles. And then, she told me she wanted to marry him and give up her dancing.

"'I'm so in love with him, Mother, but I don't know what to do about Freddie. What will this mean to him?' she said.

"My heart stopped. What WOULD this mean to Fred who had worked so hard; tried so hard? Who, by his own unfailing effort was so greatly responsible for putting the team of Fred and Adele Astaire where it was? But I thought Adele had a right to her happiness, and so we told him.

"'Freddie,' Adele said, 'I want to get married.'

"'Okay, Delly,' he said.

"'But,' faltered Adele, 'I want to leave the stage.'

"He was quiet, then, while we waited. I knew what he was facing. Adele's marriage might spell the end of his own career and what would he have left? But at last he smiled at her.

"'It's all right,' he said. 'I'll get along. I want you to be happy.'"

Fred Astaire is a little hard to know, they say in Hollywood. He has remained a little aloof from film colony camaraderie and is notoriously hard to interview. Not that he is "high-hat." He isn't. Not that he isn't friendly. He is. He will talk readily about his work but when you get into personalities, he kind of "closes up."

"Indifferent, perhaps?" you ask. No, it isn't that, either. It is his mother who finds the answer.

"He is just shy," she says. "He doesn't see why anyone should be especially interested in him apart from his work. . . ."

Oh, no?

You who have met the unknown Fred Astaire through the reminiscences of the gracious, lovely lady who is his mother—

What do you think about that?

Kitchen Secrets

[*Continued from page* 55]

RINKTUM-DITTY

1 finely chopped onion browned in
3 tablespoons of shortening
½ can or 1½ cups tomatoes
1 cup grated cheese (pressed down lightly)
1 egg
2 tablespoons butter
Dash Worchestershire Sauce
Mustard, paprika and salt to taste

Simmer tomatoes with browned onions for five minutes. Add cheese and turn burner low. Stir until cheese is melted. Remove pan from fire. Pour over the beaten egg. Add butter and seasonings. Serve on buttered toast strips, with lettuce hearts.

SPANISH CREAM*

1 envelope gelatin
1 pint milk (scant)
3 egg yolks
½ cup sugar
¼ teaspoon salt
1 teaspoon vanilla
Juice of 1 lemon
Whites of 3 eggs

*Success in your use of this recipe will depend upon your selection of the right brand of gelatin. Write SCREEN BOOK'S Food Editor enclosing a stamped, addressed envelope, for the name of the brand Miss Farrell recommends for making delicious and speedy Spanish Cream.

To make really speedy Spanish Cream, you'll need to use that plain, finely pulverized gelatin which comes just one level tablespoonful to an envelope. Sprinkle the gelatin into the cold milk and let stand for five minutes. Place over hot water and stir constantly. When gelatin has dissolved add sugar. Pour slowly over the beaten egg yolks. Return to double boiler and cook until thick enough to leave the marks of the spoon. Stir constantly while cooking. Remove from stove. Add salt and flavoring and fold in egg whites which have been beaten until stiff.

Chill for a short time and serve with or without fresh fruit or berries, and topped with whipped or plain cream.

DON'T OVERLOOK THIS OPPORTUNITY!

If you'd like recipes of the sort used by the charming Glenda Farrell, write SCREEN BOOK'S Food Editor and ask for the FREE leaflet entitled, "Soda Fountain Treats You Can Make Easily At Home." Enclose a STAMPED, ADDRESSED ENVELOPE.

If you're interested in electric mixers, you'll want a FREE copy of "Cakes And Frostings Made With A Mixer."

Other leaflets which will aid in summer cookery are:

How to Make Perfect Angel Food Cakes ....5 cents
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Bridge Refreshments For Summer Hostesses ....5 cents
(With favorite recipes of Ginger Rogers, Loretta Young, and Anne Shirley.)
Jellies and Jams Which Have Won Prizes ....5 cents

Write Grace Ellis, SCREEN BOOK'S Food Editor, 529 South 7th Street, Minneapolis, Minnesota. And don't forget the STAMPED, ADDRESSED ENVELOPE.

NOW I'M SO MUCH HAPPIER

It's Never TOO LATE FOR A WIFE TO LEARN

The world is full of women who say to themselves, "My marriage was a mistake." No scandal. No open break. Just submission to a life without joy, without hope.

Many women give up hope too soon. These cases are sad. They are doubly sad because the woman has largely herself to blame. No wife should let herself become faint-hearted about marriage. She should go right after the real facts.

Times have changed. The days when a woman was compelled to use a poisonous antiseptic, or none at all, have fortunately passed. The trouble is that some married women have not yet learned this.

The truth about antiseptics

Of course women do not *want* to use poisons. Those who *do* take the risks of such a practice are simply living in a past age before modern improvements in antiseptics had been announced by the medical profession. Any excuse for using these poisons disappeared when *Zonite* was first offered in drug stores.

Doctors now, without reservation, recommend the practice of feminine hygiene. They know that the tragedies are over. They are confident that delicate tissues will not be burned or desensitized. No lives will be ruined by Zonite.

Zonite is *safe*, as safe as pure water. And Zonite is *powerful*. Taking carbolic acid as the standard for comparison, *Zonite is far more powerful than any dilution of carbolic acid that may safely be used on the human body.*

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Besides the liquid Zonite (three sizes 30¢, 60¢, $1.00) there is a newer form, Zonite Suppositories. These are $1.00 a dozen or 35¢ a box of three. They are dainty, white, cone-like forms which provide continuing antiseptic action. Some women prefer the liquid and some the suppositories. Others use both.

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Two Schools of Make-up

[*Continued from page* 51]

in mind when you are casting about for ways to make some stubbornly indifferent male discover you!

THE first lesson you learn in the natural school of make-up is to be light-fingered—not in connection with other people's valuables, but in the application of powder, rouge, lipstick and eye cosmetics. Some women actually don't *mean* to put on so much rouge, but they just do because they haven't learned the primer lesson of putting on a tiny, tiny bit of make-up with a fairy touch and then, if that isn't enough, adding to it infinitesimally. Cosmetics today are pretty concentrated and, once on, they're hard to remove, so if you want to look delicately pastel, curb the pressure behind your fingertips!

The second lesson in this school is "choose cosmetics in shades that match your own coloring as closely as possible." In other words, if your lips are a blush pink, don't paint them with an orange-red lipstick. If your skin has a slight ochre tinge, don't use a "pinky" powder. If your eyelashes are light brown don't use dead black mascara.

Keeping these two rules in mind, you can apply all kinds of cosmetics and still look as natural as a nymph. Let your face powder be a thin, gossamer film, just enough to give your skin a bloom, but not enough to make it look calcimined. Cover quite a large area with your cheek rouge, and shade it off gradually at the edges instead of placing a sharply defined polka dot of rouge in the center of your cheeks. Use a rosy pale shade of lipstick and don't just dab it directly on the lips and call your work done. With your fingertip, blend it evenly well inside the lip line (no definitely outlined mouths allowed in the natural school) and then blot off the excess rouge with tissues.

Until a few years ago, the curriculum of the natural school did not contain even a mention of eye make-up, but the deans, discovering that the new, improved mascaras, shadows and pencils come in natural, delicate shades and can be applied in a most restrained manner, have added courses in eye beautification. The same general rules apply here. The touch of the mascara brush must be a phantom one, the eyebrow pencil must be traced lightly instead of heavily, and eye shadow must be almost imperceptibly blended.

The most logical candidate for the sophisticated school is the woman with little claim to prettiness but with a great deal of distinction, a flair for wearing startling clothes, a "polish" and a glamour that, subtly assisted, cause her to stand out from a group of merely pretty women. It requires skill amounting almost to genius to make yourself into a truly smart looking woman, but the results are worth the effort.

YOUR coiffure should be sleek and lacquered looking, never fluffy or curly. Go in for crisply tailored street clothes and daringly simple evening gowns and tea gowns. Wear bold colors, sharp contrasts and a lot of unrelieved black and white. Choose firm fabrics such as pique, knit materials, satin or ciré and let your hats be tiny, severe ones or enormous cartwheels, both without adornment. Wear shoes and gloves that are untrimmed but extreme and dashing in cut.

Your make-up need not follow your natural coloring closely. For example, you can wear bright tangerine lipstick and nail polish to match your frock or to contrast with it, whereas the natural or pretty type could never do so successfully. While your cosmetics should be applied skillfully and not sloppily, they can be more lavish. A very striking type of make-up is achieved by using brilliant lipstick, little or no cheek rouge and lots of eye make-up. Flashing lip rouge, blue lash cosmetics, green eye shadow, the new irridescent shadows flecked with gold or silver, "shiny" make-up—all these are quite permissible for the adherent of the sophisticated school.

The first package at the left of the toiletries photo this month is a superb face powder that comes in five flattering shades—Lady Esther Powder. These five varying tints correspond so closely to natural variations in skin tone that you can find a shade that is exactly right for you. If you have ever used Lady Esther Face Powder you know how smooth and grit-free it is, and how long it clings. The perfume is nice, too.

In the upper left hand corner is a new Combination Powder Cream made by the Outdoor Girl people. It really is a mixture of cream and powder and it provides a very smooth, greaseless and adherent base for face powder and rouge.

THE approach of summer brings many beauty problems, among which is the increased production of the oil glands in oily skin. Two beauty aids for combating this tendency are shown in the center and the upper right hand corner—Pall Mall Cheri, a personalized soap for correcting oily skin, and the new Pro-phy-lac-tic Complexion Brush, to be used instead of, or in addition to, a wash cloth.

Pale green in tint, nicely perfumed and most attractively packaged, as you can see, Pall Mall is ideal for oily skin because it is not too heavily-fatted. Pall Mall Internationale also makes corrective soaps for dry and normal skins.

The Pro-phy-lac-tic Complexion Brush is egg-shaped to fit the hand and the face, and its snowy white bristles are of the finest quality. You'll never want to return to wash cloths alone for cleansing your face after you have experienced the gentle pleasant friction of this brush. It's very effective, of course, in routing blackheads and enlarged pores, too.

Another beauty problem that is accented in summer, although present the year 'round, is perspiration odor. To foil that monster, I can recommend Mum—shown in the white jar in the lower right hand corner.

THOUSANDS ENJOY THIS FREE BEAUTY SERVICE

In addition to her monthly articles on subjects of interest to every woman, Janet Lynn renders a distinctive free letter service to all who care to write to her. If you are bothered with skin eruptions, the problem of correct deodorants, care of the hair and hands—or any beauty question—write today to Miss Lynn. Each problem receives her personal, confidential consideration. Write to her today, enclosing a self-addressed, stamped envelope (U. S. Postage Only). Address Janet Lynn, SCREEN BOOK, 1501 Broadway. She will reply promptly.

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Hollywood's Greatest Adventure!

[*Continued from page* 43]

progress of that most important weapon, the siege tower. Upon the walls the Saracen hosts were frantic in their defense. This encounter was palpably different from the previous, harrying sorties. This battle was to the death. . . . Behind them the blood of The Hermit dripped thickly on the hot stone.

To the edge of the scum-filled moat came the great wheels of the tower. From every possible vent in the hides spat a ceaseless stream of missiles and with deadly precision there came a shower of bolts from the crossbows secure behind the mantlets. The defenders struggled with huge clay bombs of naptha which were shot against the tower by catapults, there to burst and saturate the hides. Others dropped rocks the size of a horse onto the frailer defenses of the mantlets. The screams of partially crushed and, in some cases, burning men, rent the skies. Flaming arrows were being shot into the naptha soaked hides of the tower and great sheets of flame roared skyward. Still, irresistibly, the great drawbridge from the fourth story of the tower was lowered to bridge the gap from tower to wall.

As the bridge touched the Saracen walls, a howling horde of yeomen swarmed across to be followed by countless others from below—armed with swords, halberds, maces, pikes and spiked gloves and battle-axes. After the first company had charged and fought their way along the walls, hacking, spearing, hurling wounded men to the flinty ground a hundred feet below, the battle was fairly joined. The succeeding waves of men slipped and staggered in the blood and human refuse of battle. Still more men fought their way up the walls by means of siege ladders fastened with grappling hooks. A file of men clambering up under their heavy arms were wiped out like flies under a huge cauldron of flaming pitch and fell, writhing funeral pyres, to the ground where they lay smoking and shrieking.

THE sun was low when the sightless eyes of The Hermit no longer looked upon pouring blood. The Saracens were swept from their walls, were at the mercy of the ceaseless fire of bolts and arrows that sped from the heights into their helpless masses below—men seeking shelter from fleet-winged death behind the bodies of their fellows. At length the gates were thrown open, burst open by the shattering force of imponderably heavy battering rams and through the opening charged the mounted Knights of the Cross led by their beloved commander, the grim, the capricious, the valiant Richard of the Lion's Heart—the avenging golden and scarlet King whose great voice roared out in battle like the lions themselves and whose mighty arm rose and fell with battle-axe and sword alike.

A great shout thundered from the throats of the armies of the Third Crusade.

The great Siege of Acre was over, the hosts of Christendom gloriously victorious.

Cecil Blount de Mille settled back in his chair and sighed.

Somebody—not a Saracen—yelled "Save the lights!" Henry Wilcoxon took off his golden crown, slipped back the chain mail and wiped the sweat off his forehead. A groom led the panting Fauvel off the set. It had been a battle to death!

NO STORY is complete without the latest anecdote concerning de Mille's famous eagle eye that can discern a minute flaw in a three thousand cast set. The whole of an English town was assembled in the city square. De Mille rode high above them on a camera boom; suddenly his voice crackled over the loud speaker system demanding the instant presence of Nell Manley, his chief hairdresser. When she rushed up to him, he demanded what on earth she meant by letting a man like that one way over yonder on the set with such an awful wig. His voice swelled and it was a grand de Mille tirade—until she rushed over to the offending man and discovered that it was really his own hair!

"Well," muttered de Mille, "it looks terrible anyway!"

Those who know him claim that these tantrums of his are pure showmanship. He feels that actors need a spectacle to aid their emotional release just as you find a release in watching the finished picture. He gives them the necessary show himself, but he expects every extra in the cast to act for him individually as a result. There is none of the usual bantering and gold-bricking among the extras on his sets. No matter how insignificant their parts, they are impressed that they are living beings with names and lives of their own to portray.

It is staggering to realize what he puts into a picture. And what he expects others to put in. For example, the Knights in shining armor in this picture are, of course, the same cow hands and trick riders who have been everything from Apache Indians to Tartars and Bengal Lancers. But for this picture they had to learn to ride all over again. They used new—or, rather, antique—saddles, had to carry a heavy shield on the rein arm over a ten-pound sword and manage a heavy lance in the other hand.

"IN THIS picture we show a bitter, real war—men hacking at each other with swords and maces—and you can't pull those kind of punches. Their armor has to be genuine, not for looks, but to protect their lives. Naturally, we rehearse the scenes so that no blows are struck on unprotected parts, but the ones that are struck are real enough. You can always tell by hearing the steel ring out.

"Some of my people groused a bit at first because they never got time off when they weren't in a scene. I had them over in a corner of the lot practicing with long bows, cross bows, swords, maces and spears. . . . Richard had a hard time with his army, all right, but with me, I've had to not only recruit them, but train them in the use of their arms as well."

The result of all this striving for the actual, the real? Well, for one thing, you won't see Henry Wilcoxon on the screen—not for a single minute. You'll see King Richard leading his vast and fanatic armies in the greatest military movement and war in history—a war that took two hundred years!

TIN TYPE
STUDIO

With his mother, while on a personal appearance tour, Gene Raymond visited the "Tin Type" studio, which is one of the many interesting buildings at Greenfield, a village recently completely restored by Henry Ford as an American museum

A Chorus Girl Talks

[*Continued from page* 59]

Now perhaps you would like to know about the romance in my life—all chorus girls are expected to live wild and hectic lives. I won't vouch for every other girl in the business, but here's one who hasn't. Not so exciting—but true.

I won't get married for a good many years. It doesn't seem to work for most girls in this game, so I don't see how I can expect to be the exception.

Imagine, if you will, how fond hubby would be of having his wife crawl out of bed every other morning at five-thirty in order to make a six-thirty call at the studio. Then picture him stewing when midnight rolls around and no wife, and two o'clock, and three o'clock and still no wife. Finally she comes waltzing in as dawn is edging into the sky, so tired and cross from overwork that she isn't a fit companion for the devil, much less a husband.

I have been asked to give you girls who are seeking a chorus career some good advice. In common vernacular that rather "puts me in a spot." You know, they say, "only fools give advice and only fools don't take it." I'll do my best to give some fundamental maxims to remember:

Learn to recognize sincerity . . . Don't cultivate an accent, or mannerisms, your greatest asset is naturalness . . . Be prepared for anything . . . Keep clean and well-dressed . . . Don't get a swelled head . . . Do not crowd into the limelight when you are watched, being a bore is dangerous . . . Love only your work . . . Have the will to learn—and don't forget to bow, and scrape, and take it on the chin!

Healthy mouths now come in packages *labelled Dentyne*

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CHEWING GUM
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KEEPS THE TEETH WHITE
AMERICAN-CHICLE-COMPANY
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DENTYNE IS AN AID TO MOUTH HEALTH The extra firm consistency of Dentyne provides just the vigorous mouth exercise everyone needs—the exercise lacking in modern soft-food diets. This chewing stimulates the circulation in the tissues, and keeps the mouth and teeth clean. It prevents flabby muscles, too. Many doctors and dentists recommend it as a regular health habit.

AND A DELICIOUS GUM, TOO—Chewing Dentyne is a pleasant health habit because it is such a delicious gum . . . At the first taste of its spicy, tempting flavor you congratulate yourself on having found a chewing gum that is different . . . thoroughly satisfying. Dentyne has a characteristic, handy, flat shape which makes it easy to carry in your purse or pocket . . . an exclusive feature for many years.

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3601 Michigan Avenue, Dept. 213A, Chicago, Illinois

What Fame Cost Rochelle Hudson

[*Continued from page* 19]

of *As You Like It* in high school, upon a moment's notice, learned the part in four days, and been given a "big hand" for the performance. When the woman's club decided to give a great silver cup as a perpetual reward for the student winning the annual extemporaneous contest, Rochelle was the first to have her name inscribed upon it. Today, the teachers point to this cup with, "See what happened to the girl who first won this prize!" Her school average was "A" in mathematics as well as dramatics. Her parties were the rage of the younger set.

THERE is no doubt, judging from reports from laundresses to landladies, that "in those days," Rochelle Hudson was considered as just one of the Van Nuys younger "gang." And when she did anything outstanding, the rest of that jolly group were for her. They knew she intended to be an actress. She talked of it freely. But no-one paid it any attention. Since she was never boastful or high-hat, they thought no more of this ambition than of the others' who intended to be school teachers, stenographers or beauty operators.

George J. Blake, the teacher who supervised her in her "home" or "study" room, summarized the opinion of the youngster before she went into motion pictures. "Normal. Willing. Popular but not too popular. Never mischievous or disobedient."

I don't know how many Van Nuys people made statements similar to the following: "The only thing that made her seem a bit different, then, was the interest her mother took in her. Her mother went to school more often than other mothers. She talked with the teachers more frequently; seemed more definitely anxious about her daughter's progress. Everyone got the idea that her mother, who was a grand sport, really meant that Rochelle was to become a great actress; that the mother was really serious in training the girl not to become silly about boys and things like that. But it seemed something different about "mother" rather than about Rochelle. She was just one of the many young people among us."

UNTIL her third year in High School! And then Rochelle's first professional heartbreak came—not from Hollywood but from Van Nuys.

Mrs. Hudson had moved to this little country town, near Hollywood, so her daughter would be ready to snatch at Hollywood fame. She had tucked her daughter into an average California high school so that her schooling might be that of other normal youngsters. And while the daughter led her carefree, school-day existence, the mother worked insistently for the Hollywood opportunity. It came! The mother secured her daughter a contract, beginning at $75 a week, when the child was but fifteen. Her first job was—a voice for an animated cartoon. Not much but a first step toward fame.

Now, you would have expected Rochelle's pals to have been as proud of her, then, as they were when she won the speaking contest or did so brilliantly in the leads for their plays. You'd have expected them to slap her on the back and say, "That'a girl. We knew you could do it. Come back often and tell us all about it."

That is what Rochelle expected. And that is what broke her heart. They didn't! The moment she signed in Hollywood—the very second she became "professional" rather than "amateur," something happened to her Van Nuys rating. It wasn't her fault. I don't suppose it was theirs.

By the time her class graduated, not a single member invited her to the ceremony. The class she had loved so dearly; the one for which she had worked so hard in speaking, athletics and dramatics; the one she had entertained so lavishly at her home and her country club. She just couldn't believe it. On the day before the exercises, she slipped to one of the teachers and with tears in her eyes asked if there was any way she could secure two tickets. He gave them to her and she and her mother attended.

WHEN I think of that child, just sixteen, watching *her class* walk onto that platform upon seats provided by a teacher—Today, she has signed a new contract with the Fox company at $500 weekly; in five years she will be receiving $2,000. Today, she is being heralded as "star" material not only by her studio but by newspaper critics. And yet no matter how famous she becomes, I doubt if she will ever forget her high-school class graduation in Van Nuys. Not one of her old friends remembered her.

So she stopped going back to see them. She moved from the country to Hollywood. She kept up contacts with her teachers. She still telephones Miss Prescott; she still sees Mr. Blake; she always sends a personal note to the principal "regretting" she cannot attend the annual homecomings. And perhaps she is beginning to learn that her home town taught her a very necessary lesson early in the game. For Fame is always a lonely proposition. It creates jealousies and misunderstandings for which there is no logical explanation. It sets a person "alone" in the world as nothing else can do it. When one is just "another fellow" he's a "good fellow." But when he steps out and becomes something "different," he's to be whispered-about and wondered-at and called "that guy we knew once." He's in another world and he must learn to live in it. Rochelle Hudson learned early.

AND here's the strange part of this very common little story. No matter how much the old pals say, "Oh, yes, Rochelle Hudson used to live here and she was a great kid *then.* Just like any other girl. Of course, she's big-time, now, and we don't ever see her"—whenever a Rochelle Hudson picture plays at the little Van Nuys theater, next to the sweet shop with its chili concarne, the house is packed. For way down underneath, the town of Van Nuys is plain "family proud" of her. But what member of a family ever boasts, out and out, of another member who has gone way, way ahead of them!

Today's Gossip

[*Continued from page* 39]

PERHAPS you've wondered why the studios change picture titles with such amazing rapidity. There are reasons and reasons—but none better than that which caused Metro-Goldwyn-Mayer to change *Vampires of Prague,* their latest horrific, to *Mark of the Vampires.*

The Czecho - Slovakian ambassador protested that the ancient and colorful city of Prague would lose tourist trade if it were intimated that Vampires were rampant there. Hence the title change—and hence the objection of Bob Taylor that he would summer in Prague or any other city that could guarantee a bevy of real vamps.

• • •

ONE of the pet idiosyncrasies of Will Rogers is his absolute refusal to answer telephone calls—and perhaps he is justified by the fact that many pests have used distinguished names in order to bring him to the phone. Not long ago the governor of an eastern state called him by long distance. Rogers refused to go to the phone.

"Tell him if he wants to communicate with me, to send me a telegram," he ruled. The governor did.

• • •

IN SPITE of his curt rebuffs to would-be interviewers, there's no star in all Hollywood who has a keener flair for publicity than this same Will Rogers.

One day recently we lunched in the Café de Paris at the Fox studio and in came Bill, by himself. He was dressed in a natty blue serge suit and wore an immaculate shirt and tie.

On the following day, we also lunched in the Café de Paris—and in came Bill, this time to be host to Admiral Sims and several other high ranking officers of the United States Navy. For this important occasion, he was dressed in character—a plaid jacket, an old blue shirt and no tie.

• • •

OUR monthly prize for the most incongruous publicity blurb of the month goes to Sally Rand, the celebrated fan dancer, who now announces that her life's ambition is to play Portia in *The Merchant of Venice.*

• • •

ANITA LOUISE had a diary—four hefty volumes filled to overflowing with the detailed observations of her years in pictures. Someday, she hoped, her memoirs would be considered worthy of publication.

She also had a dog—a rowdy little Scotty with the heart of a lion and the appetite of a goat.

She still has the dog—but he's a very unpopular member of the family.

• • •

JOAN BENNETT'S two little daughters, Melinda and Diane, are the most popular hostesses of Hollywood's infant set. Mama bought 'em a miniature merry-go-round.

Berry Cream Pie Filling

WITHOUT COOKING!

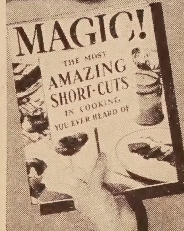
EAGLE BRAND BERRY CREAM PIE

- 1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
- ¼ cup lemon juice
- 1 cup sliced, fresh strawberries or fresh raspberries
- ½ cup whipping cream
- 2 tablespoons confectioners' (4X) sugar
- Baked pie shell (9-inch)

Blend together Eagle Brand Sweetened Condensed Milk and lemon juice. Stir until mixture thickens. Fold in berries. Pour into baked pie shell. Cover with sweetened whipped cream. Chill.

● So grand and creamy and smooth, this filling, that no one will dream you can make it in no time! And it never fails!

● But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk.* Just remember the name Eagle Brand.



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Feminine attractiveness demands fascinating, youthful lines of a graceful, slim figure—with slender, firm, rounded contours, instead of unbecoming flesh.

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J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed."

The Slimcream treatment is so entirely effective, so easy to use, and so beneficial that I unhesitatingly offer to return your money if you have not reduced your figure both in pounds and inches in 14 days. What could be fairer than that!

Decide NOW to achieve the figure of your heart's desire. Send $1.00 today for the full 30-day treatment.

Photo of myself after losing 28 lbs. and reducing 4½ inches.

FREE Send $1.00 for my Slimcream treatment NOW, and I will send you entirely free, my world-famous, regular $1.00 beauty treatment, with a gold mine of priceless beauty secrets. This offer is limited, so SEND TODAY. Add 25c for foreign countries.

DAISY STEBBING, Dept. F-5., Forest Hills, New York.

I enclose $1. Please send immediately postpaid in plain package your Guaranteed Slimcream treatment. I understand that if I have not reduced both in pounds and inches in 14 days, you will cheerfully refund my money. Send also the special free Beauty Treatment.

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Information Please

SCREEN BOOK

For personal replies address
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7046 Hollywood Boulevard,
Hollywood, Calif.

● As a regular subscriber of SCREEN BOOK, I read your information page in every issue. Here is a question I want to ask you. Who played the rôle of "Toots" in *Kid Millions*—how old is she and what is her next picture?—S. D., Indianapolis.

Thanks for your constant interest. Ann Sothern, one of the most promising young actresses in Hollywood, played "Toots" in *Kid Millions*. She was born on January 2, 1909, which makes her twenty-six years old. Her new picture is *Folies Bergere*.

● How old is Helen Mack; what does she collect, and what is her favorite sport?—*Claire Johnson, Jacksonville, Florida.*

Helen Mack is twenty-one years old. I don't believe she will admit being a confirmed collector, but I have heard that she cannot resist purchasing period china. Her favorite sports are tennis and horseback riding.

● In Paramount's *College Rhythm*, was the part of the floor walker in "Stacey's" department store played by Edward Everett Horton or by Charles Butterworth?—*Mrs. S. C. Kenner, Cincinnati, Ohio.*

The role to which you refer was played by Franklin Pangborn.

● Can you please tell me when Dick Powell was born? What color hair and eyes has he? Is it true that he has two brothers? In *Gold Diggers of 1935*, is Gloria Stuart the leading lady? Where can I get in touch with Dick Powell?—*Lillian Levine, New York City.*

Dick Powell was born on November 24, 1904. He has brown hair and blue eyes. Yes, it is true that he has two brothers—Howard and Luther. You can write to him at Warner Brothers, First National Studios, Burbank, California. Gloria Stuart is the leading lady in *Gold Diggers of 1935*.

● I would like to know the age of "Spanky" McFarland, who played in *Kentucky Kernels* with Wheeler and Woolsey—*Mrs. Beatrice Davis, Goffstown, New Hampshire.*

"Spanky" McFarland will be seven years old next October.

● What pictures did Madge Evans play in during the years 1932, 1933 and 1934? Is she as pretty off-screen as on?—*Mary Todd, Hornell, New York.*

In 1932, Madge Evans played in *New Yorkers, The Nuisance* and *Dinner at Eight*. In 1933, she played in *Made On Broadway, Broadway to Hollywood, Hell Below, Beauty For Sale, Day of Reckoning, Fugitive Lovers* and *Helldorado*. During 1934, she appeared in leading roles in *Stand Up and Cheer, Grand Canary, The Show-off, Paris Interlude, Death on the Diamond* and *David Copperfield*. Her current picture, now nearing completion, is *Age of Indiscretion*. She is fully as beautiful off-screen as on—in fact, of all the players in Hollywood, her appearance is probably the least changed by the cameras.

● Was the song, "Wagon Wheels," written for the picture, *Wagon Wheels*, or was it published before the picture was filmed? Was the song, "Lilac Time," especially written for the picture of that title?—*Mrs. C. T. Swift, Minneapolis.*

Neither song was written especially for the screen.

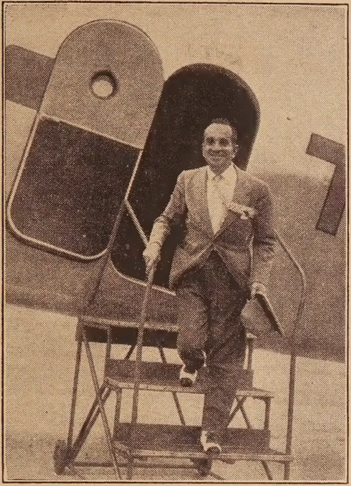
● Will you kindly answer the following questions concerning Gene Raymond? 1. What is his nationality? 2. Does he read his own fan mail? 3. What is the date of his birth?—*Elsie Liquorman, Brooklyn, New York.*

Gene Raymond—whose real name is Raymond Guion—is of French descent. He was born on August 13th. Yes, he—and almost every other conscientious star—reads his fan mail religiously. Fan mail is the only direct contact a star can have with his public.

● Will you please tell me something about Irene Dunne? What are her next pictures? Has Kay Johnson any children?—*Mrs. Walter Maron, Belmont, Massachusetts.*

Irene was born in Louisville. She made her stage debut, shortly after completing her musical studies in the Chicago Conservatory of Music, and scored her first outstanding hit in *Irene*. After playing in a number of very successful stage presentations, including *Show Boat*, she was brought to Hollywood and pictures by Radio and since then has been under contract to that studio. Her most recent picture is *Roberta*, a very delightful filmusical, and her next scheduled production, to be produced as soon as she returns from her current vacation in New York will be titled *The Lark*. She is married to a prominent New York doctor and has no children. Kay Johnson has no children. She is currently under contract to Radio Pictures.

The Travel Log



Al Jolson steps down from a giant transport plane after a flying visit to the races at Agua Caliente. His broad grin indicates that he picked the right ponies

HOLLYWOOD TO NEW YORK: Rochelle Hudson in New York between pictures to shop for some new clothes. . . . Frank Morgan pays a brief visit to the East, looking after his Angostura Bitters business. . . . Myrna Loy choo-choos in on her first trip to Broadway. . . . Wally Beery flying in and flying out again for a broadcast. . . . Alice Faye in New York on one of her periodical visits to see the home folks. . . . Hugh Herbert and the wife taking a month's vacation to see the sights. . . . Ben Bernie hurries back home again after his visit to the coast. . . . Leslie Howard still in the big town, but planning to return to Hollywood soon. . . . Freddie Bartholomew hops the Chief for a fast run back to the film capital. Other new arrivals were Joan Crawford, Miriam Hopkins and Katharine Hepburn. Katy stayed only a few days and then rushed back to Hollywood to begin work on a new picture.

STARS ABROAD: Maurice Chevalier, minus his straw hat, grinning like a schoolboy as he sails back to Paris. . . . The Douglas Fairbanks yacht starts off with its famous cargo, bound for the South Seas. . . . Charles Boyer off to Europe on the *Isle de France*. . . . Spencer Tracy and the Mrs. laying plans for a second honeymoon, a trip to Europe. . . . Binnie Barnes happy to return to the film city from England . . . Jeanette MacDonald preparing for a leisurely trip to Honolulu. . . . Elizabeth Allan plans an English tour.

HERE AND THERE: Clark Gable returns from a brief trip to Houston, Texas, where he attended the wedding of his step-daughter . . . Warner Baxter and Ketti Gallian all sunburned from a location trip of *Under the Pampas Moon* at Bakerville, California . . . Lew Ayres and Ginger Rogers talking about the long-delayed honeymoon tour . . . Gloria Swanson still enjoying the desert in spite of the heat . . . Bing Crosby off to the Rancho Santa Fe.

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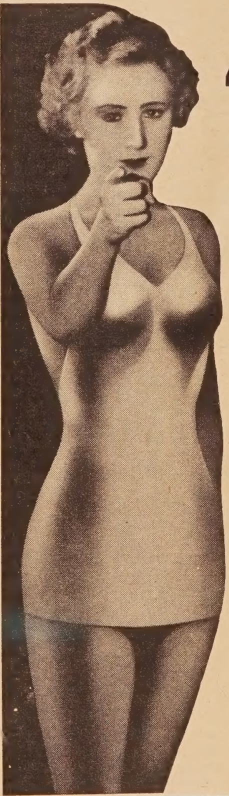

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DO you lack the physical appeal of a beautifully developed form? Does your figure repel instead of attract? Are you so thin and scrawny that you look like a "scarecrow" in a bathing suit or form-fitting dress? Wouldn't you like to fill out those ugly hollows—develop a stunning, shapely figure? Then take advantage of my big, special offer. Try my wonderful new method for yourself.

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"I must write and thank you for the wonderful things you have done for my figure. I had a very poor shape but now I have developed very pretty curves. Also my flesh is much firmer and I look years younger."

"Your method is all you say it is and more. I am delighted with the way you have filled out my figure. Friends have noticed the big improvement and I won't be ashamed to be seen in a bathing suit this summer, thanks to you."

"You have done worlds for my figure. I was formerly so thin and poorly formed. You have really moulded me into a much more attractive woman. Your method is so easy, too."

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BROOKLYN, NEW YORK

Miracle Men of the Movies

[*Continued from page* 46]

classic called *The Great Train Robbery.* It was the achievement of the day. The Warner Brothers showed it.

They toured the tanks with film cans, projection machine, and a phonograph which provided the sound effects which were the forerunners of the talkies. They showed their drama in halls, and barns and opery houses, battled their way from town to town through blizzards and floods. That was the beginning.

IN THESE early days, perhaps, it was Brother Sam who was the guiding spirit of the organization. His courage, wisdom, foresight and faith in the future pulled the boys through many a tough situation. Time and again he encouraged them to take risks, which, if successful, would advance their position. When the more cautious of their number hesitated, Sam would laugh:

"Oh, come on, take the chance! If we go broke I'll get my job back on the Erie!"

For while Harry helped in their father's shop, and Jack was trying to develop a naturally pleasing tenor voice to a point where it might be professionally remunerative, and Albert busied himself with bicycles, the stalwart Sam had fired on the railroad for some Casey Jones. He, even more than the rest, was possessed of the pioneer spirit of the father. Respecting his judgment, the others followed where he led. He never led them up blind alleys. And when on the eve of a signal triumph for them all, Sam was snatched from them by the cruel hand of Death, his grieving brethren kept bright the fires that he had kindled.

It was Sam, for instance, who, with the Warner fortunes at low ebb, had the daring to approach austere Ambassador "Jimmie" Gerard, just back from the Kaiser's court, with a request for permission to make a movie from the Envoy's fascinating tale of his experiences in the land of the militant Emperor. And Sam won out, as usual. Another highlight in the Warner career was the production of a feature titled, after the book, *My Four Years in Germany.* That the Ambassador never forgot the enterprising Warners is evidenced in the fact that years later, when compiling a list of America's most prominent citizens, the name of Harry M. Warner, the Polish immigrant lad, was prominent among the leaders.

As *The Great Train Robbery* was the outstanding achievement of its day, so was *My Four Years in Germany* the event of its era. And now the boys saw clearly the way to lifting the new art from mediocrity to a position of world importance. The suddenly announced "Warner Brothers' Classics of the Screen" were twenty-six in number, and brought world famous stories to pictorial life. One of these was *The Sea Beast,* a movie adapted from Herman Melville's yarn, *Moby Dick, or the White Whale.* And they raided the first rank of American actors to secure John Barrymore as star, though, naturally, John didn't play the title rôle.

Perhaps the pictures which featured the far-famed police dog, "Rin-Tin-Tin," were not art. But they were vastly interesting, and so was "Rinty." They presented a new idea in pictures, and beginning with *Where the North Begins,* which was produced way back in 1928, the magnificent animal was the star of twenty-one features, and established for himself a vast public that thronged to the theaters with golden loyalty.

Then came the discovery that revolutionized the screen. And the part the Warners played in giving it to the people can never be forgotten. Again it was Brother Sam who led the way. The same Sam who, penniless, had some way contrived to erect the first Warner Studios in Hollywood, with directors, cameramen and actors pitching in after the day's "art" to help with the common labor of building stages. He directed Harry's attention to a device for making talking, as well as moving pictures. And again the brothers dared—and triumphed.

IF THERE were a Nobel Prize for the eradication of America's most dreaded evil, it assuredly must go to the Warner Brothers for their part in arousing the public conscience against the killers who rose to power and affluence as the Robber Barons of the Prohibition Era. One of the greatest public benefactions was the production of such never-to-be-forgotten dramas as *Little Caesar* and *The Public Enemy.* In the form of fiction they presented an amazingly factual exposé of gang domination in great American cities. Seen by millions, they aroused such resentment against this underworld element that a wave of popular resentment swept over the land. The public was shocked from its complacency, and made relentless war against the forces of organized crime.

Occasionally, of course, even Harry, Jack and Al overlooked a winning ace all but concealed in their hand. And in mentioning the so-called "gangster" pictures, it is interesting to recall one titled, *The Finger Points.* It was a Richard Barthelmess vehicle, and the story was based upon the Chicago episodes which climaxed in the murder of Jake Lingle, a reporter who became involved in underworld machinations. In the film, under Warner contract, was a tall, young man who played the rôle of a patent-leather killer. He played it well, too. But somehow his hour of destiny hadn't arrived, and upon completion of the film he drifted to other studios. He has made quite a name for himself since. Indeed, a name that may be familiar to you. It is Clark Gable!

But, on the other hand, one of Mr. Gable's pals during the New York theatrical days, went West and played an obscure rôle in a movie which starred a dog. This time, the well-nigh omniscient Warner eye was quick to see that the newcomer had possibilities beyond bow-wow operas. They gave him his chance, and he took it. Now he's doing quite nicely, thank you. His name is George Brent!

NOW, at last, the Warners greatest ambition is about to be gratified with the rendition into pictorial art of the Shakespearean fantasy, *A Midsummer Night's Dream.* When it was determined to give this boon to the public, the brothers

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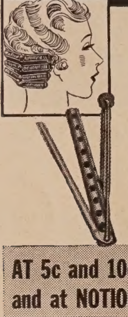
LU ANNE MEREDITH



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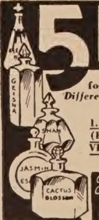

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threw all their energies and resources into the task. The talents of the world were assembled at their studios. Max Reinhardt, Europe's most famous producer, was recruited. From Russia came Madame Nijinska to lend her art to the ballets. Erich Wolfgang Korngold was imported from Germany to arrange the music of the immortal composer, Mendelssohn, into a score for the picture. The Viennese genius, William Dieterle, was given the directorial assignment. And according to Jack Warner, fully fifty Americans industries were called upon to contribute their manufactures for use in the production. The Duponts, for instance, provided the cellophane from which the actors' wigs are wrought, while silk and other fabrics, leather, a veritable multitude of products came from every corner of the country to help in the making of *A Midsummer Night's Dream.* Thus far production costs have mounted beyond the million dollar figure.

This will be a Shakespearean comedy, if not in modern dress, at least in modern countenance. Again the Warners pioneer in rich, new fields—courageous pioneers of pictures!

It's a far cry from *A Midsummer Night's Dream* to Rin-Tin-Tin and *Where the North Begins,* and further yet back to the days of *The Great Train Robbery.* But what was true then is true now—the Warners have always striven to give the people the finest motion picture entertainment to be culled from the genius of this day and every other.

Charlie Chaplin is coming back to the screen again in his pitiful little waif character which has brought so much enjoyment to millions, but in this snapshot taken on the set of *The Masses* (tentative title) he casts off his somber mood long enough to enjoy a few hilarious moments with members of his picture-shooting staff

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Kelpamalt, the new mineral concentrate from the sea—gets right down to the cause of thin, underweight conditions and adds weight, through a "2 ways in one" natural process.

First, its rich supply of easily assimilable minerals stimulate the digestive glands which produce the juices that alone enable you to digest the fats and starches—the weight-making elements in your daily diet. Second, Kelpamalt's NATURAL IODINE is a mineral needed by the vital organ which regulates metabolism—the process through which the body is constantly building firm, solid flesh, new strength and energy. Three Kelpamalt tablets contain more iron and copper than a pound of spinach or 7½ pounds of fresh tomatoes; more calcium than 6 eggs; more phosphorous than 1½ lbs. carrots; more NATURAL IODINE

than 1600 lbs. of beef.

Try Kelpamalt for a single week and notice the difference—how much better you feel. If you don't gain at least 5 lbs. of good, firm flesh in 1 week the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but little and may be had at all good drug stores. If your dealer has not yet received his supply, send $1 for special introductory size bottle of 65 tablets to the address below.

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The Hollywood Lowdown

[*Continued from page* 8]

actor took the wager on certain conditions, which included a proviso that the loser pay only in case he could still afford it. A short time ago the loser, who is still in the money, paid up. And how the now down-and-out actor who suggested the wager needed that money!

FRANCES DRAKE, selected a year ago by SCREEN BOOK readers as the most promising young actress on the screen, is living up to her award. Recently she showed us a letter from an English film firm offering her a very fancy contract "because an extensive poll of British theater-goers established you as a prime favorite among the younger American actresses." Much pleased, Miss Drake declined, but only because she is under long-term contract in Hollywood.

FRED ASTAIRE was working out a dance routine for *Top Hat* when Katharine Hepburn entered the rehearsal hall and stood watching him with silent admiration. When he finished, Fred stopped to greet her.

"Well," gasped Katy, "Now I've seen you do in person what you do on the screen. But I still don't believe it!"

GENE RAYMOND won a bet, had a lot of fun, and started a new Hollywood fad the other morning. With a girl friend for company he "disappeared," promising to spend three hours on the streets, undisguised and in plain sight all of the time. His wager was a dinner to the whole crowd if any of the twenty-two who were in on the bet found him during that time. They gave him a start and then followed. Meanwhile, Gene and the girl, riding on the top decks of various buses, not only escaped notice but took snapshots of some of their pursuers.

CLAUDETTE COLBERT might not be here today if she hadn't changed her mind about taking a plane from Mazatlan, Mexico, to Hollywood recently. News of a wind storm over the radio made her think the trip might be more comfortable by boat. She was right—one of the planes that took off at the time she planned to leave crashed.

BARBARA STANWICK and her husband, Frank Fay, have kept dark the secret that they probably are the most active charity workers in Hollywood. It is revealed here, without their acknowledge or consent, for the first time. It seems that they have given many little, unadvertised benefit performances before invited lists of spectators, along with notable personal efforts and donations. What a treat it must be to watch this pair perform in the Little Theaters of Charity—usually private homes.

GRETA GARBO still drives her eight-year-old Lincoln, and only recently purchased a new set of tires for the machine. In her new picture *Anna Karenina* she has gone democratic to a certain extent—on two occasions working without the screen which usually surrounds the sets of her films.

MAY ROBSON, who only recently celebrated her seventieth birthday, has even more to celebrate about because of a new contract given her by Metro. Her latest screen appearance is in Anna Karenina.

SHIRLEY TEMPLE'S new picture following *Our Little Girl* will be *Curly Top*. Rochelle Hudson also appears in the same film. But before Shirley starts work she gets a twelve week vacation in Hawaii, her first trip on the ocean.

NICK FORAN, popular Fox player, narrowly escaped drowning not long ago when his sloop capsized. He and a companion clung to the overturned vessel for two hours before picked up by a coast guard cutter.

This is how it feels to be really popular. Wherever Warren William went while in San Francisco on location for *The Case of the Curious Bride*, he was followed by groups of youngsters of all assorted sizes and ages

Shirley Temple's Weekly Menu

[*Continued from page* 14]

EXPLAINING SHIRLEY'S REGULAR MENU

Mothers should remember that, being sturdy and strong, Shirley Temple requires more food than the ordinary child of her years. She is not a particular eater, but requires time, eating her food very slowly. The first thing she has upon awakening is a glass of orange juice, served to her in bed, and not held back until she reaches the table. As soon as she opens her eyes and calls for "Mommy," the orange juice is taken to her. Try this with your own child!

A typical meal for Shirley—celery, carrots, peas, baked potato and milk. She's been taught to like every kind of food provided for her and eats heartily

THURSDAY

Cereal	Green Pea Soup	Grape Fruit Salad
French Toast	Slice of Chicken	Piece Sirloin Steak
Jam	Baked Potato	Artichoke
Glass Milk	Carrots	Cup Chocolate
	String Beans	Stewed Fruit
	Glass Milk	
	Ice Cream	

FRIDAY

Breakfast	Luncheon	Dinner
Cereal	Chicken Noodle Soup	Salad
Poached Egg	Baked Potato	Fish
Toast	Spinach	Lima Beans
Marmalade	Asparagus	Carrots
Glass Milk	Glass Milk	Cup Chocolate
	Ice Cream	Pudding

SATURDAY

Cereal	Vegetable Soup	Mixed Salad
Boiled Egg	Slice Chicken	Lamb Chop
Toast	Baked Potato	Asparagus
Jam	Peas	Cup Chocolate
Glass Milk	Glass Milk	Cake
	Ice Cream	Stewed Peaches

SUNDAY

Cereal	Fruit Salad	Soup
Bacon & Coddled Egg	Roast Turkey	Cold Meats
Glass Milk	Cranberry Sauce	Potato Chips
	Mashed Potatoes	Cup Chocolate
	Cauliflower	Stewed Fruit
	Glass Milk	
	Pudding	

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IT is all so simple and reasonable. If your physical let-down is caused by lowered red blood corpuscles—which is all too frequent—then S.S.S. Tonic is waiting to help you . . . and will, unless you have a serious organic trouble that demands a physician or surgeon.

Remember, S.S.S. is not just a so-called "tonic." It is a tonic specially designed to stimulate gastric secretions, and also has the mineral elements so very, very necessary in rebuilding the oxygen-carrying red corpuscles in the blood.

This two-fold purpose is important. Digestion is improved . . . food is better utilized . . . and thus you are enabled to better "carry on" without exhaustion—as you should.

You may have the will-power to be "up and doing" but unless your blood is in top notch form you are not fully yourself and you may remark, "I wonder why I tire so easily."

Let S.S.S. help build back your blood tone . . . if your case is not exceptional, you should soon enjoy again the satisfaction of appetizing food . . . sound sleep . . . steady nerves . . . a good complexion . . . and a renewed strength.

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This is to certify that the average circulation per issue of SCREEN BOOK for the six months' period July 1st to and including December 31st, 1934, was as follows: Copies sold, 218,990; Copies distributed free, 2,155; Total, 221,145.

Signed W. H. FAWCETT.
(Publisher)

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this 23rd day of February, 1935.
E. V. MAUSEL
(Notary Seal)

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Can Hardship Hurt a Woman?

[*Continued from page* 25]

standing only through the earnestness, the loyalty and the sacrifices of the people who willingly contribute their all to help maintain its success.

"My love for the theater expressed itself in earliest childhood," Anna Sten explained. "Perhaps I inherited certain talent from my father—an itinerant ballet master and violinist. But he was killed in the Revolution and I was too busy trying to help provide the necessities of life for my mother and younger sister to devote as much time to my 'theater' as I longed to do.

"I recall, however, that I was far from being the only youngster in my native Kiev who dreamed of being a great star in the Moscow Art Theater some day. Just as Broadway is the goal of every small-town actor in America, so Moscow is the very symbol of success to every theatrical-minded Russian. Success in Kiev, or Tiflis or even Petrograd meant nothing unless it led to *Muskva*, as the Russians pronounce the capital of Soviet Russia.

"Eventually, I felt capable of making an assault on the artistic fortresses of Moscow and early in 1927, when I learned that one of the State Theaters in Moscow was about to hold one of its infrequent auditions for promising young actors and actresses who bore the necessary recommendations of reputable instructors, I decided to risk everything for this chance.

"Fortunately, I had an uncle who worked for the Soviet railway and he managed to secure a free ticket for me to Moscow. It was a round-trip ticket.

"By dint of hard saving, I managed to gather together enough copecks to provide me with frugal meals on the long train journey, and with the farewells and prayers of my fellow drama students in Kiev encouraging me, I boarded the train for Moscow—my goal of success.

"THREE days later, the turrets of Moscow appeared in the distance, as a brilliant morning sun set them into sharp relief. I doubt if any of the eyes that peered from the windows of that train gazed at them as eagerly as did I—or with such mingled feelings of fear and determination.

"But even in my excitement, I adhered to my carefully conceived plan. Timidly, I checked my one small piece of baggage at the great station, for if I should fail that day, I would be forced to take the train back to Kiev that night. My meagre savings made no provision for accommodations of any kind in Moscow.

"It was a long walk to the theater where the auditions were already under way, but my feet fairly flew over the snow-covered streets.

"A crowd of young men and women, most of them older than myself, filled the first few rows. Behind them were the relatives, interested patrons of the theater and newspaper men. On the stage, in a sedate group, sat the directors, whose judgment was to grant me success or send me back to Kiev—a failure.

"Eventually my name was called and I stepped into the glare of the lights. Although I was but seventeen at the time, I somehow seemed to have the poise and assurance of a much older actress as I launched into the scene from *Hannele* that I had chosen for my test.

"The lights of Moscow were aglow before the final audition was completed and a hushed silence fell while the judges huddled together to settle upon their choices.

"Finally one of the judges addressed us. 'I cannot too strongly impress upon each of you who have been elected this day to enrollment that you face the most difficult task of your lifetime if you are to achieve success in this theater,' he said. 'You will be expected to sacrifice everything for your work. You will have to apply yourself as you have never applied yourself before. It is not enough that you have talent, it is even more important that you guard that talent and develop it. And I want you to know that by your acceptance you become the inhabitants of a new world—the world of the stage.'

"Immediately, I learned that I had entered a new world, just as the dignified director had stated.

"There is no institution in America equivalent to the Soviet Theater, consequently, few people in this country are aware of the curriculum imposed on its student-members. I discovered that it was almost equivalent to entering a convent. Our daily lives were as carefully scheduled as those of any devotee's. And although our routine was directed toward the interests of the theater, we received the same courses in language, mathematics, history and other necessary studies that were taught in the Soviet schools.

"We all worked to help each other unselfishly, hearing each other's lessons and coaching each other at rehearsals.

"As our importance in the company increased, we were paid accordingly and in turn we were expected to pay for our board and lodging. Since I sent part of my meagre earnings to my mother and sister in Kiev it meant that if I indulged in the slightest luxury I would have to do without butter on my bread for the next week.

"THE theater where we appeared was three miles from our living quarters and for the sake of economy, most of us trudged through the snow to the theater each morning and rode the street car home at the end of our performance each night.

"As I look back on those days, I find it hard to think of them as days of hardships. We were all too eager to achieve great success to think of them as anything but happy days, for we felt that we were a part of the great structure of Soviet Theater and were expected to make sacrifices as part of our good fortune in being even so small a part.

"It is an interesting sidelight on the Russian Theater that the Soviet government willingly aids those who are sincere in their struggle for success with the understanding that if and when that success is reached, those whom it has developed will contribute towards the encouragement of the less fortunate. I shall always feel that I can never repay my debt to it."

You Still Have Time to Enter the RUBY KEELER CONTEST !

The contest closing date is extended to June 10 to enable all to see *Go Into Your Dance,* which shows exactly what dancing lessons did for Ruby Keeler, starred in the picture with her husband, Al Jolson

BECAUSE Warner Brothers and SCREEN BOOK desire that the many thousands who are eligible for the Ruby Keeler contest may see her perform in *Go Into Your Dance* before submitting their photographs, permission has been granted to extend the closing date from May 10 to June 10, 1935.

This means that you still have time to submit your photographs in the contest which offers as first prize a full three months' course in dancing instruction at the Jack Blue School in New York City, where Ruby Keeler started on the road to fame. There is an alternative cash prize of $150 in case the winner does not choose to take the course, and other prizes as follows: Second, $100 in cash; third, $75; fourth, fifth and sixth prizes, $25 each; seventh and eighth, $15 each; and ninth to fifteenth, $5 each. Every winner in the contest will have his or her photographs submitted to studio talent scouts.

Dorothy Dare, pretty Warner player who appeared in *Gold Diggers of 1935,* was a winner in just such a contest sponsored by Fawcett Publications, Inc. Read the rules carefully and send in your entry while there is still time!

Use This Coupon

(or a facsimile)

Ruby Keeler Contest Editor,
SCREEN BOOK Magazine,
1501 Broadway, New York City

To the contest judges: The following facts for your information are true and the pictures attached are of myself, taken within the past year.

Name ....

Address ....

City ....**State** ....

Age ....**Height** ....**Weight** ....

Be sure to mark your name and address on the back of each photograph you send.

FOLLOW THESE RULES

PROCEDURE: Each contestant will mail to *The Ruby Keeler Scholarship Contest Editor, SCREEN BOOK, 1501 Broadway, New York City,* a clear, full length snapshot and if possible a portrait. Contestant's photographs must be accompanied by the coupon or a facsimile on which the questions listed are truthfully answered.

THE PRIZES: *First prize*—$500 Impresario Course at the Jack Blue School in New York City, with the school's guarantee of a remunerative position upon satisfactory completion of its requirements. Tuition and expenses directly concerned with the course will be paid for by the school, but all traveling and living expenses to, from and in New York are to be assumed by the winner. If for any reason the first prize winner decides not to take the dancing course offered as first prize, he or she may elect to accept the alternative prize of $150 in cash. *Second prize*—$100 in cash and presentation of winner's photographs to studio casting directors and talent scouts. (Note: This latter provision also applies to each of the following prize awards.) *Third prize*—$75.00 in cash. *Fourth, fifth and sixth prizes*—$25.00 each. *Seventh and eighth prizes*—$15.00 each. *Ninth to fifteenth prizes*—$5.00 each.

CLOSING DATE: The contest will close on midnight of June 10, 1935, and all entries must be postmarked on or before that date.

WHO MAY COMPETE: This contest is open to everyone everywhere, with the exception of employees of Fawcett Publications, Inc., and its affiliates and their families. It is not necessary to purchase a copy of SCREEN BOOK to compete as facsimiles of the entry coupon may be secured from copies on file at the public libraries, or at the newsstands. Entries from professional dancers are not solicited.

THE JUDGES: Judges for the contest will be Jack Blue, famous dancing instructor, the Editor of SCREEN BOOK, Herbert Crooker and S. C. Einfeld, Warner Brothers executives. The decision of the judges will be final.

FURTHER CONDITIONS: In the event of tie for any of the prizes, the winners will each receive the full amount and conditions stated for each prize. No photographs will be returned to contestants unless accompanied by correct return address and sufficient postage. Although SCREEN BOOK will endeavor to return upon request all photographs within a reasonable length of time after the closing date, June 10, it cannot be held responsible for incorrect addresses or packages lost in mailing. The first prize winner, if he or she elects to take advantage of the free course, must do so within six months after date of notification of the award. Otherwise, the alternative prize of $150 will be paid. Rules of the contest are clearly stated and SCREEN BOOK, in fairness to all contestants, cannot enter into correspondence concerning individual entries.

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28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
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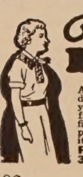

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Dietrich Defies the Puritans

[*Continued from page* 33]

know this—but she seemed eager to try. She blew them all out but two, and one child, younger than Maria, spoke up and said: 'That means you will be married and divorced twice.' My poor baby—she looked at me, not knowing what the other child meant. Later on, the children suggested to Maria that they play Marriage and Divorce. You do not know how that frightened me—like something striking at my heart. I forbade them to play such a game, and Maria was cross with me. She wanted to play what the American children play!"

LOOKING at the other side of the picture, we can readily understand how some fans may have deluded themselves concerning Marlene. Any typical newspaper photo of the star is liable to reveal her at a polo match, a party, the races or the theater with any one of a number of escorts. Sometimes Maria will be with her. Quite often, von Sternberg. Very often, Rudolf Sieber, Tamara or some other girl friend of Marlene's, and one or more of Marlene's "escorts," all in one group.

Among the men whose names have been listed as Marlene's escorts I recall, off-hand, Rolo, Lang, Mamoulian, Douglass Montgomery, Chevalier, Romero, Walter Wanger, Aherne, and of course, von Sternberg. There are quite a few others. Practically all of them are close friends of Marlene's husband, and all, I suspect, are in love with—little Maria!

I SHOULD like to take those Dietrich critics of the tennis court with me into the star's kitchen some day, for an intimate glimpse of the Sieber family life on certain, not-too-rare occasions. Occasions when Rudolf and little Maria, joining forces, have persuaded "mama" to give the cook an extra holiday, and prepare a German supper for them with her own hands!

There's no make-up on Marlene's face. Unless, perhaps, you count that smudge of flour! Her cheeks are flushed. Gone are their exotic, mysterious hollows. Gone, too, is her screen langour. She *bustles.* Little Maria, with a miniature cooking outfit, gets in the way and constantly says, "Mama, show me how to do this!" or "Mama, can I have some more baking powder?" Rudolf also manages to get in the way. Among them, they're having a glorious time.

Finally, the repast is ready. The two, father and daughter, must sit at the table first, because the potato pancakes must be placed before them piping hot. Then Marlene joins them with her own portion and various other dishes, so no-one need leave the table until it's time for dessert and coffee.

If, having witnessed *that* spectacle, her critics still insisted on slandering Marlene, I'd like personally to supervise their alignment against a high stone wall, and myself carefully train the machine gun—b-r-r-r-r-up!

Your Letter Page

[*Continued from page* 12]

$1.00 Letter

Lo, the Poor Usher!

FEW people realize that ushering is really a job—not simply "seeing pictures for nothing." Contrary to popular ideas, the usher's job is not that of Reilly. For instance, the usher must at all times keep in mind the number of people in the theater. He must check up on the temperature of the house, the sound, and make sure that the picture is not being projected off the screen. While this is going on he must seat people, or direct them to drinking fountains, lounges, telephones. It is the usher who must keep the theater clean. He picks up cigarette stubs, candy wrappers and other débris. He must keep children quiet. In spite of all this, people seldom even say "thank you," and patrons can never realize just how much those simple words mean toward making the job of ushering more bearable.

Don't forget that Janet Gaynor and Raquel Torres were once usherettes and Ricardo Cortez once a doorman. Be friendly to the usher. You may be talking to a future concert or screen star.—*Milton White, 70 Grenada Terrace, Springfield, Mass.*

$1.00 Letter

Send Her the Bill!

BEING the mother of two small children, it is natural that I would like movies with juvenile actors, but why in the name of something or other don't they cut the hair of these youngsters? I could name a half dozen who look as though they should either go to a barber shop or study the violin. I'm open to conviction, so if there's a law agin' it, or a superstition, let me know. I'll grin and bear it, but if it's just an oversight for goodness sake give the children a haircut and send me the bill.—*Nina Walker Watkins, Mena, Ark.*

$1.00 Letter

All for Janet Gaynor

WE ARE all great admirers of Janet Gaynor. She was elected the most popular actress of Manila North, South, East and West High school students recently. We owe SCREEN BOOK a part of her success because of your stories about her and thank you very much for this opportunity to let the world know that we prefer Janet.—*Araceli H. Dizon, P. O. Box 3181, Manila, P. I.*

Joan Has You Fooled!

[*Continued from page* 34]

severe inferiority complex? That was the thing which almost floored Joan, that and an eye affliction. But of Joan's life struggle. . . .

She was born in New Jersey in 1910. Until she was eight, she lived the life of a pampered darling. Her every wish was instantly granted by indulgent parents. She became the pride of the family, for in her they saw tradition perpetuated—she was the Dusé of the three daughters.

She wrote small, childish plays and insisted on being both stage manager and star. She conscripted the then meek Connie and the equally meek Barbara as recruits for the small rôles and ruled them like a despot. No autocrat could be more a disciplinarian than she was. It is difficult to picture the now imperious Connie taking orders from Little Joan, but she did. It was not until Connie went to school—but that is to come later.

Joan's plunge from her exalted position was made only more disagreeable when she was pushed into the chill pool of life to swim for herself. Papa Bennett sent his three daughters off to Miss Chandor's school in New York and on the day they left home Joan's travail began.

Since the other students at Miss Chandor's had other interests than the drama, Joan found herself a queen with no subjects to rule. It irked her. Then her sister Connie seemed suddenly to find herself. A complete mouse, colorless and drab under home influence, Connie suddenly became far more popular than Joan at school. Drawing on the long-banked fires of her vivid personality, Connie sparkled, she flamed, and poor Joan was sent to the corners of the room.

JOAN'S resentment flared. She decided the way to regain her crown and to subdue Connie was to play Connie's own game. But that was a mistake. She could not compete with the vivid Connie and soon went down to inglorious defeat. She was no longer the lady of the manor, no longer herself, and it made her the most unpopular girl in school.

When she was fifteen her father sent for her. He had decided to send her to a finishing school in France. She welcomed the chance to get away from the hateful school where she was. He talked to her of her great dramatic talent and predicted a great career on the American stage when she returned. But she had little faith in his prediction. The world was cruel, no one loved her, what did she care for fame now? She had nothing to offer, she was convinced that she was doomed to be a failure.

On the boat bound for Europe she met John Marion Fox, son of a wealthy Seattle lumber magnate. At first she was shy, but his ardent love-making fed her starving ego and at last she loved him. They were married in London when she was just sixteen years of age. They returned to America and a year later, in Los Angeles, she became a mother.

In the first blush of marital bliss she lost some of her inferiority complex. But more trouble was in the offing. Her father was furious and Mr. Fox, her husband's parent, no less so. They both cut off the two youngsters from any allowance. Joan knew nothing of facing poverty and John Fox even less. Father Bennett relented and sent them enough to live poorly, but when he learned that Father Fox had pulled the purse string, he too quit.

Unhappiness had come and during the days of despair, with her baby coming, Joan fought to retain their happiness, but the handicap was too great for these two youngsters.

JOAN turned to acting. For months she walked the streets of Hollywood, but casting directors refused to be moved by the magic name of Bennett. She did get some work, but it was not until after her divorce from Fox that she got her first real break. She played opposite Ronald Colman in *Bulldog Drummond.*

But Fate had other plans, this time for the better. Her father had purchased the stage play *Jarnegan* and when he wired, telling her that he could find a small rôle for her, she rebelled.

At last they came to terms, but when she demanded transportation he refused, wishing to still test her resourcefulness. She sold her household furniture to a secondhand dealer to secure her fare to New York. She left baby Diana with a friend. It was a gallant gesture, after just having completed her first major screen rôle, to leave the one thing she cared most for and take a venture on the stage where she was as yet an unknown.

What she did with her rôle in *Jarnegan* is stage history. She was the outstanding hit of the play.

She returned to Hollywood to find herself in demand at all studios. New York critics had sung her praises, loud enough to be heard on the Coast. She had made a step forward in her ambition to become a great dramatic star.

Producers laughed when she told them of her aspirations. She was too slender, too beautiful to be convincing in a dramatic rôle. So, she continued to be a sweet young thing in ingenue rôles.

THEN a real love came to Joan. It came, as had most of all her successes, rising from the ashes of misfortune. She was making a picture called *She Wanted a Millionaire.* A riding scene and a falling horse resulted in a broken leg. She spent weeks with her leg in a cast and during that time the man who had written the picture, Gene Markey, wooed and won her. They were married on March 16, 1932. Thus, her first marriage was because of a mental hurt, her second from a physical.

She was happy with Gene Markey, every inch the gentleman, husky, a sophisticate and a man of the world, but there was still something to be done. A Bennett is a Bennett and a great ambition is nothing but a great driving force. She had yet to do those rôles on the screen she demanded. She must do drama in the films—and that she has done to her own intense satisfaction in *Private Worlds.*

Joan is still very near-sighted. But no longer does this affliction undermine her self-confidence. More quiet than Connie, she is every bit as assured as her sister. She knows what she wants and goes after it. No wonder her friends are proud of her!

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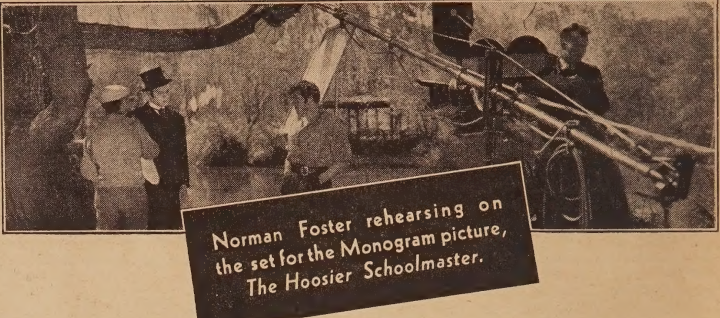


Norman Foster rehearsing on the set for the Monogram picture, The Hoosier Schoolmaster.

PICTURE TIPS

NEW OFFERINGS

TRAVELING SALESLADY—Hugh Herbert steals the show from Joan Blondell and Glenda Farrell. Story tells about a girl whose toothpaste-manufacturing father refuses her a job. Peeved, she goes to work for a rival outfit, is wooed and won by her father's star salesman.★★★—*Warner.*

BABY FACE HARRINGTON—A grand comedy with Charlie Butterworth doing a fine job as the dizzy clerk who gets mixed up with a gangster mob. The results are hilarious, Una Merkel and Nat Pendleton standing out in the supporting cast.★★★—*Metro.*

THE WOMAN IN RED—Barbara Stanwyck does well, but the story, one about social snobbery, doesn't give either her or Gene Raymond a chance to do their best.★★—*Warner.*

IT'S A SMALL WORLD—Trivial theme about mistaken identity puts this in the rut of lesser pictures. Cast includes Spencer Tracy, Wendy Barrie and Raymond Walburn.★★—*Fox.*

ONE NEW YORK NIGHT—Entertaining story based on murder mystery with Franchot Tone as the young man who comes to New York and is innocently involved in difficulties, trying to help a girl. Excellent cast, with Una Merkel, Steffi Duna and Conrad Nagel.★★★—*Metro.*

STRANGERS ALL—Story of a mother whose personal ambitions makes strangers of her children. Not too convincing, but you may like it if you are fond of May Robson. Others in the cast: Florine McKinney, Preston Foster and William Bakewell. ★★—*Radio.*

THE MAN WHO KNEW TOO MUCH—You haven't seen a child actress until you see Nova Pilbeam in this story of international intrigue. Selected as the best picture of the year in England and chosen by the King and Queen as the first picture to be shown to them privately at Compton Palace, Eastbourne. Edna Best, Peter Lorre, and Leslie Banks also in the cast.★★★★—*GB.*

PRIVATE WORLDS—Claudette Colbert, Joan Bennett, Charles Boyer and Joel McCrea in a whirlwind drama that takes place in an asylum for mental defectives. Unique and forceful.★★★★—*Paramount.*

FAREWELL TO LOVE—One of the year's best pictures with Clive Brook in the rôle of the power behind the throne in Denmark. Madeleine Carroll is also effective as the heroine of the film.★★★★—*GB.*

RECKLESS—Jean Harlow and William Powell are positively terrific in this story of an actress who marries a playboy who commits suicide because of his inability to adjust himself to life. Also in the cast are May Robson, Ted Healy and Rosalind Russell.★★★★—*Metro.*

STOLEN HARMONY—Cross between a musical and gangster melodrama with George Raft, Ben Bernie and Grace Bradley handling the leading rôles. Good entertainment.★★★—*Paramount.*

MARK OF THE VAMPIRES—Horror picture concerning the murder mystery of the wealthy landowner in Hungary who is murdered by vampires. Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Bela Lugosi and Carol Borland in the cast. ★★★—*Metro.*

TEN DOLLAR RAISE—All about the forty-a-week clerk who tries to muster up enough nerve to ask for a raise. Very amusing, with Edward Everett Horton, Karen Morley, Berton Churchill in the cast.★★★—*Fox.*

PREVIOUSLY REVIEWED

MISSISSIPPI—Bing Crosby does some of the finest singing of his career in this story of love and drama in the show boat era. Joan Bennett and W. C. Fields contribute fine work.★★★—*Paramount.*

NAUGHTY MARIETTA—In addition to being Jeanette MacDonald's best picture to date, this musical romance about a princess who runs away from marriage and finally into the arms of a brave Louisiana soldier introduces Nelson Eddy, a new sensation. You'll rave about him!★★★★—*Metro.*

GOIN' TO TOWN—Previously titled *How Am I Doin'*, this modern version of Mae West is tip top entertainment, with Mae as the rich owner of oil fields who tries to plunge into society. Fine cast includes Ivan Lebedeff, Grant Withers and Fred Kohler.★★★★—*Paramount.*

STAR OF MIDNIGHT—William Powell and Ginger Rogers click as a team in this story of the attorney who falls in love with an actress and gets himself in a jam over a murder. Exciting and filled with excellent comic situations.★★★—*Radio.*

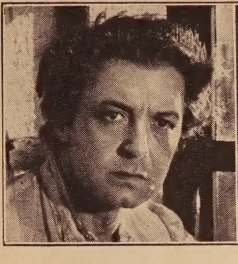
GEORGE WHITE'S 1935 SCANDALS—A gala show from beginning to end—beautiful music, sparkling comedy and dozens of lovely girls. A grand cast includes Alice Faye and James Dunn, Ned Sparks, Arline Judge, Cliff Edwards, Lyda Roberti, and Eleanor Powell, sensational dancer. ★★★★—*Fox.*

ROBERTA—Shame on you if you haven't seen this picture yet! Story tells of a stranded orchestra leader and a football player who inherits a swanky fashion salon. The love troubles of Fred Astaire and Randolph Scott who heartache over Ginger Rogers and Irene Dunne will amuse you greatly, as will the remarkable dancing and beautiful music. ★★★★—*Radio.*

LADDIE—Gene Stratton Porter's favorite story brought to the screen with John Beal and Gloria Stuart playing the romantic leads in a pleasing manner. Little Virginia Weidler plays Little Sister with utmost charm, and is undoubtedly a new screen star. Excellent choice for the family group. Cast: Charlotte Henry, Donald Crisp, Willard Robertson, Dorothy Peterson.★★★—*Radio.*

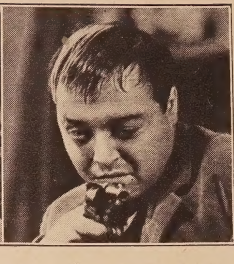
TIMES SQUARE LADY—Introducing Pinky Tomlin, a small college band leader, who recently crashed Hollywood, and gives an assured performance in his first picture. The story is about the daughter of a racketeering bigshot who inherits an estate, with romance and trouble resulting. Cast: Virginia Bruce, Helen Twelvetrees, Isabel Jewell, Robert Taylor, Jack LaRue.★★★—*Metro.*

SWEET MUSIC—Rudy Vallée, as a successful orchestra leader, trys through his influence to make Ann Dvorak, a dancer and singer, into a Broadway success. Story is a back-stage and radio tale with



Clive Brook as he is seen in his greatest role, the dictator in *Farewell to Love*

Joel McCrea and Claudette Colbert as the psychiatrists in *Private Worlds*



Peter Lorre, the sensational master mind of *The Man Who Knew too Much*

fine music and Rudy's singing to endorse it. Cast: Ned Sparks, Helen Morgan, Alice White, Allen Jenkins.★★★—*Warner.*

IT HAPPENED IN NEW YORK—A temperamental star demands rest, a publicity manager insists on the spotlight, and the result is a breezy, satiric comedy. Gertrude Michael gives a good portrayal as the star, and Hugh O'Connell does an excellent job as her manager. Cast: Heather Angel, Lyle Talbot.★★★—*Universal.*

THE DEVIL IS A WOMAN—Cesar Romero meets Marlene Dietrich at a Spanish fiesta. Later he learns through his friend, Lionel Atwill, of the type of woman she really is. There's a duel and a surprise ending. Dietrich is more beautiful than ever, but her fans won't like this picture as well as her previous ones. Cast: Edward Everett Horton, Alison Skipworth, Don Alvarado.★★★—*Metro.*

CASINO MURDER CASE—A well-contrived Van Dine puzzler distinguished by fine playing and full of entertainment. Paul Lukas does a splendid job as Philo Vance, the crime solver, and Rosalind Russell scores a solid hit as the romantic interest. She has one of the best of the screen voices. Cast: Alison Skipworth, Isabel Jewell, Louise Fazenda, Leslie Fenton, Louise Henry. ★★★—*Metro.*

CAR 99—Plot deals with the state police and the efforts of a recruit, Fred MacMurray, to regain his standing after allowing the escape of a gang leader prisoner, Sir Guy Standing. There's plenty of action and the story carries good drama. Cast: Ann Sheridan, Frank Craven, William Frawley. ★★★—*Paramount.*

NIGHT LIFE OF THE GODS—A nonsensical story of turning present-day persons into stone, and bringing to life the historical statues of past ages. Alan Mowbray holds the secret, and uses it to attain amusing results. Cast: Florine McKinney, Peggy Shannon, Wesley Barry, Henry Armetta.★★★—*Universal.*

WHEN A MAN'S A MAN—Adaption of one of Harold Bell Wright's most popular stories. Good Western story, with the hero an Eastern spendthrift who finds himself stranded in a small Western cattle town. Plenty of hectic thrills and suspense. Cast: George O'Brien, Dorothy Wilson, Paul Kelly. ★★★★—*Fox.*

WEST POINT OF THE AIR—Wallace Beery is a flight sergeant in the army, and Robert Young is his son whom he sends through West Point. Beery is discharged from the army for striking his officer son, but a reconciliation takes place when the father takes his son's place in dangerous maneuvers. Fine acting marks the film. Cast: Maureen O'Sullivan, Lewis Stone, James Gleason, Russell Hardie.★★★—*Metro.*

MURDER ON THE HONEYMOON—Catalina Island is finally used as the setting of a screen play. Edna May Oliver and James Gleason take their own paths in solving a honeymoon murder, and almost find disaster. Rather complicated, but amusing. ★★★—*RKO.*

THE GILDED LILY—Claudette Colbert as the stenographer who unknowingly falls for a titled Englishman.★★★★—*Paramount.*

LAST MINUTE REVIEWS

THE BRIDE OF FRANKENSTEIN—A creditable sequel to *Frankenstein*, with Colin Clive, Elsa Lanchester, and Valerie Hobson outstanding, but of secondary importance to Karloff who dominates the entire film.★★★—*Universal.*

THE UNKNOWN STRANGER—A fair little picture with a racetrack plot, featuring Jackie Searle, Jack Holt and Mona Barrie.★★—*Columbia.*

RED MORNING—The story of a girl who is stranded on an island when her sea-going father dies. The beautiful Steffi Duna is most of the picture's interest, with Regis Toomey giving a satisfactory performance.★★—*Radio.*

PEOPLE WILL TALK—They certainly will—about Charles Ruggles and Mary Boland who are at their best in this fine comedy concerning the marital difficulties of a couple who have been wed for twenty-three years. The fake fight between Boland and Ruggles is one of the season's comedy high spots.★★★★—*Paramount.*

VAGABOND LADY—The story of a girl who must choose which of two brothers she wants to marry. Reginald Denny and Robert Young are the men and Evelyn Venable the girl. Merry stuff.★★★—*Metro.*

BREWSTER'S MILLIONS—All about the Englishman who was forced to spend a huge inheritance in order to get a much bigger one. How he goes about it is amusing in spots, but just a little too gay, if you get the idea. Lili Damita's beauty is the one thing to recommend the film.★★ —*British Production for United Artists.*

I'LL LOVE YOU ALWAYS—The story of a young, unemployed engineer who is forced to turn to crime. George Murphy and Nancy Carroll have the leading rôles, but it is not particularly recommended unless you are really fond of the team. ★—*Columbia.*

STRAUSS' GREAT WALTZ — Reveals how the younger Strauss came to write "The Blue Danube." Not a particularly punchy picture, but it has Jessie Matthews in the cast, and that is enough to recommend it.★★—*Tom Arnold.*

IN SPITE OF DANGER—Pleasing story of a former racetrack driver who goes into the truck business. Some good thrills with Wallace Ford and Marian Marsh.★★—*Columbia.*

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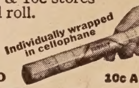

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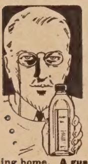
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Nelson Eddy

[*Continued from page* 24]

as well not have been alive. One of America's three ranking baritones, the peer of Lawrence Tibbett and John Charles Thomas—and the studio didn't know what to do with him. In eighteen months, he played two trivial bits in unimportant pictures—bits that failed to capitalize on his voice and that any obscure actor could have played.

He received so little publicity or mention that most of us completely forgot his presence. He could have walked into the average Hollywood gathering and been unrecognized.

With all due respect to Metro, it is doubtful whether Nelson Eddy would ever have been given a real opportunity if Columbia had not paved the way by bringing Grace Moore to the screen. *One Night of Love* turned Hollywood topsy-turvy.

Hollywood decided that maybe there might be something in music, after all. And Metro-Goldwyn-Mayer, with Nelson Eddy and Jeanette MacDonald under contract, started production on *Naughty Marietta.*

On the day following its preview, Eddy, the forgotten man, was lionized. Interviewers waited in line to see him. Everyone in the studio waylaid him with effusive congratulations. Louis B. Mayer sent for him and they talked for more than an hour—about what, no one knows, but Eddy's smile after that interview indicated that the subject was exceedingly pleasant.

MEET Nelson Eddy, Hollywood's new man of the hour!

He's blond and robust and good-natured. He'd much rather grin at you than stand on his dignity—consequently, he grins! He's over six feet tall, and, like most tall men, he's inclined to stoop a little. Having been a newspaper reporter, he can't quite outlive the careless mannerisms of that erstwhile profession. He slouches down in a chair, tips his hat precariously over his left eye, crosses his legs without regarding the crease in his trousers and seems, in fact, to be on the verge of calling his "city desk." He'd much rather ask questions about your experiences than answer questions about his own career—consequently, he does.

In all, he's a very improper figure of an opera singer. He's too handsome, too slender and too undignified. He uses too much slang and he's too unwilling to employ that pronoun, "I."

But, ye Gods, how the man can sing! And, stand him in front of a camera, he immediately becomes a dashing, debonair adventurer.

But, be sure of one thing: Eddy has a head on his shoulders. If he is lacking in the traditional operatic temperament, he is oversupplied with business acumen and common sense.

In order to play the role of Lady Godiva at a fancy dress ball for a scene in* The Flame Within, *Constance Kent is dressed in cellophane. There won't be any censorship difficulties unless someone objects to the fact that the horse has nothing on!

Let's go adventuring in the China Seas with that famous pair of screen lovers, Clark Gable and Jean Harlow, where the exotic country of junks and typhoons and pirates furnishes a colorful background for a romance which will stir your pulses. Love and adventure set a headlong pace in their new picture,

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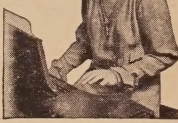
The Lowdown CHART

Questions	Heather Angel	Ann Dvorak	Sally Eilers
Age?	26	22	27
Birthplace?	Oxford, England	New York City	New York City
Real name?	Heather Angel	Ann McKim	Sally Eilers
Nickname?	None	Annie	None
Brothers and sisters?	1 sister	None	1 brother, Peter
Married or single?	Married	Married	Married
Number of marriages?	One	One	Two
Husband's name and profession?	Ralph Forbes, actor	Leslie Fenton, actor	Harry Joe Brown, Warner Bros., Producer
Best friend?	Pat Paterson	Karen Morley	Dixie Martin
Began career?	Stage, 1926; Screen, 1930	As dancer	Mack Sennett studio
How long in Hollywood?	Since January, 1933	Eight years	Eight years
Studio address?	Universal City	Warner Brothers-Burbank	Universal City
Lives in?	House	37½ acre ranch, San Fernando Valley	Hollywood
Servants?	Maid and butler	Two	Three
Cars?	Ford and Packard	One	One
Musical instruments played?	Piano	Piano	None
Favorite sports?	Riding, tennis, swimming	Swimming	Tennis, golf, swimming
Hobby?	Horses and polo	Science and music	Books
What do you collect?	Perfumes	Nothing	Jewelry
Favorite food?	Spaghetti	Fresh vegetables	Lichee Nuts
Favorite color?	Red	Brown	Green, all shades
What do you dislike most?	Snakes	Boasting	No particular dislikes
Color hair?	Dark brown	Dark Brown	Blonde
Color eyes?	Brown	Grey	Brown
Color lipstick?	Medium-red	Natural	Bright red
Color nailpolish?	Natural	Natural	Bright red
Size gloves?	6½	5½	6
Size shoes?	5C	5	4½B
Height?	5 ft. 2½ in.	5 ft. 4½ in.	5 ft. 3½ in.
Weight?	104 lbs.	110 lbs.	110 lbs.
Bust measure?	32 in.	34 in.	34 in.
Waist measure?	24 in.	23 in.	26 in.
Hip measure?	36 in.	34 in.	36 in.
What do you sleep in?	A bed!!!	Pajamas	Pajamas
Latest picture?	"It Happened in New York"	"Sweet Music"	"Carnival"
College attended?	Wycomb Abbey and High Wycomb	None	None
Nationality?	English	American	American
Pets?	English coach and two Pekinese dogs	Wirehair and Dachshund	Chow named "Ten Doo" Aberdeen Scotties

Editor's Note: If you have any particular questions you want answered in the *Lowdown Chart,* write to the editor. For personal replies to your questions see *Information Please* on page 74 of this issue. The editor determines the stars included in the *Lowdown Chart* each month by the requests received from fans. Watch for this unique feature each month!



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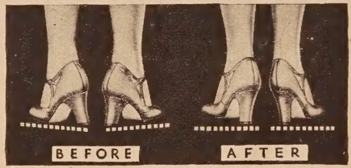
Crooked Heels



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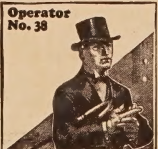

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5.50-17	**3.35**	1.45
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29x5.50-19	**3.35**	1.15
6.00-16	**3.75**	1.45
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The Children's Column

[*Continued from page 61*]

The Miracle Rider. I once visited Tom in Hollywood when he was just recovering from being pretty sick. He has a great big home on a high hill where he can look down on all of Hollywood. Outside, in the huge yard is a fine swimming pool he let me splash in, and all sorts of trapeze things like in a circus. Tony—his first horse—was there, too, and we all had our pictures taken. The first Tony is dead now, but Tom has Tony, Jr., and says he is a very clever horse indeed.

• • •

THERE is a little girl in England who is just as popular as Shirley Temple is here. Her name is Nova Pilbeam and she is a wonderful actress. I happened to be in New York when she visited there and we went riding together on top of a Fifth Avenue bus. She is a wonderful actress and you don't want to miss her in *The Man Who Knew Too Much.* But don't be frightened at all the scary things that happen to Nova—it's all make-believe.

• • •

IF YOU have any boy and girl or grown-up favorites you want to know about, just write me a letter and I'll answer you through this column. And don't forget to try for the Shirley Temple and Jackie Cooper prizes!

Cesar Romero Insists on Being Humble

[*Continued from page 35*]

pared with Valentino because it is a jinx no-one so far has been able to overcome, and he doesn't consider himself the same type. He was born in New York twenty-eight years ago, and except for a few years of his childhood spent in Cuba, he has received his education here. His mother was an accomplished opera singer, but he is the first of the family to enter the acting profession. After winning his acting spurs in *Strictly Dishonorable* and *Dinner at Eight,* he came to Hollywood and was soon put under contract by Universal.

Although comparatively unknown at the time, Mae West sighed for him as a leading man, but Cesar Romero boldly turned down the part because he felt it was not suitable for him. His patience was rewarded by a bid from Marlene Dietrich, and his first screen appearance in an important rôle is with her in *The Devil is a Woman.* At the present time he is appearing in *Richelieu* with George Arliss, as the romantic lead opposite Maureen O'Sullivan.

Romero has never been married and his attentions have been divided among a great enough number of Hollywood beauties to make him a safe bet as a bachelor for a long time!

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—*Smalley*

Although she is only a tiny, fragile woman, weighing but one hundred and four pounds, Heather Angel swings a mean polo mallet and is the only feminine star ever to play on a man's team. Our cameraman snapped this as she changed ponies between chukkers

Garbo Gets the Man They All Wanted

[*Continued from page* 21]

mean by Norma's charm. Some years ago I was in London. While I was there Norma happened to come over with her husband on a vacation.

"She was to give a cocktail party. Now you can imagine the number of people who would want to come to a cocktail party given by Norma. You can imagine the countless details she must have had to arrange to make sure that none of the important people in London were slighted.

"Yet, because she naturally is thoughtful, she called personally to invite me. There was no reason why she should. I wasn't important. I had played in only one of her pictures, *The Last of Mrs. Cheney*.

"If you know your Hollywood etiquette you know that most invitations to parties come through secretaries. Rarely does a host or hostess think to invite a guest personally. But Norma, as on countless other occasions, made the perfect gesture without thinking about it. That's charm!"

Basil Rathbone was a busy man and our conversation measured on the clock grew to lengthy proportions before the realization came that he too was a perfect example of what women mean when they say, "He is the most charming man!"

Perhaps the reason so many women want Basil Rathbone for a leading man is that he is so truly devoted to the business of acting and for this reason inspires everyone who works with him to do better work.

RATHBONE has one pet theory about which he is extremely in earnest.

"What we need today is courage. Courage of the sort Katharine Cornell displayed when she produced *Romeo and Juliet* in this modern day.

"The screen needs that same courage. We have five major picture companies, and although better plays than ever before are being produced, we haven't gone far enough. If each studio were to cast aside all thought of making any money on just one picture out of the fifty or sixty they make every year—if they were to concentrate everything at their disposal on this one effort and say, 'We'll make this one picture for posterity and forget about profit!'—wouldn't that be a fine thing for the screen?

"D. W. Griffith did that. You can't tell me that he knew *The Birth of a Nation* would live through the years as one of the greatest pictures ever produced. There must have been many times when he had to borrow a hundred or two hundred dollars to carry on. But he believed in what he was doing and went ahead.

"For the most part we actors don't act because we have to—because we have something inside us that forces itself out. We act because it is the one thing we can do, and we want to make enough money so we can have a private golf course, a huge mansion and a bunch of servants.

"But when you come right down to it, what good does money do us? You and I get enough to eat and live comfortably. What do you or I want with a million dollars? Would a million dollars be worth trading for the knowledge that we had given the world something it would never forget as long as the memory of men recalled the really fine things of the screen and theater? I think not!"

After all of this it is impossible not to realize that this newest leading man of Garbo's is an exceedingly remarkable fellow. He is honest and sincere, and that is half the battle for really good acting.

If you can excuse Basil Rathbone for his refusal ever to fall in love with his leading ladies, you can't help but understand why so many of them are eager to play opposite him!

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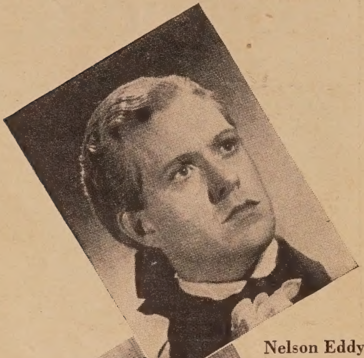
The Ladies HAVE THE LAST WORD

- *Feminine ramble over the Hollywood front finds Dietrich in diamonds . . . a new masculine heart-throb . . . and Kay Francis using unfair clothes competition!*



Nelson Eddy

Marlene Dietrich

Minna Gombell

Helen Vinson

I'VE MET Dietrich! And a fie and a fy on all you envious souls!

It was a pretty swank affair, and Marlene certainly is president of Glamour, Incorporated. She wore a long black velvet dress, with a gloriously huge bouquet of violets smack in the middle of her belt, and simply quarts of diamonds and sapphires on her arms and hands. All in all, the evening with Mrs. Sieber, Marlene Dietrich to you . . . was a Lesson in Loveliness!

What with June in the air, and Nelson Eddy presenting a new menace to the delicately susceptible hearts of all us femmes, it looks like a tough, but oh yes, a thoroughly enjoyable summer! Down through the forest Mr. Eddy strides in *Naughty Marietta,* singing with a voice that should make crooners turn cookie-dusters, and marches on to the rescue of scores of pretty girls.

But in the picture it's Jeanette MacDonald who makes the successful moues at the mighty soldier, and sings him into sucumbrance. It's amazing how beautiful MacDonald can remain with her mouth wide open, as she sings "Sweet Mystery of Life." This act really takes pure non-watered Grade A beauty, so let's give Miss MacDonald three orders of spring flowers right away! And you and you and I can be glad we didn't live in those days, what with five layers of petticoats, bustles three feet wide, and powdered hair one foot high. I guess girls didn't work those days.

Why haven't we seen more of Minna Gombell in intelligent rôles? She gives true artistry to her part in *Women Must Dress.* Take a tip from this picture, all you wise souls . . . and learn that clothes keep your husband wife-conscious. And let's have more of Gombell!

What a quandary they put poor Mr. Cooper in during *The Wedding Night.* You'd think it would be enough to give him a beautiful wife like Helen Vinson . . . but no . . . along comes the luscious Anna Sten as a Polish immigrant's daughter, and gives Mr. Cooper a new vision of life. Of course it's all very upsetting to us who have always felt maybe clothes had a little something to do with this lure business. But this picture proves it can't be so, for here's Anna with a lumberjack's knitted cap and a shawl, while Miss Vinson wears the smartest of city things. At one time she pleads for her own in a smart satin dressing gown and a white plush bed jacket that should work wonders. But all to no avail! I think this Vinson girl is a splendid actress, and I'd like to see more of her.

I had breakfast one morning with Claudette Colbert, and cocktails with Frances Drake, which sort of gives you an idea what work is like some days. Claudette had on a white satin quilted robe, with a little peek of satin nightie showing, and white satin slippers with soft eiderdown banding. What with a roomfull of white flowers, lilies, lilacs, and roses . . . I almost decided to be an Academy Award winner myself. But oh, shucks, who would say the ladies' last word if I did? Colbert told me about her new home, how comfortable it was going to be with places to put your feet, rest your head, with a sort of drop-the-newspapers air about it, that sounded pretty swell. This Colbert person is a pretty keen sort of gal, and she can come to my house to breakfast any day. And stay all day too, if she wants!

Frances Drake, who is rapidly mounting the ladder to the stars, had just bought the loveliest new dress. It was made of paper taffeta . . . and rustled and rustled and rustled. It was off the shoulders style, with pannier front, and had a quaint pattern that looked just like old-fashioned tapestries. Frances is very young . . . very ambitious . . . and very pretty. And what more could a girl ask?

I KNOW it's pure treason, and probably I'll be torn limb from leg, but I think Bing Crosby's tummy is getting too fat! Of course there's millions of feminine hearts that believe Bing can do no wrong . . . so maybe I'd better hasten to say that perhaps it was just the type of clothes he wore in *Mississippi.* However, I still say, something unmistakably bulged!

Gold Diggers of 1935 have to be pretty well equipped with clothes, it seems. And the one who outdresses them all, I'll have you know, wasn't the fair heroine, Gloria Stuart, but our own Glenda Farrell as a hotel steno. You might like the little number she wears while she goes about her work of getting the millionaire under her thumb and into her pocketbook. A silver threaded taffeta bow of Atlantic-to-Pacific proportions practically covers her front. It is held down only because it is run through the neckline of the dress itself, while another slit lets it out again where it will do the most good.

If you happen to have any rich aunts hanging around, you might like to have them buy you the clothes Kay Francis wears in *Living On Velvet.* Three goshes and a ho hum . . . but there's a wardrobe for you! There's the largest hat in captivity in this picture, trimmed with plumes of paradise. The suit worn with this hat is caught at the throat with a diamond brooch, Miss Francis wears three strands of pearls, and the coat has a huge ermine collar. Which gives you sort of a rough idea just what poor working girls like us are up against!

And what do you think I'm going to give the gal who writes me the smartest line of chatter about this page this month? It's enough angel skin yarn to knit a whole dress! And that's swell yarn, too. Come on, all you Last Worders. . . . I want you to come and see me *now!*

Gwen Dew

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HERE is the first and only indelible lipstick that *stays* gloriously red on the lips.

It positively *can't* turn purplish.

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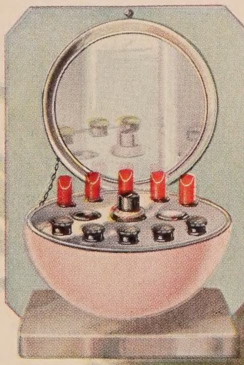
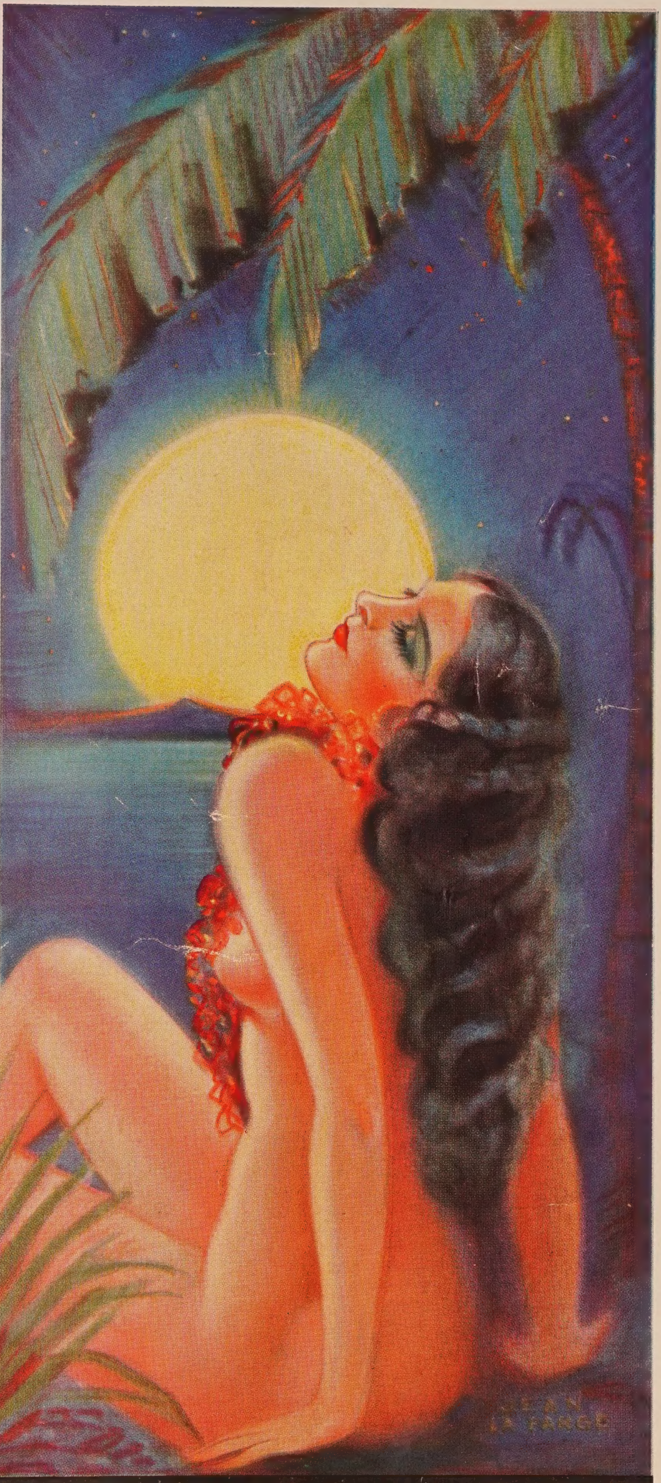
Yes, it's a *startling* red . . . very startling . . . still, easy to wear, because its intensity is favored with a richness and sincerity that make it femininely soft and appealing, instead of bold. Like Hawaii itself, this color "gets" everyone who gets close to it!

The price, $1.



YOUR favorite toilet goods dealer invites you to test, on your own skin, all five shades of TATTOO at the Tattoo Color Selector, illustrated here and found wherever fine toilet goods are sold.



TATTOO "HAWAIIAN"

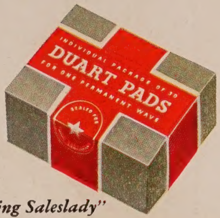
PUT IT ON • • LET IT SET • • WIPE IT OFF • • ONLY THE *COLOR* STAYS

25

TAKE A MOVIE STAR'S BEAUTY ADVICE

demand a sealed package of pads

for your next permanent wave



PERC WESTMORE

Nationally famous authority on hair and coiffure design at Warner Bros. Studios, in talking to Joan Blondell says:—"I cannot endorse too highly the protection offered by this new sealed package of Duart Pads. Every woman who values the natural beauty of her hair should demand it!"

Joan Blondell, Warner Bros.' Star in "Traveling Saleslady"

IMAGINE that you are in a beauty shop now, getting a **DUART PERMANENT WAVE.** It is time to place the pads on your curls. You will see the operator break open a **SEALED** individual package of Duart Pads, and you will know without question that they are **GENUINE DUART,** and have never before been used.★ You have the positive and pleasing assurance that your wave will be done with exactly the same kind of materials used to create the most beautiful, most popular permanent waves in America—worn by the Hollywood stars.★ You can be sure also, that the beauty shop you are patronizing is using up-to-date professional methods of beauty culture and will be extremely careful to safeguard the natural beauty of your hair.★ Look for the beauty shop near you that features Duart Waves and the vital protection of the sealed package of Duart pads. Prices may vary with the style of coiffure desired and the artistic reputation of the operator.

FREE BOOKLET

shows how to dress your hair like a Movie Star

Twenty-four pictures of famous stars showing how their hair is dressed. Hollywood's most noted hair stylist, Perc Westmore, has designed exclusively for Duart, a series of smart new star's coiffures. With this 24-page instruction booklet your hairdresser can copy them for you. Sent FREE with one 10 cent package of Duart Hair Rinse. NOT a dye. NOT a bleach—just a beautiful tint. Use Coupon.

ONE OF THE SMART NEW COIFFURES YOU MAY WEAR

DUART'S SMART NEW COIFFURES

Duart, 984 Folsom Street, San Francisco, Calif. Enclosed find 10 cents; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

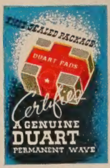
Name..

Address..

City........................State................

- ☐ Black
- ☐ Dark Brown
- ☐ Chestnut Brown
- ☐ Titian Reddish Brown
- ☐ Henna
- ☐ Golden Brown
- ☐ Titian Reddish Blonde
- ☐ White or Gray (Platinum)
- ☐ Ash Blonde
- ☐ Medium Brown
- ☐ Golden Blonde
- ☐ Light Golden Blonde

Look For DUART Where You See This Sign



DUART

Choice of the Hollywood Stars

WHAT GINGER ROGERS DID TO BECOME BEAUTIFUL

SCREEN BOOK
MAGAZINE

10¢

In Canada
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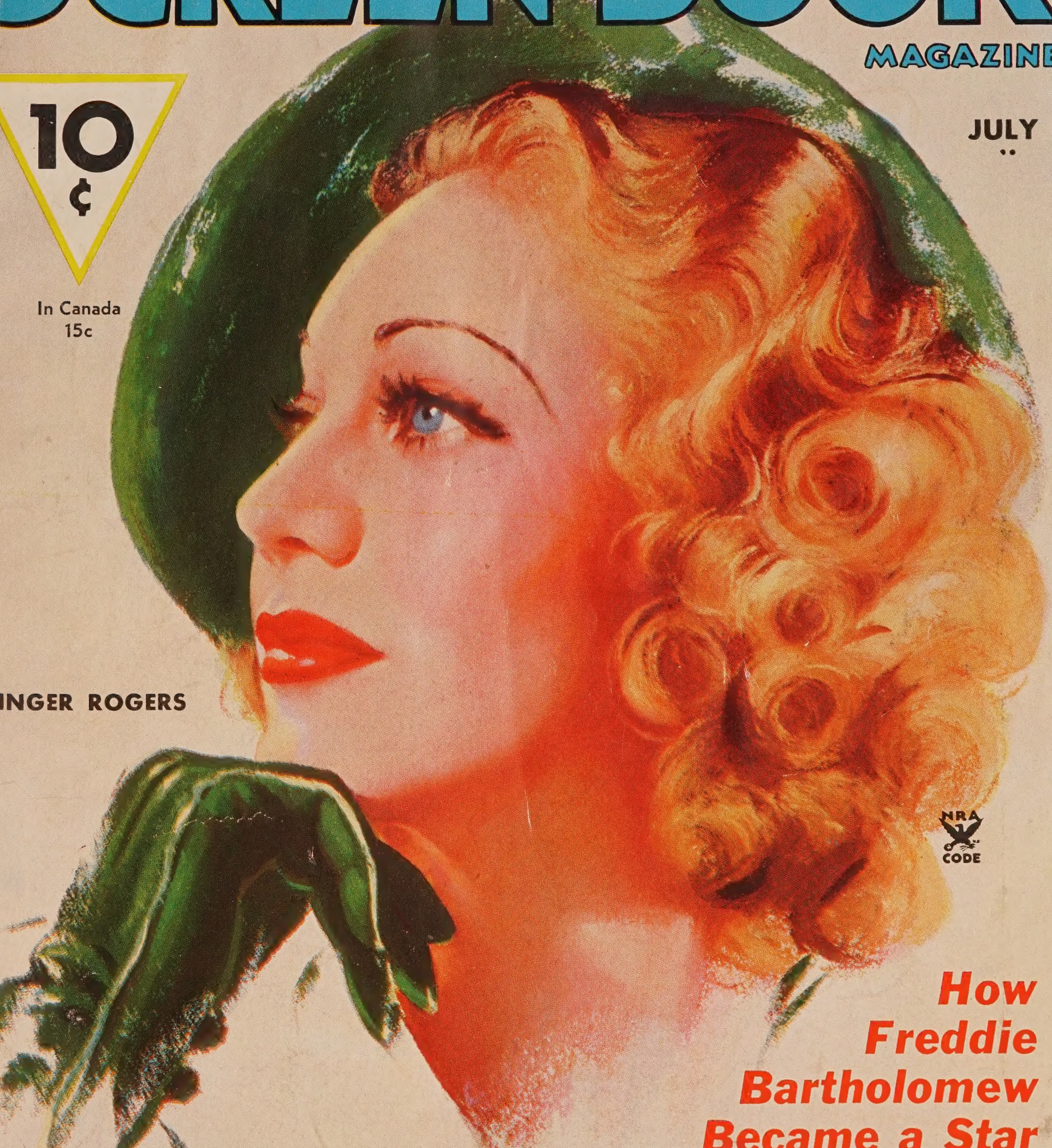
JULY



GINGER ROGERS

NRA
CODE

How Freddie Bartholomew Became a Star

CAROLE LOMBARD'S WARNING TO GIRLS

WRIGLEY'S
DOUBLE MINT
CHEWING GUM
DOUBLE DISTILLED PEPPERMINT
DOUBLE DISTILLED PEPPERMINT
FIVE STICKS
WRIGLEY'S
DOUBLE MINT
PEPPERMINT FLAVOR
MADE IN U.S.A.
P-301

The handiest daily Beauty Exercise is DOUBLE MINT gum. Enjoy it whenever and wherever you want to. The result is immediate—more life and loveliness to your eyes and lips.

"BARBAROUS!" *Says* GOOD HOUSEKEEPING BEAUTY EDITOR

"INTELLIGENT!" *Says* YOUR OWN DENTIST

IT ISN'T BEING DONE, BUT IT'S *One Way* TO PREVENT "PINK TOOTH BRUSH"

"IT'S worse than a blunder, it's a social crime," exclaimed the Director of the new Good Housekeeping Beauty Clinic. "That girl," she went on, "is headed for social suicide."

But dentists looked at it differently.

"An excellent picture," was their general comment. "It's a graphic illustration of a point we dentists are always seeking to drive home. If all of us gave our teeth and gums more exercise on coarse, raw foods, many of our dental ills would disappear."

Time and again dental science has crusaded against our modern menus. Coarse foods are banned from our tables for the soft and savory dishes that rob our gums of work and health. Gums grow lazy...sensitive...tender! It's no wonder that "pink tooth brush" is such a common warning.

DON'T NEGLECT "PINK TOOTH BRUSH"!

For unheeded, neglected—"pink tooth brush" may mean serious trouble—even gingivitis, pyorrhea or Vincent's disease.

Follow your dentist's advice. Brush your teeth regularly with Ipana Tooth Paste. Then, each time, rub a little extra Ipana into your gums. For Ipana and massage help restore your gums to healthy firmness. Do this regularly and the chances are you'll never be bothered with "pink tooth brush."

WHY WAIT FOR THE TRIAL TUBE?

Use the coupon below, if you like. But a trial tube can be, at best, only an introduction. Why not buy a full-size tube of Ipana and get a full month of scientific dental care and a quick start toward firmer gums and brighter teeth.

• • •

IPANA
TOOTH PASTE

GOOD FOR TENDER GUMS
IPANA
TOOTH PASTE
BRISTOL-MYERS©
NEW YORK
AS USED ALWAYS

IPANA and Massage
mean
Sparkling Teeth
and Healthy Gums

BRISTOL-MYERS CO., Dept. M-75
73 West Street, New York, N. Y.

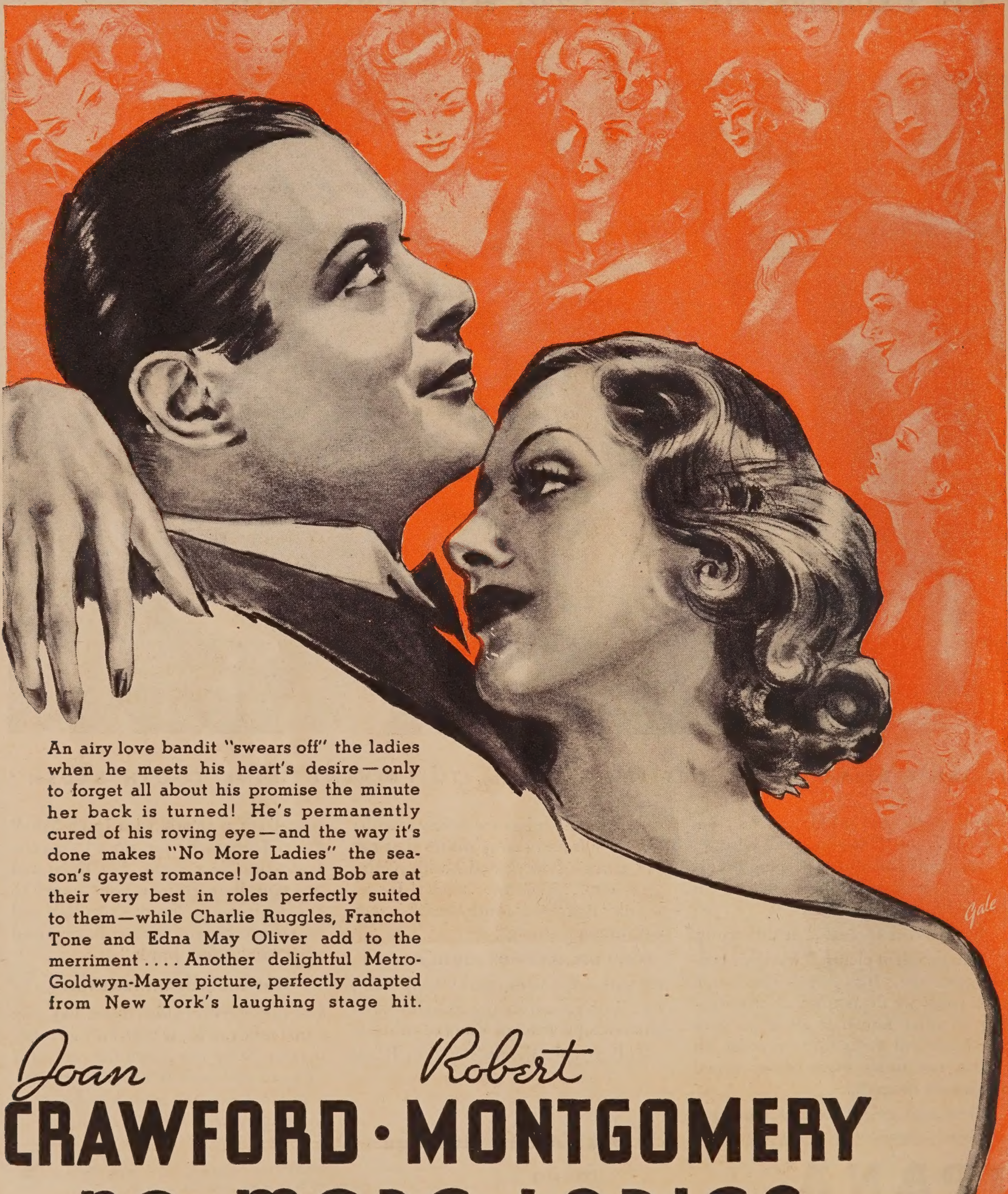
Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a 3¢ stamp to cover partly the cost of packing and mailing.

*Name*____________________________

*Street*____________________________

*City*____________________ *State*________

NOW THAT I HAVE YOU . . . THERE'LL BE *No More Ladies*



An airy love bandit "swears off" the ladies when he meets his heart's desire—only to forget all about his promise the minute her back is turned! He's permanently cured of his roving eye—and the way it's done makes "No More Ladies" the season's gayest romance! Joan and Bob are at their very best in roles perfectly suited to them—while Charlie Ruggles, Franchot Tone and Edna May Oliver add to the merriment . . . . Another delightful Metro-Goldwyn-Mayer picture, perfectly adapted from New York's laughing stage hit.

Joan CRAWFORD · *Robert* MONTGOMERY

in

NO MORE LADIES

with **CHARLIE RUGGLES . . . . FRANCHOT TONE . . . . EDNA MAY OLIVER**

A Metro-Goldwyn-Mayer Picture . . . . Directed by **EDWARD H. GRIFFITH**

JULY
1935

SCREEN BOOK

The News Magazine of the Movies

Vol. XIV
No. 6

CARL A. SCHROEDER, Editor

LAURENCE REID, Managing Editor

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with a song in her heart

she brings you a Melodramatic Musical Romance!

Glorious

Grace Moore

in her new picture

LOVE ME FOREVER

Dream . . . live . . . love . . . in the spell of her magic voice . . . as divine Grace Moore forsakes "One Night of Love" for her newest and greatest entertainment!

LEO CARRILLO • ROBERT ALLEN

Screen play by Jo Swerling and Sidney Buchman

Directed by Victor Schertzinger

A Columbia Picture

TODAY'S GOSSIP

By The Star Reporter

JEAN HARLOW still is the constant companion of William Powell these days, but they continue to deny matrimonial intentions. Conrad Nagel and Louise Henry, however, are making no secret of the fact that they adore each other, and before SCREEN BOOK goes to press they probably shall be one.

GRACE MOORE has changed amazingly. During the production of *One Night of Love,* she was so temperamental that everyone on the lot lived in terror of her ire. Now, during the shooting of *Love Me Forever,* she is so friendly that her director has had to bar those who know her from the set, fearing that she will delay production while she chats with them. During lunch hour, her husband stands guard at her dressing room door to prevent anyone from gratifying her urge to talk. Evidently the extreme anxiety to make a success of her first great picture was the reason for Miss Moore's early tantrums.

MR. JAMES CAGNEY may be a tough mug on the screen, but in private life he is a genuine and kindly gentleman. It seems that a fifteen-year-old lad, who had been in police court repeatedly for minor crimes, confessed to a judge his ardent admiration for Cagney. Jimmy, learning of the boy's idolatry, offered to use it for his reform. The result is that Jimmy has made himself responsible for his admirer and is endeavoring to steer him along better paths.

MAUREEN O'SULLIVAN has been so outstanding in her recent pictures that her studio has decided to star her. She has been given a substantial raise in salary and her next assignment will be the stellar role in *Far Off Hills.*

GINGER ROGERS and Lew Ayres claim the distinction of having the smallest studio in Hollywood. They have just completed a two-reeler starring Phyliss Frazer, Ginger's cousin. Ben Alexander has the male lead and Ginger's mother is the supporting cast.

GRETA GARBO is still interested in George Brent, despite rumors to the contrary. For once she is interested enough in a man to be seen occasionally with him in public. And from Palm Springs comes the well-authenticated report that the famous Sphinx woman, spending a week-end at the colorful La Quinta Inn, was visited by George.

LEO CARILLO, Grace Moore's leading man in *Love Me Forever,* was late to work. He jumped into his Packard and swung out of the driveway. Socko! Another car was coming in and the result was a head-on collision. Leo hopped out of his car, bowed, and headed for his Ford truck which was standing in his back yard. Passersby were astonished to see him roll down the boulevard in the old truck, singing at the top of his voice.

ISABEL JEWELL, the petite ex-sweetheart of Lee Tracy, has scribbled a scenario and sold it to Universal. The title of the potential picture is *Public Stenographer.* What Isabel was paid nobody knows, but the amount received went to her parents who really can use it. Nice girl, Isabel.

WARREN WILLIAM is going in for archery. He has a small court in his back yard and spends several hours each morning before breakfast attempting to hit the bullseye. So enthusiastic is he that he plans to organize an archery club. Warren is continuing his crime detecting career in *The Case of the Lucky Legs.*

Ann Dvorak virtually stands on her head to give SCREEN BOOK readers her secrets for developing a graceful figure. Don't miss the other photographs in her series of unique exercises! See page 66

The best dressed woman on the screen—Claudette Colbert! This especially posed picture for SCREEN BOOK shows the star, wearing her new silver fox scarf, on her way to the set of *The Bride Comes Home*

MAE WEST wishes she could be a sort of Lady Bountiful for the whole country "so as to give folks leisure and security of mind in which to enjoy life and make love." It seems that Mae thinks there is enough of everything for everybody, including love! But we have to have a new plan to spread things around. In her opinion, you can't do justice to your love-making if you are hungry and worried!

Perhaps you heard Mae over the air recently. She has been offered huge cash for regular air shows but says nix!

[*Continued on page* 8]

TODAY'S GOSSIP

[*Continued from page* 7]

Disagreeing with the Academy selection, SCREEN BOOK readers choose Bette Davis as the year's best actress for her work in *Of Human Bondage*

He's always the top! Movie-goers in SCREEN BOOK's poll selected Clark Gable as the most popular male star and as the best actor for his performance in *It Happened One Night*

WHO'S WHO on the Screen

Results of SCREEN BOOK'S reader poll produced some astonishing results. Bette Davis, in a close race with Claudette Colbert, won honors for the season's best work. Eddie Cantor tied with Will Rogers for comedian's honors and Frank Capra triumphed over Cecil de Mille by a narrow margin. Complete results below:

Best Actress—Bette Davis.

Best Actor—Clark Gable.

Favorite Director—Frank Capra.

Favorite Comedians—Eddie Cantor and Will Rogers.

Best Performance—Bette Davis in *Of Human Bondage*.

***Editor's Note:* Many others, including Fred Astaire, Ginger Rogers, Norma Shearer, Joan Crawford, Gary Cooper, Charles Laughton, Fredric March and Shirley Temple polled hundreds of votes and gave the winners strong competition.**

CLARK GABLE tells this one on himself. Although he was in a hurry the other day, it was a lonely road and the lady standing beside the stalled machine seemed to be in distress, so he stopped. Only then, he saw a pair of masculine feet sticking out from beneath the car. Before he could speak, the woman called out, "Why don't you mind your own business? You movie sheiks take too much for granted!"

ANN HARDING, fully restored to health after a long vacation, is going back into pictures. The last lap of Ann's recent vacation trip included Fort Bliss at El Paso, Texas, where she visited friends. Ann is an Army girl herself, the daughter of the late Brigadier General Gatley.

JEAN HARLOW was startled the other day by a young man who rushed up to her, grabbed her hand and shook it. "Listen!" he whispered, "I'm in a spot and need help. I've been bragging that I know Jean Harlow and now that my friends have spotted you they are calling my bluff."

Jean put on the act and left the youth's friends goggle-eyed—and before she left called out, "Be sure to come and see me while you're in town!"

WILL ROGERS had to return a perfectly good ten dollar bill sent him by a fan the other day. At the same time he announced that he can't undertake to compete with established correspondence schools in anything. It seems that the fan, a Texas youth, wanted mail order lessons in rope twirling.

CLAUDETTE COLBERT is one star who really believes that the studios may move from California. She ordered work on her new home abandoned temporarily. Word is out, too, that a few stars are considering ways and means of disposing of their property in case the move does come. Keep a sharp lookout—this may be your chance to pick up a mansion for a song.

FREDRIC MARCH, although elated over the applause accorded his own efforts in *Les Miserables*, is more enthusiastic about the reception his wife, Florence Eldridge, received for her work as "Fantine" in the same picture. She has been deluged with offers from various studios ever since, and may as a result abandon partially her rôle as a Hollywood housewife.

RALPH BELLAMY has spent so much of his time lately on out-of-town location trips that he finally sent his wife a pathetic telegram. It gave his wife a detailed description of himself and ended by saying, "Don't be afraid of me if you ever see me stop I am your husband."

BING CROSBY is already planning for his future retirement, and his home of the future, already constructed, is a dream! It is at Rancho Santa Fe, some ninety miles south of Los Angeles. The house is finished and furnished. The stables built and stocked. The swimming pool is tiled and filled. But Bing has been so busy with picture work of late that he has spent just one night on his new estate.

CHARLES LAUGHTON discovered while in London the tailoring firm which made the uniform for the tyrannical Captain Bligh, which role Laughton will play in the forthcoming *Mutiny on the Bounty*. He visited the shop, which has been operating since 1787, and was amazed to find that Bligh's measurements were filed away in the firm's dusty records. Immediately he gave orders for a complete set of uniforms exactly duplicating those of the long dead officer. Strangely enough, the measurements have had to be altered in only a few particulars.

GAIL PATRICK chose a unique way of letting her friends know that she had become an aviatrix. A crowd, gathered at the Lakeside Golf Club, was astonished to see a tennis ball come whizzing down out of nowhere. Looking up, they saw a plane circling high overhead. A second tennis ball came down a minute later and attached to it this note: "With the compliments of Ace Gail Patrick. I suppose golf balls

[*Continued on page* 82]

"I want my sleep to be beauty sleep—*so I never let stale cosmetics choke my pores all night*"

STAR OF PARAMOUNT'S "SHANGHAI"

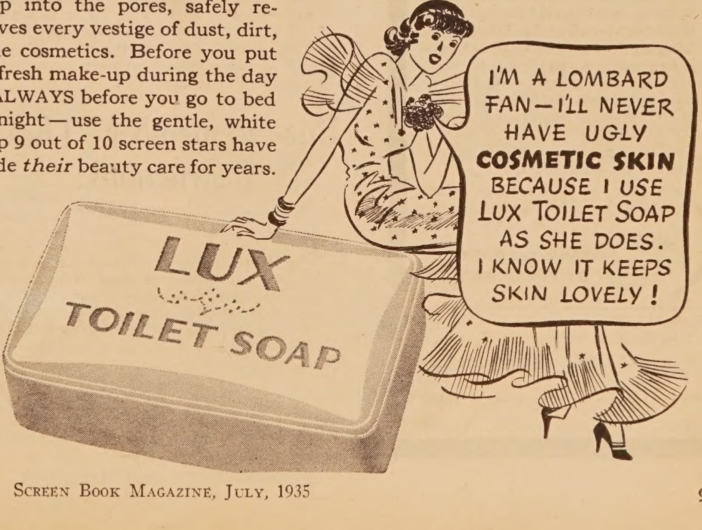
says CAROLE LOMBARD

"YES, I use cosmetics," says Carole Lombard, "but thanks to Lux Toilet Soap, I'm not afraid of Cosmetic Skin!"

This lovely screen star knows it is when cosmetics are allowed to *choke the pores* that trouble begins — tiny blemishes appear — enlarging pores — even blackheads, perhaps.

Cosmetics Harmless if removed this way

To guard against unattractive Cosmetic Skin, always remove cosmetics *thoroughly* the Hollywood way. Lux Toilet Soap has an ACTIVE lather that sinks deep into the pores, safely removes every vestige of dust, dirt, stale cosmetics. Before you put on fresh make-up during the day —ALWAYS before you go to bed at night—use the gentle, white soap 9 out of 10 screen stars have made *their* beauty care for years.


LUX
TOILET SOAP
I'M A LOMBARD FAN—I'LL NEVER HAVE UGLY **COSMETIC SKIN** BECAUSE I USE LUX TOILET SOAP AS SHE DOES. I KNOW IT KEEPS SKIN LOVELY!

Leave it to us, Lady

we'll tell your **MAN** about **MUM**

THAT'S too bad, now—to have *this*, of all things, come between you and that man who is "practically perfect" about everything else.

We'll tell you something. A lot of men are like that—far too many. Great fellows, most of them, but they haven't learned the facts of life about this perspiration business.

Just leave it to us. We'll fix it.

Send us his name and address on the coupon below, and we'll send him something that will make him absolutely proof against underarm odor.

We'll send him a sample of Mum, the instant cream deodorant that so many men use who have learned that their daily shower won't protect them.

We'll tell him all about Mum—how it takes no time at all to use, is harmless to clothing, soothing to skin, doesn't prevent perspiration itself—just its ugly odor. And how soothing it is to burning, perspiring feet and how it destroys every trace of odor.

Just *his* name and address on the coupon below—*not yours*.

Will he be grateful? He'll be looking for someone to thank!

MUM

TAKES THE ODOR OUT OF PERSPIRATION

Bristol-Myers, Inc., Dept. 6-A
74 West St., New York

Please send sample package of Mum, free, to

Name..

Address ....

Ask Clark Gable a Question!

Introducing an interesting new service for all readers of SCREEN BOOK Magazine

IF YOU were given the opportunity to meet and talk with the outstanding stars of the screen, what questions would you ask them?

Imagine, for instance, that you are lunching, tête-à-tête, with Clark Gable. You have read many articles about him—articles about his boyhood on an Ohio farm, about his labor in the Texas oil fields, about his starvation days as a Hollywood extra, about his ultimate screen triumph and stardom. Reporters have asked him questions by the score—but the questions which *you*, personally, would like to have him answer . . . were those questions covered in the articles you have read?

Some perhaps, but certainly not all.

What are the questions which you want to ask him?

SCREEN BOOK cannot arrange for all of its readers to lunch with Clark Gable, but SCREEN BOOK *has* arranged for Clark Gable to answer your questions! And each month, until further notice, SCREEN BOOK will make similar arrangements with some other ultra-popular star.

Simply write—or print—your questions legibly, using the coupon on this page, and send it to SCREEN BOOK'S Inquiring Reporter. He will take all questions to the star designated each month and obtain, in that star's own words, the answers, which will be printed in an early issue of SCREEN BOOK.

The Inquiring Reporter is your intermediary and nothing more. The interest of this series is up to you, for it depends entirely upon the interest of your questions.

Clark Gable, your first victim, places himself at your disposal, so whet your curiosity—and FIRE AWAY!

But Remember These Instructions:

1. *All questions must be presented on* SCREEN BOOK'S *coupons.*
2. *Questions which violate the bounds of good taste will be immediately discarded by the Inquiring Reporter.*
3. *Questions which conflict with studio policy will be discarded.*
4. *All questions addressed to Clark Gable must be mailed in time to reach the Inquiring Reporter not later than June 20th, 1935.*
5. *No questions can be answered personally, but all will appear in* SCREEN BOOK.

Mail this Coupon!

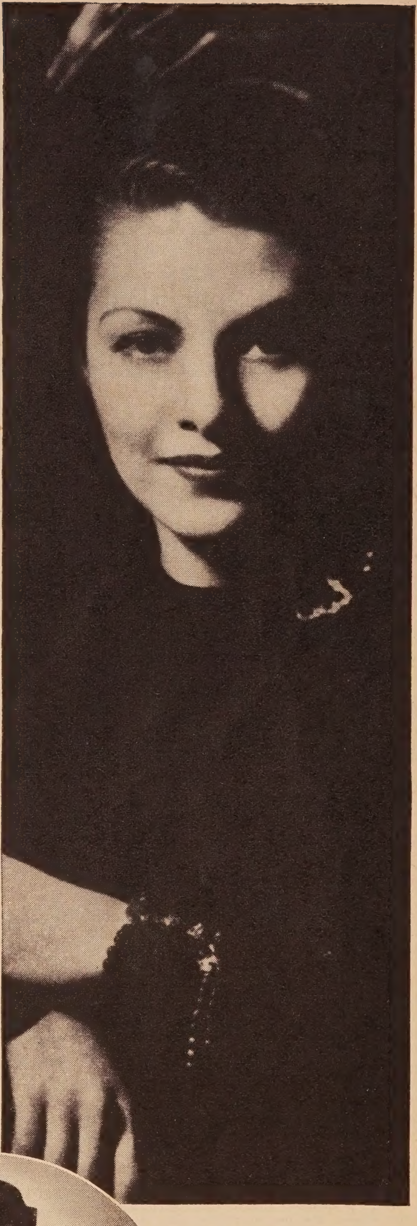
Inquiring Reporter
SCREEN BOOK,
7046 Hollywood Blvd.,
Hollywood, Calif.

Please ask Clark Gable the following questions, answers to which will be published in an early issue of SCREEN BOOK.

Your Name ....

Address ....

Mrs. Kendall Lee Glaenzer *member of the immortal Lee family of Virginia . . noted for her beauty and talent—her reputation as a hostess in Paris and New York. Adores music. Has many friends among modern composers. Loves the outdoors and has a shooting box in the Adirondacks. Her sister is married to Rockwell Kent, famous artist.*



ALL HERS...

The appointments of luxurious living—yet the beautiful Mrs. Glaenzer pays only 25¢ for her tooth paste

Certainly no mere price could be a factor in this charming woman's choice of Listerine Tooth Paste. She likes it and uses it for what it does. The quick, thorough way it cleans; the brilliant lustre it imparts to teeth.

"It gives my mouth a new-born feeling," said Mrs. Glaenzer in her lovely New York apartment, "and gives me a sense of well-being."

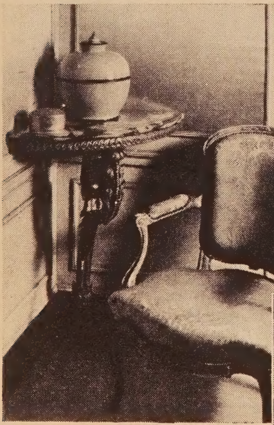
Literally thousands of men and women who can afford to pay any price for a tooth paste, have switched to Listerine Tooth Paste and stick to it. More than two million women and a million men are using this beauty and health aid made by the makers of famed Listerine.

If you have not tried it, do so now. See how much cleaner your teeth look. See how much brighter they become. Note how wonderfully clean and refreshed your mouth feels after its use. Remember that here is a product in every way worthy of the notable Listerine name; at a common sense price. In two sizes: Regular Large, 25¢ and Double Size, 40¢.

Lambert Pharmacal Company
St. Louis, Mo.

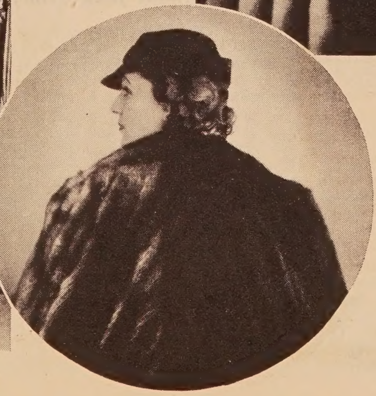
Listerine
TOOTH PASTE

Mrs. Glaenzer's 10-carat diamond ring and solid gold cigarette case given by Napoleon to a Russian princess, and her three diamond bracelets.



Corner console of the Louis XVI Period in Mrs. Glaenzer's apartment. Also Chinese crackle glaze porcelain jar from the Ming dynasty.

Rare Louis XV French commode. Behind it a rich Ming Period Chinese painting on silk, together with porcelain vase of the Chien Lung Period.



Rivaling Mrs. Glaenzer's ermine and silver fox evening wrap in grace and beauty, is her mink cape, constructed of beautifully matched skins, collected over a period of twenty years by a famed furrier.

YOUR Letter Page

Every letter published wins a prize! Write your opinion on movies and stars to Your Letter Page, SCREEN BOOK, 1501 Broadway, New York City

$15.00 Letter

Should Garbo—?

AN ACTRESS need not be a "monkey in a cage." When an actress like Greta Carbo can interpret such excellent portrayals, one should overlook her private affairs. Notwithstanding her "awkward gait and wide shoulders," no one is as beautiful as this serene contribution from Scandinavia. She was clumsy and shy, as all unadjusted human beings are, when she babbled "I t'ank I go home," so the rest of us have overlooked its utterance as we have overlooked Gloria Swanson's marriages and whole-heartedly accept her gifted and realistic performances.—*Ruth Fujii,* 1557 *Hastings St., Honolulu, Hawaii.*

$10.00 Letter

—Or Shouldn't She?

CERTAINLY Garbo should come out from behind dark veils and breathe the air with us mortals. A deep draught of its pure realness might bring her around. We've lauded her with much praise, filled her pockets with shekels and dared anyone to let fall the breath of abuse upon her lofty name. How has she reacted? Has she sent messages of appreciation and gratitude to the press? She has not! Does she ever answer fan mail? You can just bet she doesn't. Shed the unbecoming reserve, Miss Garbo, and send us love and kisses occasionally. I for one would sing your praises once more!—*Rubye M. Chapman, 802 South Perry St., Montgomery, Alabama.*

We wish it were possible to publish every letter received about Garbo this month. Ten opinions to one demand that Garbo "be herself" and make no attempt to shed her elusive ways. Performances on the screen, and not in private life, are what really count in the opinion of SCREEN BOOK readers.

$5.00 Letter

A Prisoner Speaks

PERHAPS a few lines from one who is an ardent movie fan, even though at present in prison, may not be amiss. We in this institution of 1,500 population are permitted a movie every Sunday—and believe me we have nothing but applause for the pictures we see. Of late we have had Edward G. Robinson in *The Whole Town's Talking.* Really, it was superb! Others, including *Broadway Bill, The Affairs of Cellini,* and *Nana* pleased the whole of our large family. Movies are a Godsend to the man behind prison walls. The writer, although for quite a long time an avid reader of SCREEN BOOK, has never before ventured a letter. Best wishes.—*C. E. Martin, Fort Madison, Iowa.*

$1.00 Letter

A New Favorite's Bow

BOUQUETS and compliments for Rosalind Russell. She is doing some grand acting. First she gave us a small sample in *Forsaking All Others.* Now in *Reckless* she proves that she knows the technique of reaching the goal of stardom. You directors and producers take my humble advice and give this extraordinary new personality more rôles and her name will be on the lips of every movie-goer.—*Allene Richardson, 1446 S. Cincinnati, Ave., Tulsa, Oklahoma.*

$1.00 Letter

Will Rogers, Crooner

WILL ROGERS as always is his own natural, humorous self in *Life Begins at Forty.* The scene in which he exerts his vocal ability is one of the laugh spots of the picture. His smooth soprano should cause many a crooner to look to his laurels. Champion hog-callers should also receive quite a scare—yeah, in more ways than one.—*Ralph J. Satterlee,* 719 *E. Washington St., Muncie, Indiana.*

$1.00 Letter

About Joan Crawford

I HAVE had the pleasure of seeing Joan Crawford at the Grove and various places in Hollywood with Mr. Tone and her gardenia. I do not consider her beautiful but think she is one of the loveliest personalities on or off the screen. I read articles about her and Mr. Tone, her white, satin-upholstered roadster, her perennial gardenia, her Adrian creations and her so-called "arty" ways. They all give me a pain. I do not see what business it is of anyone's what Miss Crawford does. What if she does like Mr. Tone, Adrian creations and gardenias. To me she has style, wit, cleverness, ability to act, charm and personality, and I would be the happiest person in the world if I could talk with her personally for fifteen minutes.—*Virginia Turner,* 4632 *Palm Drive, La Canada, Calif.*

CAN YOU SOLVE WARNER BAXTER'S PROBLEM?

Now appearing in a grand romantic picture called *Under the Pampas Moon,* Warner Baxter is wondering whether or not he should continue costume rôles or go back to pictures of the type he recently has made. You remember him in *Broadway Bill* and as *The Cisco Kid.* See this new picture. Then write an opinion to Your Letter Page. It may help Warner Baxter decide, and you may win a cash prize!

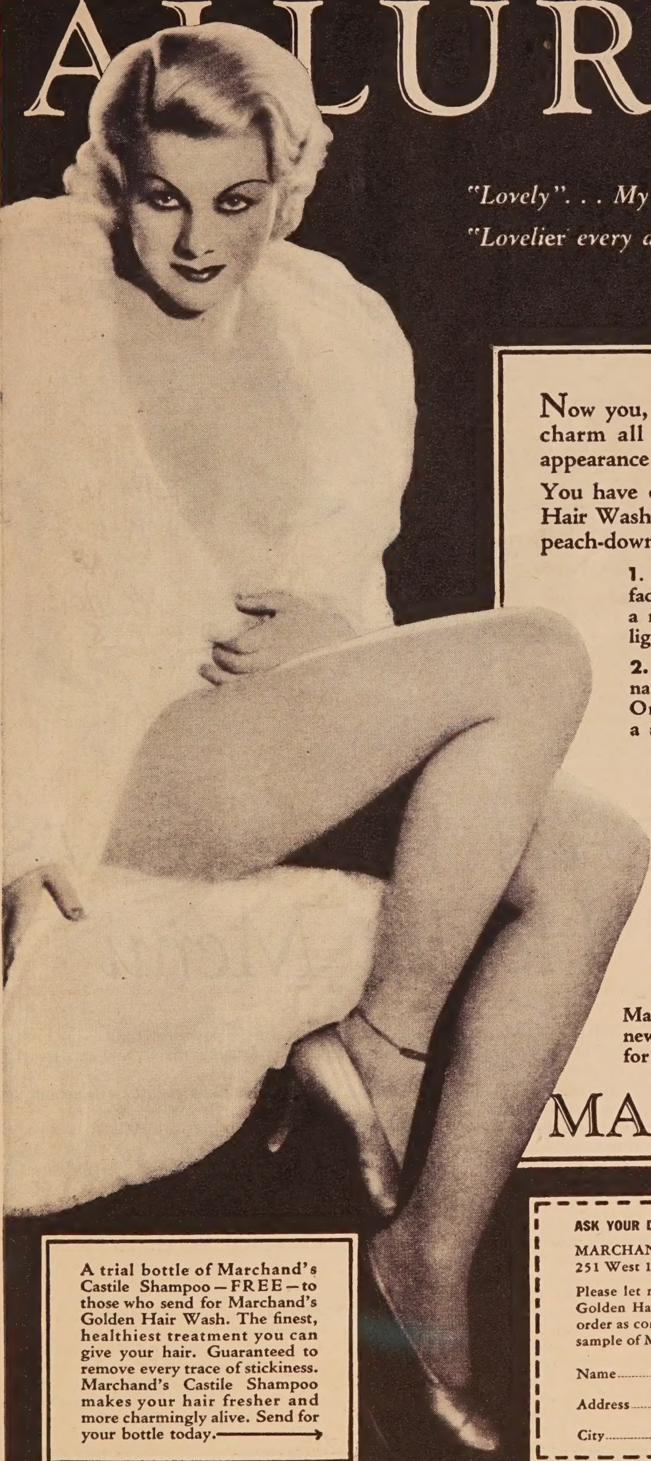
$1.00 Letter

Right on the Chin!

I HAND out the razzberry to the scene described below from Gable's new opus, *After Office Hours.* Sharon's second visit to Bannister's "I-Cover-the Water-Front" quarters reveals this bit of subtlety: Bannister tells Sharon to amuse herself with a post-victorian gadget while he showers. Sharon gets impatient about his lengthy (two minutes) absence and discovers him splashing

[*Continued on page* 75]

ALLURING



"Lovely". . . My Friends Told Me
"Lovelier every day". . . I Could See for Myself

Now you, too, may have the captivating charm all girls desire. The fascinating appearance *your* friends will admire.

You have only to use Marchand's Golden Hair Wash. For glorious hair, for smooth, peach-downy arms and legs.

1. **BLONDES**—if your hair is darkened, faded or streaked, Marchand's used as a rinse will secretly restore its former lightness and natural lustre.
2. **BRUNETTES**—lighten your hair any natural shade of blondeness you desire. Or impart fascinating highlights, a sparkling sheen to your dark hair.
3. **BLONDE OR BRUNETTE**—alluringly smooth arms and legs without risking "superfluous" hair removal. Whether on face, arms or legs, Marchand's Golden Hair Wash will make "superfluous" hair unnoticeable, blended with your skin coloring. And give you, all over, that fresh, bright clean look so admired in sophisticated, well-groomed women.

Marchand's Golden Hair Wash in the new gold and brown package is waiting for you at your drug store. *Start* using it.

MARCHAND'S

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash. The finest, healthiest treatment you can give your hair. Guaranteed to remove every trace of stickiness. Marchand's Castile Shampoo makes your hair fresher and more charmingly alive. Send for your bottle today.⟶

ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE COUPON BELOW

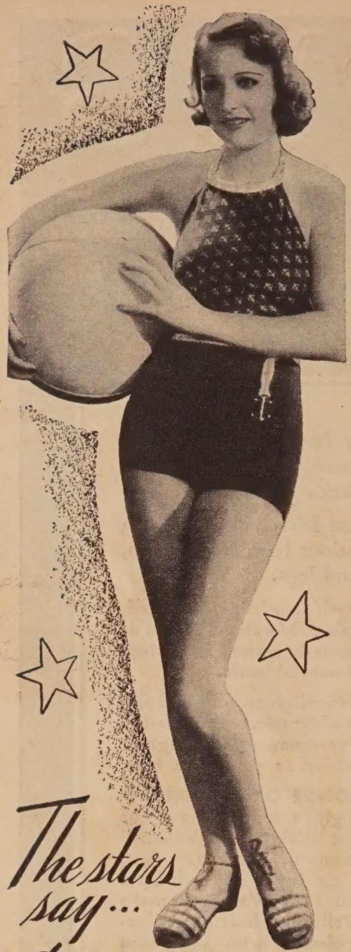
MARCHAND'S GOLDEN HAIR WASH,
251 West 19th Street, NEW YORK CITY

Please let me try for myself the sunny, golden effect of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

Name..

Address..

City.............................. State.............................. F.P. 735



The stars say...
Banda-WIKIES

. . . IRENE WARE, former Miss America and lovely star of Universal's "Rendezvous at Midnight" . . . adopts Banda-WIKIES to make her bewitching on summer sands!

As photographed, Miss Ware wears Gantner Banda-WIKIES . . the silvery anchors firmly knit in . . the bandana high-as-your-chin in front—in back, low as a back can be!

Totally unexpected and ultra-smart are waffle weave WIKIES trunks . . . gay and giddy with cord and anchor belt!

Cruiser Blue, Turquoise, Dahlia Red, Titian Brown, Dahlia Yellow & Coral, $6.50. At smart stores everywhere. Or write, giving bust measure and weight. (Other Gantner suits $3.95 to $7.50. Style book upon request.)

GANTNER & MATTERN CO., Dept. Y
San Francisco or 1410 Broadway, New York

GANTNER KNIT TO FIT
Banda-WIKIES
GARMENT PATENTED. TRADE MARK REG.

JEAN HARLOW'S Health Menu

JEAN HARLOW, who is conceded to have one of the loveliest figures in Hollywood, has no rigid diet. She happens to have very sensible tastes, and eats exactly what she pleases.

Fruits and vegetables are her favorite foods. She likes potatoes occasionally, but is not too fond of them.

Breakfasts in the Harlow household are very simple affairs. With the exception of Sundays, she always has the same thing—orange juice and black coffee. First thing in the morning when she gets up, about an hour before breakfast, she has a glass of hot water and the juice of one lemon. Again, just because she likes it—though it is said to be a beauty secret.

Jean's night meal is her heaviest. After dinner she has time to relax, and does not have to expend any nervous energy, which interferes with proper digestion.

MONDAY

Luncheon

Bowl of Chicken Soup With Rice

Dinner

Clear Broth
Cottage Cheese *Buttered Beets*
Asparagus with Drawn Butter
New Potatoes and Peas, Creamed
Avocado Salad *Coffee*

TUESDAY

Luncheon

Clam Chowder

Dinner

Vegetable Soup
Tomatoes and Celery *Cottage Cheese*
Baked Green Peppers
Stuffed with Rice
String Beans *Summer Squash*
Cole Slaw
Chocolate Pudding *Coffee*

WEDNESDAY

Luncheon

Cream of Corn Soup

Dinner

Consomme
Spinach *Shredded Carrots*
Mushroom and Chicken
Liver Saute
Combination Salad
Fresh Pineapple *Salted Nuts*
Coffee

THURSDAY

Luncheon

Beef Broth with Noodles

Dinner

Split Pea Soup
Mashed Turnips *Cottage Cheese*
Escalloped Tomatoes and
Asparagus with Drawn Butter
Hot Corn Bread *Strawberry Sherbet*
Coffee

FRIDAY

Luncheon

Cream of Mushroom Soup

Dinner

Vegetable Soup
Cottage Cheese *Spinach*
Artichokes—Drawn Butter
Spinach *Succotash*
Waldorf Salad *Salted Nuts*
Coffee

SATURDAY

Luncheon

Cream of Tomato Soup

Dinner

Clear Broth
Broccoli *Shredded Carrots*
Broiled Squab
Lemon Sherbet *Coffee*

SUNDAY

Breakfast—12 o'clock

Orange Juice
Eggs Benedictine
or
Waffles and Bacon
or
Hot Cakes and Bacon

Supper

Clear Soup
Fruit Salad *Hot Bran Muffins*
Coffee

TAKE A TIP FROM THE STARS!

Most Hollywood favorites follow the advice of expert dieticians in the matter of food, for they must at all times be careful not to overeat, but at the same time have energy-building nourishment. *Screen Book* brings these star menus to you each month as an exclusive feature. Watch for another unusual star menu in the next issue, and in the meantime read what Joan Blondell has to say about camp cooking on page 64.

TOOTH DECAY
BLEEDING GUMS
STUBBORN STAINS

Film may be the cause

remove Film this special way

DON'T fool yourself about film! It can be the forerunner of one or all of the troubles pictured above.

"But in removing film, why use one dentifrice rather than another?" you may ask. On that point, too, you need have no doubts. Many tooth pastes and tooth powders may *claim* to attack film. Pepsodent's *sole duty* is to REMOVE FILM—and to keep film off teeth *safely*. To both the dental profession and the public alike, Pepsodent is known as the "special film-removing tooth paste."

Common sense reason for effectiveness and safety

To convince you of film-removing power, Pepsodent depends neither on advertising tricks nor "hard-to-believe" claims. We state facts only—facts brought out in scientific study. You know about that sticky coating that constantly forms on your teeth. Dental authorities agree that this stubborn coating, which we call film, should be removed daily.

And, now, in Pepsodent, is a revolutionary cleansing and polishing material, recently developed. This material is unexcelled in film-removing power. No other leading dentifrice contains it! And is it safe? So safe that in impartial tests Pepsodent has been proved the least abrasive . . . therefore *softest*—of 15 leading tooth pastes and 6 tooth powders.

So, between visits to your dentist, remove ugly, dangerous film daily with Pepsodent. No grit in Pepsodent. No risk of harming precious enamel as with mere "bargain" ways.

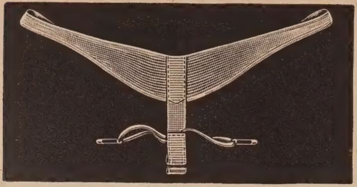
To help keep breath pure

In many cases, offensive breath may be traced to decaying food particles between the teeth. Daily brushing with Pepsodent Tooth Paste helps remove these food particles . . . thus acts to combat one of the most common causes of unpleasant breath.

10% more Pepsodent
in the new tube—dealers are selling it at
a new low price!
YOU GET MORE! YOU PAY LESS!

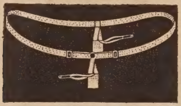
PEPSODENT *the Special Film-Removing Tooth Paste*

Comfort ... WHEN YOU NEED IT MOST

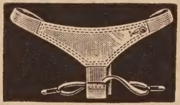


Siluette belt by Hickory—STYLE 1300

The Siluette Sanitary Belt by Hickory, by a patented process, is permanently woven to shape on the loom to make it conform perfectly to the figure. Siluette cannot bind, curl, irritate or slip. You'll find it delightfully soft, light-weight, comfortable and dainty, yet dependably secure. Its easy-stretch, fine quality Lastex wears and wears. Can be boiled, washed, ironed—65c



STYLE 1340
The Hickory Petite—adjustable—narrow boilproof Lastex; Satin Pads, perfectly comfortable and secure 35c



STYLE 1387
A popular Hickory Shield Button Style—combination satin and boilproof Lastex 50c

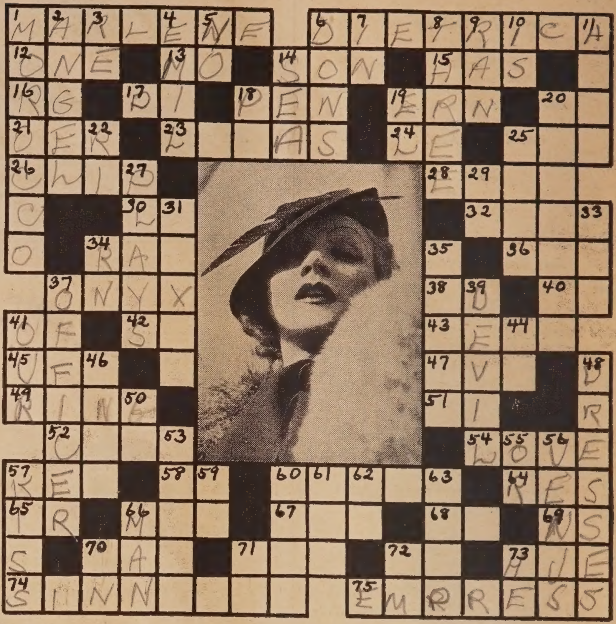
Sanitary Belts by
HICKORY
Made in a wide variety of styles . . . . 25c to 75c

If your dealer hasn't the Hickory Belt you want, send us his name with your remittance. Please state style and desired size: small, medium or large

A. STEIN & COMPANY
1157 W. Congress St. Chicago

You'll like HICKORY DRESS SHIELDS, *too*

MARLENE DIETRICH'S PUZZLE



Can you solve this interesting puzzle about the star of *The Devil Is a Woman?*

ACROSS

1. & 6. Star of this puzzle.
12. How many children has she?
13. December is the one in which she was born (abbr.).
14. Dickie Moore was her —— in film mentioned at 56 Down.
15. She —— a delightful singing voice.
16. Ralph Graves (init.).
17. Mixed type.
18. What she uses in signing movie contract.
19. Sea eagle.
20. Symbol for manganese.
21. Over (Poetic).
23. Whose rôle did she have in film mentioned at 2 Down?
24. French article.
25. Sprout.
26. She sometimes wears a jeweled —— in her hair.
28. Elongated fish.
30. Fifty-five (Rom. Num.).
32. Downfall.
34. Girl's name.
36. French coin.
37. Chalcedony in layers of different shades of color.
38. Symbol for cadmium.
40. She attended a private school —— Weimar, Germany.
41. *Song* —— *Songs* was one of her films.
42. Compass point (abbr.).
43. *Princess Johanna* in film mentioned at 75 Across.
45. German studio at which she formerly worked.
47. Girl's name.
49. Finger adornment such as she wears outside her glove.
51. Prefix meaning TWICE.
52. She prefers this garment in a mannish style.
54. —— *in Bloom* is one of her favorite tunes.
57. Range of perception.
58. Pronoun.
60. Her fans think she is —— (Slang).
64. She maintains one in California (abbr.).
65. Prefix meaning NOT.
66. She attended —— Reinhardt's school of drama.
67. Consume.
68. Name of letter which is her first initial.
69. Canadian province (abbr.).
70. Edict.
71. River in her native land.
72. Sun god.
73. Her hair is of a red-gold ——.
74. She starred in —— *Express.*
75. *The Scarlet* —— was one of her recent films.

DOWN

1. Film in which she starred.
2. *The Blue* —— was another of her films.
3. She lately —— signed with Paramount.
4. First name of star opposite whom she played in film mentioned at 2 Down.
5. Has she ever been divorced?
6. She often —— trousers for street wear.
7. She starred —— *Dishonored.*
8. —— *Loves* was a film in which she had lead.
9. Went swiftly.
10. She —— married to Rudolph Sieber.
11. Injury to left —— forced her to discontinue her musical work.
14. She is one of stars who came from across the ——.
18. More than one (abbr.).
19. Initials of Mr. Lubitsch now head of studio at which she works.
20. She appeared on the —— comedy stage in Germany.
22. New England state (abbr.).
25. Color of her eyes.
27. She —— the violin for recreation.
29. Comparative ending.
31. She is —— at rumors of divorce.
33. Fruit.
34. Royal Navy (abbr.).
35. She has most often done this under von Sternberg's direction.
37. Her father was one in German army.
39. *The* —— *Is a Woman* is her latest film.
41. She speaks —— language fluently as well as French and German.
44. Rita —— Roy was *Taxi Belle Hooper* in one of her films.
46. Soon
48. Travis Banton designs those she wears on screen.
50. One of the U. S. (abbr.).
53. Sharp vibrant nasal tone.
55. Either.
56. *Blonde* —— was a film in which she starred.
57. She also had lead in I —— *Your Hand, Madame.*
59. Gary Cooper is one of her —— leading men.
60. Prefix meaning half.
61. She —— born in Berlin, Germany.
62. English translation (abbr.).
63. Vault.
66. Cesar Romero is her new leading ——.
70. Initials of actor who played opposite her in film mentioned at 41 Across.
71. Each (abbr.).
72. Initials of Mr. Mamoulian under whose direction she has worked.
73. Pronoun.

Speak to Me of LOVE

By Stephanie

"TO BE or not to be—that is the question!" These are romantic days of summer when resistance to romance is at low tide. But these are no longer days when every bride can expect a house and lot and an eternally adoring spouse, so love flies out the window as easily as it does in. Sorry finances, careers for women and easy divorce—these are prime reasons for marriage failure.

And what to do about it? Ann Sothern says a girl shouldn't, logically speaking, get married until she has banished thoughts of a carreer, be it dress designing or acting.

A cute little screen chorus girl, not over twenty, told me the other day that she wed with only $15 between her and her genuinely fine young husband. That marriage skidded in just two years. She swears she won't try again unless the specter of poverty is safely locked up.

Mary Brian has been courted by Hollywood's finest young men, among them Dick Powell and Buddy Rogers, but she is waiting until she is absolutely sure because she figures that it is easy to marry and easier to divorce.

The answers? Here they are—(1) Don't let the moon and your handsome young man persuade you until you both have carefully planned to finance your life together on a sound basis. (2) If you must work, put by enough so that you can cast off the job if it begins to wither your romance. (3) Take time enough to let your mind and heart really *know,* so that divorce, easy or not, will not contradict the vows you make.

In Strictest Confidence—

Stephanie is a sophisticated, sane young lady who knows her Hollywood and the right answers to romance problems that annoy us. Write to her in confidence and let her help you with your own problem. Address Stephanie, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed, stamped envelope (U. S. Postage Only) for a free and prompt reply.

Is there Romance in *Your* Arms?

June nights and romance! Those breathless little meetings . . . with you in his arms . . . as he whispers those sweet nothings which only you and the moon can hear . . .

● So close, so intimate . . . surely, at such times, there is nothing so appealing to a man as the delicate, unspoiled charm of a woman's arms. Don't ever dare risk offending! When nights are warm . . . take care!

Even if your skin is sensitive there's a safe way for you to prevent underarm odor — and perspiration stains. A way to keep yourself as lovely and unspoiled as moonlight.

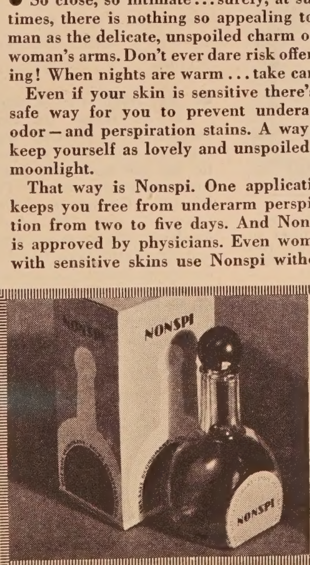
That way is Nonspi. One application keeps you free from underarm perspiration from two to five days. And Nonspi is approved by physicians. Even women with sensitive skins use Nonspi without irritation. It doesn't sting or burn.

Nonspi now comes in a new bottle with a siphon-principle top. More convenient and economical to apply. And completely sanitary. You just shake it on gently. Apply it correctly and you eliminate the danger of staining or soiling your gown.

This summer . . . use Nonspi. It's 35c and 60c a bottle at all drug and department stores. Get yours today.

NONSPI

APPROVED BY PHYSICIANS



SPECIAL TRIAL OFFER

The Nonspi Company FWG-75
113 West 18th Street, New York City

Send me a Special Trial-Size Bottle of the new Nonspi. I enclose 10c (stamps or coin), 15c in Canada. This offer good only until June 15th, 1935.

NAME ____________

ADDRESS ____________

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Loretta Young and Merle Oberon are soaring . . . Dick Barthelmess is born again . . . Cora Sue Collins, May Robson and Freddie Bartholomew have a future ahead . . . what Jim Tully says about Jean Harlow

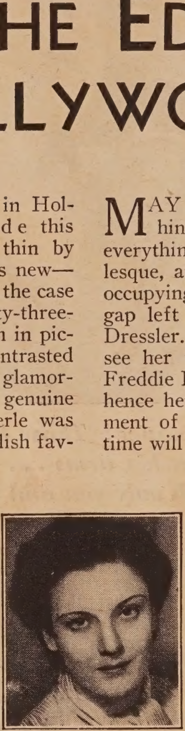
WITH THE EDITOR IN HOLLYWOOD

"IT COULD only happen in Hollywood!" In a decade this phrase has been worn thin by many writers, yet it is always new—and true. Take for example, the case of Loretta Young, a twenty-three-year-old actress who has been in pictures for eight years, as contrasted with that of Merle Oberon, a glamorous newcomer. Loretta is a genuine daughter of Hollywood; Merle was "manufactured" from an English favorite to an American star at an estimated cost of $30,000 which includes wardrobe and one-way fare. A year ago, it is doubtful if either actress had heard of the other, yet today they are fast friends and both are hailed as the most important of our younger stars.

Loretta's studio sees her as the Garbo of tomorrow, and Merle, whose exotic charm created a middling sensation, will be stripped of a portion of her glamour to play a simple young English girl in *Lorna Doone.*

● *Then there is Richard Semler Barthelmess who started as an extra at $10 a day in a Billie Burke picture and became one of the greatest stars of all time. Only lately he dissolved into a fog of oblivion and was seldom heard from until his smashing rôle in* Four Hours to Kill. *Literally fished out of retirement, this forty-year-old actor is again on the way to the top.*

MAY ROBSON at seventy has behind her a career including everything from Shakespeare to burlesque, and ahead of her the job of occupying so far as is possible the vast gap left by the departure of Marie Dressler. At the top of this page we see her with Cora Sue Collins and Freddie Bartholomew. Twenty years hence her name will be only a fragment of memory to us who by that time will be specializing in memories. Cora and Freddie, talented young performers that they are, will live to be stars of television—or whatever else is to come in this swift-changing scene.



Dorothy Tree—has been "nasty" twelve times in pictures during the past year, and needs a change

● *At a celebration in honor of Al Jolson we were singularly impressed with the deep affection of the public for the man who holds two important titles—"The World's Greatest Entertainer" and "Mr. Ruby Keeler." Not so many years ago Al would have liked to buy and destroy a picture which amputated much of his popularity, but* Go Into Your Dance *puts him at the top again where he belongs. The career of Asa Yoelson, who started as a youngster singing on the streets and in the back rooms of saloons has really only just started.*

DOROTHY TREE may not know it, but she has a justifiable complaint against Hollywood which has an annoying habit of hiding her brunette loveliness under a blonde wig such as the one you saw her toting in *Four Hours to Kill.* It is not alone that a blond wig makes it impossible for her to scratch her head for hours at a time, but also that being a blonde makes her look mean, and that is not at all the thing she does best. For a capable actress who has been "nasty" in pictures twelve times during the past year we suggest a rôle such as Helen Vinson played in *The Wedding Night.* Unfortunately for Dorothy, we do not own a motion picture company.

WE SAT with Jim Tully on a recent New York visit in the eating palace where Jack Dempsey now entertains a hungry mob of famous people who have an insatiable appetite for hearty, succulent food. Jim talked of Hollywood celebrities as only he can. "Jean Harlow married a man who was a thousand years old the day he was born," he said, speaking of a story he is soon to write for SCREEN BOOK. And again, "Barbara Stanwyck has the most dramatic story in Hollywood." After seeing the manuscript which comes to you on these pages next month we don't wonder that Hollywood is a little afraid of the power of Jim Tully's pen—or that it loves him.

● *Our final word this month is a tip that you remember to watch for* Barbara Stanwyck's Strange Dramatic Story *in the next issue. It will leave you in tears.*

Carl A. Schroeder

SCREEN BOOK
JULY, 1935

RUBY KEELER'S *Two Sweethearts*

How Al Jolson, the world's greatest entertainer, helped his lovely young wife and Dick Powell to become the screen's most popular pair of lovers

By
J. Brien
Chapman

WHAT a situation! A girl with two sweethearts, real and reel. A "triangle" of close friends. The screen lover crediting the heroine's husband for the success of the cinema romance. You might call it *Design for Living and Acting*.

True, Dick Powell gives boundless credit to Ruby for the fact that their romantic team is the only outstanding one today, and the most popular of all time, with the possible exception of the Janet Gaynor-Charles Farrell one of tender memories. Nor is Dick too modest to admit that his own popularity is now right up in the top brackets.

But let's see how Al Jolson figures in the popularity achieved by his wife and Dick Powell. Too often the presence of a husband or wife on the sidelines interferes with, rather than furthers, the attempts of a romantic pair to make love realistically and convincingly before the camera.

"Well," Dick begins, frowning thoughtfully, "you must understand, first, that film players are just as liable as the rest of mankind to have little human weaknesses. In fact, probably more apt to feel professional jealousies, to be over-sensitive, to imagine wrongs and conjure up grievances. So if two people are thrown together as screen sweethearts, and the public unexpectedly

[*Continued on page* 80]

Dick Powell will be separated from Ruby Keeler in his new picture, *Page Miss Glory*, with Marion Davies

Al and Ruby Jolson in *Go Into Your Dance*

What GINGER ROGERS Did to Become BEAUTIFUL

By Dorothy Calhoun

IN 1930 when Ginger Rogers made her first movie she was a plumpish, peppy, pretty young person whom male Hollywood referred to enthusiastically as "cute." Now, four years later she has become one of the great beauties of the screen, rating such adjectives as "glamorous" and "gorgeous." Ten million American girls would like to know—how come?

Ginger Rogers has never followed the tried and true formulas for becoming beautiful. In all her life she has never (1) taken a dancing lesson, (2) had a facial, prefering to do her own beautifying with reliable, carefully chosen cosmetics, (3) been on a diet, (4) spent an hour with a singing teacher, (5) done an exercise, (6) or had a body massage or Turkish bath.

"Except lip-stick," Ginger confesses with a vivid smile, "I do use a lot of that. Mother has had a standing argument with me for years on that subject. She points out that poor Lew is running the risk of going off to the studio with red smears on his face, and that I ruin all my clothes with it. But it's my weakness! I'll wear overalls and slacks and feel dressed up so long as I have a nice decorative mouth. And I put on mascara because like most redheads my lashes have a tendency to be whitish at the ends."

In the last four years Ginger has submitted to two artificial beauty processes. For the sake of camera effects she has allowed them to lighten the flaming locks that gave her her name, two shades, and never ceases to deplore the trouble it makes for her. "Such a waste of time spending hours in a chair at the hair dressers in order to get my hair just the right shade," she told me. "Sometimes I have my hair arranged six times a day! If I had my way with it I'd wash it reasonably often, brush it, pinch the wave into it and call that *that*. Fortunately it's naturally curly, but any girl can give herself a lovely hair-dress by using a good wave set of her own selection, tying a net over her hair and letting it dry."

The other beauty "operation" was when Ginger submitted her rather thick, unruly eyebrows to thinning and shaping. The first man to work on them told her that she had what is known in the trade as "wild brows." "You're going to be a success, young lady," he said. "I've never known a girl with wild brows who didn't succeed. They're sort of a trade-mark of talent."

THERE are few screen beauties who look exactly the same before the camera and in a pair of well-worn overalls digging enthusiastically in their back yard gardens. Ginger is one of these few. She even refused after one trial to wear a slip-on shield over a baby eye tooth which has never come out because it made her feel "unnatural." The charm of her wide, clear eyes, her full, generous mouth and her not at all classical nose is honest and authentic.

"I'm afraid I'm not the one to give a story about beauty secrets," Ginger said seriously, "You see, I have very definite ideas on the subject. I don't think *you can put beauty on from the outside*. Of course I use cold cream to take off my make-up, and of course I scrub my face with a good, pure inexpensive soap and put on powder to take off the shine, but that's about all I do, except the lipstick. I can't give women a list of tools or special preparations to go out and buy and use, and I haven't any favorite diets or exercises.

"Mother says I was a pretty baby but I can remember being an awfully homely little girl. When I first began to dance and sing in public I was short and dumpy, I had a snub nose and freckles and my hair wasn't a glory, but just plain *red*. I didn't mind particularly then, but of course as a girl grows up she does begin to look in the mirror and compare herself with other people. And if you want to get ahead on the stage or screen being as beautiful as possible is part of the business.

"So I started studying the women I saw everywhere I went, to discover if I could, what this Beauty was that everybody seems to want. And here's what I found out. There's no reason why every woman shouldn't be beautiful. Oh, I don't mean 'Ziegfeld-Follies' beautiful, nor 'Helen-of-Troy' beautiful, but everyday good

[*Continued on page* 69]

First published scene showing Ginger and Fred Astaire in *Top Hat*. Watch for a complete series of their spectacular dances in the next issue!

- What a difference five years can make! From a pretty, slightly tomboyish girl to one of the screen's most glamorous personalities is a big leap, but Ginger Rogers made it. And in this article she passes along to SCREEN BOOK readers her "Lessons in Loveliness" which every girl can learn and apply to herself, with the aid of her own good judgment

GRACE MOORE'S

Hollywood's most sensational singing star is making movie history! Read the remarkable story of exciting events that are taking place on the set of her new picture, *Love Me Forever*

IF SOUND can accomplish it, Grace Moore's *Love Me Forever* will be the sensation of 1935. For this picture is being made as no picture has ever before been made. Three times the amount of experiment, effort and expense is going into the recording of this picture as is put into the making of the average feature production.

And there is a reason. Columbia is out to surpass the success of *One Night of Love*, which won the Academy award for the best sound picture in 1934. Also, this studio has undertaken to record accurately every golden note of its great singing star's voice.

When one considers that, in the past, more than half the tone value of sound has been lost in the recording of even the finest talking pictures, and that depth in sound is a quality that has never even been hoped for, the size of the job undertaken can be imagined.

Grace Moore Says—

TALENT is only the beginning of a singing career. Without an inner flame, a force that drives you ahead through all opposition and gives you the confidence that you will eventually succeed, nothing worthwhile can be accomplished. Added to this must be a capacity for hard work.

The successful singer must do more than cultivate voice; he must cultivate himself, mentally and spiritually. He must know all arts.

I have found that great singers, in comparison with other professionals, are an extremely cultured race and it is this culture translated into music which gives their voices that intangible quality of personality which makes them distinctive and outstanding.

It is imperative that a singer learn to have freedom of emotions. Unless he can feel, he will be unable to convey emotion through song.

No method of sound recording yet perfected can approach this ambitious aim. That is why three different sound recording methods were used in the first recordings of this picture and why, as soon as it became available for experiment, "third dimension sound" was added, and recordings re-made in order to include it. And *Love Me Forever* incidentally, will be the first picture ever to use third dimension in sound.

This combination of four methods of recording is exceedingly complicated and expensive, but nothing short of it can register every quality of a great voice—and the orders are to "get" everything, regardless.

And what a battery of equipment it takes to "get" that voice!

It gives one an uncanny feeling to see Grace Moore singing into a "shadow box" (a newly invented device that permits a microphone to register individual sound to the exclusion of all else) and then to proceed into another building and see from eight to ten recording machines all grinding away—registering even the sound of her breathing on wax records and two different types of film.

There was a day when a single microphone picked up the sound and put it on a film—and the job was done. But that day is a long step back from the assortment of paraphernalia used to change Grace's notes from sound to electrical impulse to light to film and thence, in the theater, back from film to light to electrical impulse to golden song again.

But it is also a long step from the strange noises that used to come from the screen to the new sound with which they intend to give not less than Moore—but even more than Moore.

To tell how this is being done we will have to get a little technical for a couple of paragraphs. Remember, however, that the results obtained will not sound technical to you, but will give you music and singing such as you never before heard from the screen.

There are two general methods of sound recording; one on film and one on wax. Because wax records are too bulky and fragile for shipping, film is in universal use. There are also different methods of film recording. One of these is known as "variable area" and registers sound by tracing lines on the film. The other is called "variable density," and records everything from whispers to cannon fire by the degree of density of the

New MIRACLE

By
Bill
French

emulsion on the film. Each has its advantages and disadvantages, just as have the wax records. To overcome some of these disadvantages, Columbia last year used a combination of the new "hill and dale" wax records and film—and won the award in doing so.

STILL not satisfied, this year they are combining not only wax record with film, but are using both types of film recording, plus the wax—and then adding "third dimension" sound for good measure.

Heretofore, depth, or distance, has been represented falsely by making the sound loud or soft to indicate whether one is near the camera or far away. But real depth was never even attempted, and the average picture was considered quite excellent in sound if the degree of loudness (indicating distance) somewhere nearly approximated the shifting distance indicated by the pictures themselves.

And how often—oh, how often—each of us has groaned aloud or shifted in his seat when a voice continued loudly in our ears when the actor who was supposed to be talking suddenly faded into the far background in the picture.

It will all be different in the future, however, for the industry cannot fail to fall in line once *Love Me Forever* blazes the trail to natural sound.

It would be too technical to describe how the various switches are made between the two systems of film recording to get the best results—but we can explain that Miss Moore's first recordings are put on wax records, which afford the highest degree of efficiency in recording, and are then played back and amplified into the re-recordings that are being blended, with the use of a dozen recording machines all working at the same time, onto the film which finally goes to the theaters.

Thirty recordings are sometimes necessary to get a final perfect sound film. It would be physically and temperamentally impossible for Miss Moore to sing an aria from an opera that number of times—recording or no recording. So the records do the singing for her, and are amplified to give the very best results.

But the new, and heretofore secret and unpublished, "third dimension" sound is easily understandable. The method is really simple—and as uncomplicated as a rubber ball when compared to the other types of sound juggling done on this picture.

In *Love Me Forever* two sound tracks were made for "third dimension." (A total of as many as ten sound tracks were simultaneously made to accomplish all the sound maneuvering necessary in this picture.)

In one of these sound tracks a microphone was hung sixty feet back from the

[*Continued on page* 76]

Grace Moore talks things over with her director, Victor Schertzinger after completing a scene for her new picture, which promises to be even more sensational than *One Night of Love*

In *Love Me Forever* Grace Moore's voice will be more enchanting than ever if you can imagine it! In this article the amazing new sound process which is soon to startle the movie world is described for the first time

How Freddie Bartholomew BECAME A STAR!

Did Freddie Bartholomew just "happen"? Or was his career a carefully planned campaign? You'll find the answer in this sparkling success story about a very remarkable fellow

By GRACE MACK

THE story of an unknown little boy living in a small town in England becoming, overnight, a twinkling star in the Hollywood firmament sounds like something that Horatio Alger might have thought up. And yet such is the true story of Freddie Bartholomew, the little boy whose poignantly beautiful performance in *David Copperfield* tore your heartstrings to shreds.

Up until a year ago Freddie had never seen more than two or three motion pictures in his life and the idea of appearing on the screen himself had never occurred to him. But one day his aunt, Miss Millicent, with whom Freddie lived, happened to read a news item in the paper to the effect that David Selznick was planning to make a screen version of David Copperfield at the M-G-M studio in Hollywood and that he was searching for a boy to play the rôle of David. She told Freddie about it.

"Do you know, Sissy," he always calls his aunt by that name, "I believe I could play David. What do you think?"

"I am sure you could," his aunt agreed.

"Then why wouldn't it be a good idea for you to take me to see this Mr. Selznick? I know the story of David Copperfield almost by heart. I could recite several pages for him if he liked."

His aunt explained that Hollywood was a long way off; that they would have to cross the Atlantic Ocean to New York and then travel all the way across the United States to reach the M-G-M studio. That, however, did not seem an impossible barrier to Freddie. For weeks he talked of nothing else. His faith was so strong and his determination so great that Miss Millicent finally allowed herself to be persuaded to take the gamble, as she believed the trip to be.

They knew no one with studio influence. They didn't even have a letter of introduction. All they had was their combined belief that Freddie would be the ideal "David." But when they finally arrived in Hollywood and presented themselves at the studio casting office they were told that some 10,000 boys in all parts of the English-speaking world were under consideration for the rôle.

Miss Millicent was ready to admit that perhaps Freddie wouldn't stand a chance with so much competition but Freddie himself was undaunted. He had made the long journey to see Mr. Selznick personally and he had no intention of giving up until he had seen him. His persistence eventually

[*Continued on page* 83]

Candid camera views of Freddie snapped during one of his famous recitations by Rudolf H. Hoffman, exclusively for SCREEN BOOK

Freddie Bartholomew in his newest rôle, with Garbo in *Anna Karenina*. Straight from the set of this grand picture comes the news that Freddie has completely won Garbo's heart, and that their scenes together are some of the most poignant ever filmed in Hollywood. The little English lad was not a bit awed by the aloof star. She, in turn, was impressed and amazed at his great talent

Preview Flashes FROM

YOU'LL HOLD YOUR SIDES AS WILL HOLDS HIS WIFE

from crashing the stage!

THERE'S NO DOUBT ABOUT IT! "Doubting Thomas" is just what the family ordered. It's the laugh round-up.

You really see *two* plays for the price of one. Because all the hilarity centers about an amateur production, with Will and his son facing the same woman trouble . . . A & C . . . Art and Culture. But do you think Will lets the Bugaboo of Art bust up his Happy home? Do you think he lets the Halo about Culture break his son's heart? Not if you know your Will, you don't!

• WATCH FOR THE OPENING DATE.

"Well, Thomas, why aren't you just pelting your wife with flowers?"

"What! Say listen, if I didn't lose my mind watching that show, I couldn't go nutty if I tried."

"Goodness, what happened?"

"Your husband fell downstairs, dear . . . THAT'S ALL."

"Shall I call a doctor?"

"Come, come my child, be brave. THE SHOW MUST GO ON!"

WILL ROGERS

in

'Doubting Thomas'

A B. G. DeSYLVA PRODUCTION

with

BILLIE BURKE · ALLISON SKIPWORTH

STERLING HOLLOWAY

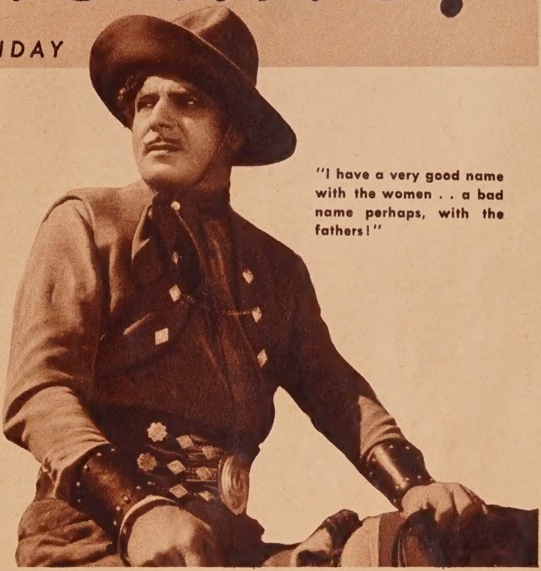
GAIL PATRICK · FRANCES GRANT

Directed by David Butler

2 ROARING HITS!

BY JERRY HALLIDAY

He rides like the wind and loves like the whirlwind!



"I have a very good name with the women . . a bad name perhaps, with the fathers!"

Carramba, but this is one grandioso picture! And as for Warner Baxter . . . ah, be still, fluttering heart. What a man! What a lover! He's even more tempestuous than as "The Cisco Kid." So prepare for fireworks when Baxter, a gallant gaucho with the swiftest horse, the smoothest line, the stunningest senoritas on the pampas, meets a gay m'amselle from the Boulevards of Paree! And to add to the excitement, there's a feud, a thrilling horse race, a glamorous cabaret scene in romantic Buenos Aires.

If your blood tingles to the tinkle of guitars . . . if your heart thrills to the throbbing rhythms of the rhumba, to the passionate songs of the gauchos, to the sinuous tempo of the tango, then rush to see this picture — *and take the "love interest" with you!*

Warner BAXTER · *Ketti* GALLIAN

'UNDER THE PAMPAS MOON'

A B. G. DeSYLVA PRODUCTION

with **TITO GUIZAR**

Radio's Troubadour of Love

VELOZ and **YOLANDA**

Internationally renowned Artists of the Dance

Directed by James Tinling

"Your fragrance is like a garden. Your mouth a red carnation. And your lips, oh, your lips, to kiss, to kiss again."

ACCLAIMED BY SOCIETY ON TWO CONTINENTS, VELOZ and YOLANDA bring their superb talent to the screen in a breath-taking creation, the exotic COBRA TANGO.

HOLLYWOOD NOTES

Leave it to the fans of Hollywood to think up a new one. This time they're playing a game called the Triple "S" Test . . . studio, star, story. And here's how it works. Fans rate a picture on these three counts *before* they see it. Then they check their judgment *after* the performance. And it's simply *amazing* how high Fox Films rank!

But then, that's to be expected. For Fox Studios have the ace directors, the leading writers, the biggest headline names.

So take a tip from Hollywood . . . when you look for entertainment, look for the name . . .

FOX

By
Dorothy
Donnell

NICE GIRL!

Robert Taylor is one of the lucky young fellows who frequently escorts Jean Parker about town. Their friendship may blossom into romance, but Jean isn't ready to wed

The remarkable story of Jean Parker and the chaperon who protects her from the rough edges of life in Hollywood

EVER since I first saw Jean Parker three years ago I have been waiting to say "I told you so." I simply couldn't believe that all that sweetness was genuine. Hollywood makes cynics of us all. Besides, I knew that Jean's short life had not by any means been spent in a rose garden. If any girl had every reason to be hard-boiled, Jean Parker was that girl.

So when she looked at me, wide-eyed and said "It's all like a fairy story. Everybody is so wonderful! I only want to deserve the beautiful things that are happening to me" I thought (forgive me, Jean) that she was indulging in the ancient and honorable movie pastime of PUTTING ON AN ACT.

I never was more wrong. Jean Parker was the same girl when she washed dishes in a Pasadena kitchen to put herself through high school as she was when she made her first success on the screen. And what is still more amazing after three years of Hollywood wisecracks, big salary checks, disillusionment and excitement, Jean Parker is still exactly the same girl.

For two years now Mrs. Jessie Wright has chaperoned a movie star. She knows all the answers—what people write to actresses, what men whisper to them, whether they can keep their heads, hearts, health and hopes in Hollywood, who gets the money they earn.

"But I *hate* being called Jean's chaperon!" wailed the small pretty person in heaven-blue slacks who came to the door and let me in over a tangle of roller skates. "It's so grim sounding. And besides, it isn't the way I feel about Jean a bit. I'd say we were more like sisters if sisters were ever as happy together as we. Still, if you mean that I sort of stand

[*Continued on page* 56]

Ladies You Love

and a few reasons why

JOAN CRAWFORD

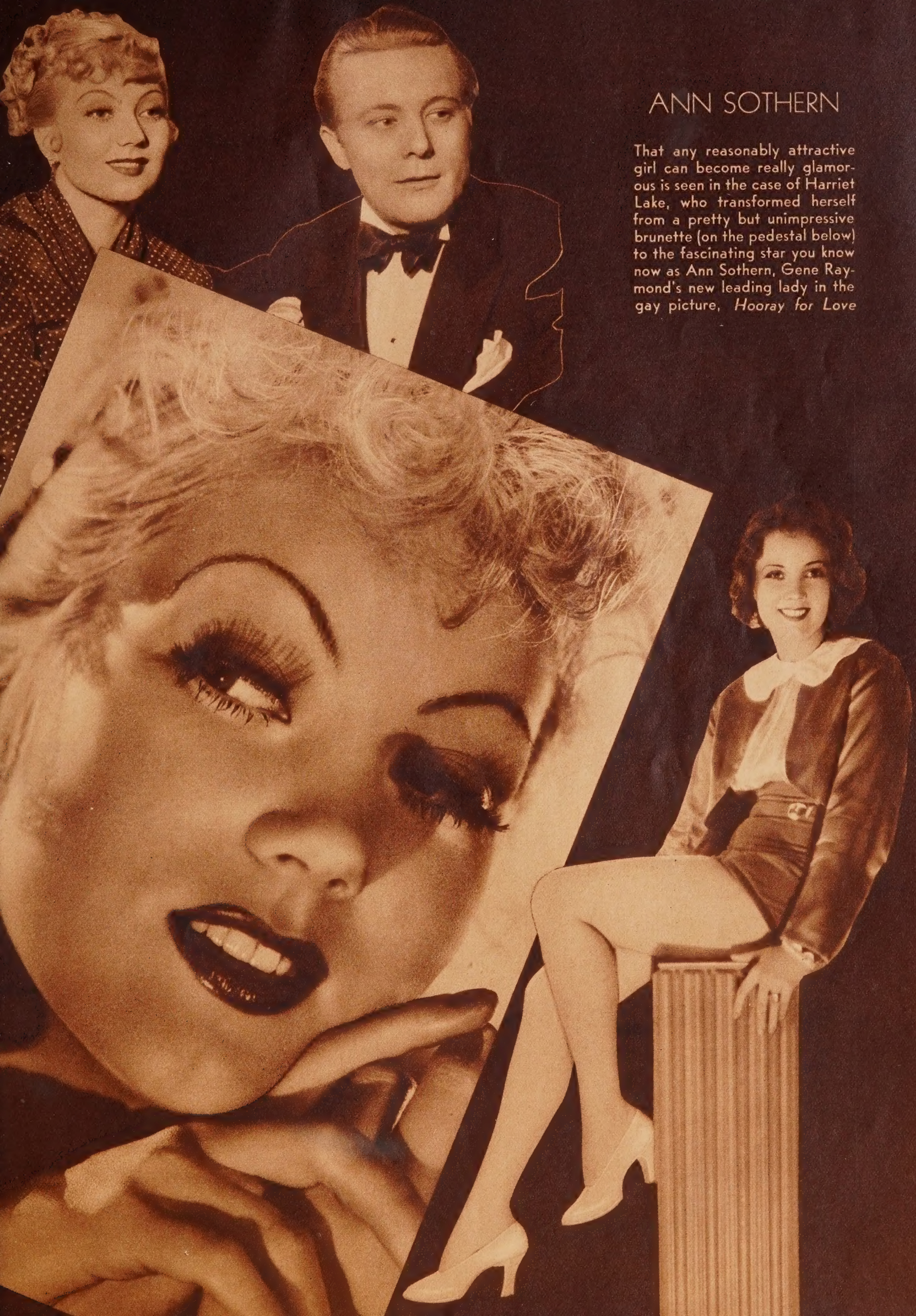
A simile for everything desirable and lovely in the modern girl, Joan Crawford has more admirers the world over than an heiress has proposals. And the reasons are (1) her natural and genuine beauty, (2) the ability to just be herself, off-screen and on, and (3) the fact that she becomes more enchanting with each picture, her latest being *No More Ladies*. There are a hundred other reasons, too, but no place to put them

VIRGINIA BRUCE

No one will deny that she is the most delicately beautiful actress on the screen today. Along with her newest portrait, we see her with William Powell at the races and in an informal pose on the porch of her home. Virginia's next picture will be *Masquerade*

ANN SOTHERN

That any reasonably attractive girl can become really glamorous is seen in the case of Harriet Lake, who transformed herself from a pretty but unimpressive brunette (on the pedestal below) to the fascinating star you know now as Ann Sothern, Gene Raymond's new leading lady in the gay picture, *Hooray for Love*

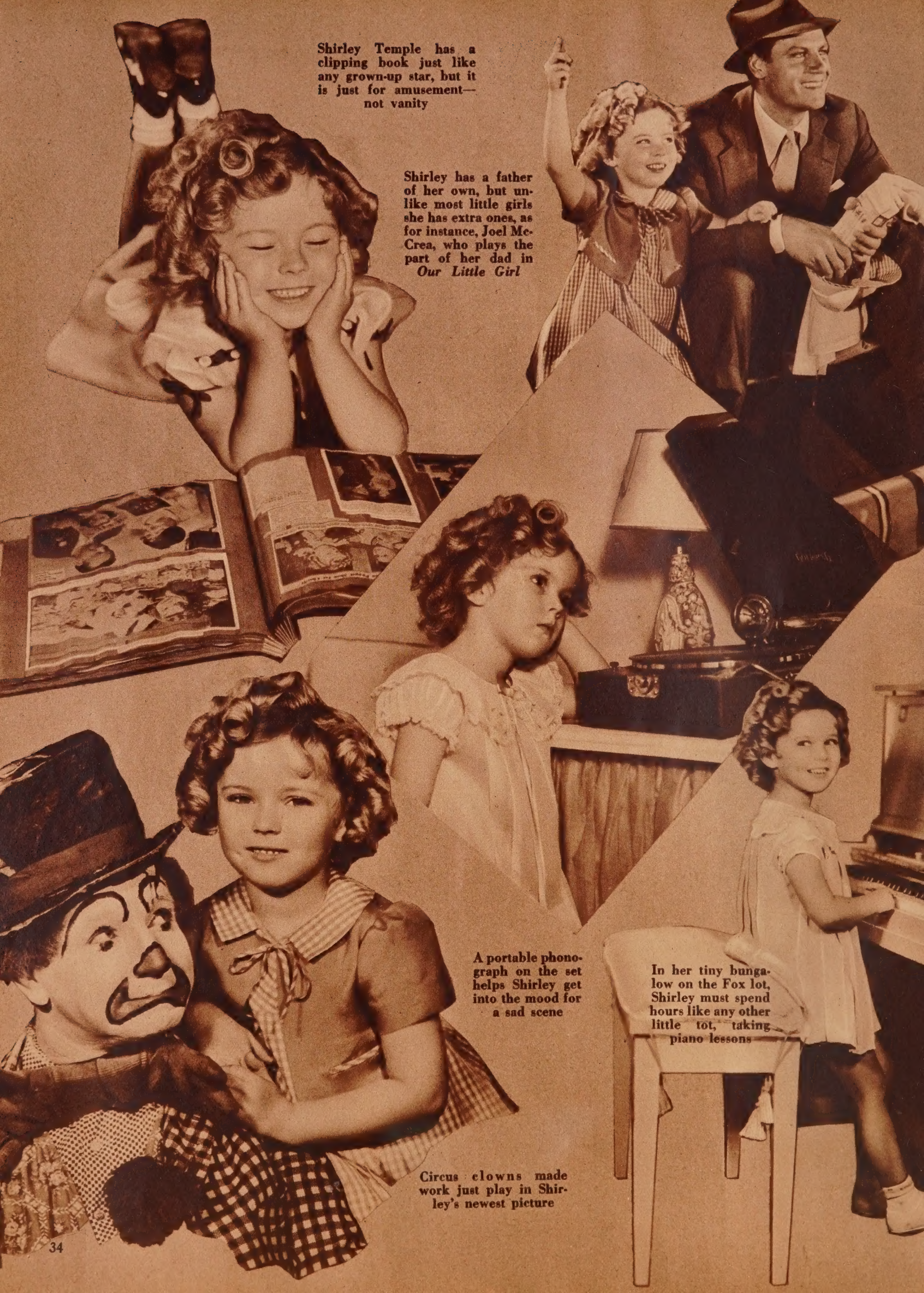


MARGARET LINDSAY

No man could be completely immune to the charms of a so delicately alluring person as Margaret Lindsay, and such is the case on the screen with Jimmy Cagney. In *The G Men* he is out to get his man, and his woman, too, meaning, of course, the lady who is featured on this page

ARLINE JUDGE

Majoring for a time in marriage and in motherhood, Arline is back on the screen again, every bit as bewitching as before. Kent Taylor falls hard for her in a gay new comedy-romance called *College Scandal,* and already we can hear the chorus of approval from the men in our audience



Shirley Temple has a clipping book just like any grown-up star, but it is just for amusement—not vanity

Shirley has a father of her own, but unlike most little girls she has extra ones, as for instance, Joel McCrea, who plays the part of her dad in *Our Little Girl*

A portable phonograph on the set helps Shirley get into the mood for a sad scene

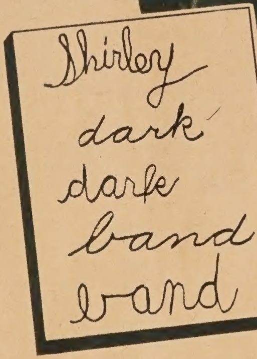
In her tiny bungalow on the Fox lot, Shirley must spend hours like any other little tot, taking piano lessons

Circus clowns made work just play in Shirley's newest picture

My Day With SHIRLEY TEMPLE

A veteran Hollywood extra who has worked with almost every star in movies tells about her greatest favorite in a story that will carry you right into the life of the screen's best loved child star

By Ruth Roozef



Shirley
dark
dark
band
band

Above: Shirley takes a writing lesson from Ruth Roozef, the author of this article. Left: Shirley's copy work, showing her laborious scrawl. Sometimes she autographs more than fifty photographs a day!

I HAVE worked as an extra with scores of stars, but never have I been so completely under the spell of anyone as I am with little Shirley Temple, with whom I worked on the set of *Our Little Girl.*

The set was a huge tent and inside was a genuine circus. We sat in the grandstands and were entertained by acrobats and bareback riders and clowns.

Shirley was really and truly a happy little girl. It was quite as if this was her first circus, and whether or not the camera was turning she kept bursting out with shouts of rapturous glee.

In a dog act one tiny pup fell and the first one to run to his aid was Shirley. She picked him up tenderly and hugged him, big tears in her eyes. She kissed him on the nose and left him reluctantly.

As the still photographer placed the dogs on the table for a still Shirley ran over, climbed up on the table addressing the dogs and said, "C'mon now! Smile pretty for Shirley," and she winked a knowing smile at her mother. Then she proceeded to outdo the dogs, barking back at them until silence was ordered as the cameras rolled on.

Between shots I sat down near her mother and made some notes. Shirley slid over to me and spied my pencil, which had a bridge top and was colored blue. She reached for it and said, "Can I draw a picture for you?" I told her I would be very happy to have her draw for me. She wrote words carefully, then started to draw a picture. Just then the director called, "Places, everyone," and I started to leave. I reached for my pencil but was surprised to see it quickly slip behind Shirley's ear. I offered her a gold pencil out of my purse in its place but without success. I pictured my working pencil rolling away in the sawdust as I recalled her constant skipping and jumping and falling through the day and I had to do some quick thinking to make one more try for it as "Places" echoed once more.

Each time she edged further away. But suddenly I felt a pair of tiny arms around my neck and a kiss on my determined lips, and with it Shirley disappeared. The pencil vanished with her but for it I was compensated with the drawing of a fat boy with a head like a potato—and the kiss. It happened to be a pencil that held much sentiment for me. I would much rather have given up the gold one, for with the lost one I had had scores of stars sign articles, and with it I wrote my first story.

"THEN the attendant called the order for lunch, and I asked her mother what Shirley preferred to eat. Through my mind floated thoughts of cream puffs and delicacies made especially by famous chefs, but I was brought down to earth. Said her mother: "Why, just give Shirley a big bowl of bean soup, the beans big, and the bowl bigger. You can always have the ensuing dessert of that meal for yourself."

Just then Shirley came over and called me aside. She stood on tiptoe trying to whisper in my ear, so I bent way down and listened to her.

"Do you like ice cream?" she said.

"Yes, of course," I answered.

She held out a cone from behind her back and said, "Taste it." The twinkle in her eye disclosed the fact that I was the victim of some joke. I pretended to taste the cone which was stuffed with cotton—a property used in the baskets of cones to sell at the circus grounds. When I tasted it she put her hands on her hips and just rocked with laughter, then skipped off quite pleased with her joke.

After each take she would get Joel McCrea, who was playing the father, to take her for a walk, first asking permission of her mother. She minds instantly when her mother speaks to her. After one scene which called for much laughter her mother reminded her that now she was to register regret—to be sad because her daddy was called away from the circus.

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Carole Lombard's WARNING to Modern Girls

"BE REAL!" advises Carole Lombard. And, in those two words, she sums up the basic requirement for popularity, for happiness and for the complete development of every girl's personality.

Being yourself does not mean, necessarily, that a girl should remain static, that she should stand back, satisfied with her endowments, mental and physical, and refrain from an attempt to improve herself.

"On the contrary," Carole contends, "being real means taking inventory of yourself, being honest with yourself, knowing and admitting your deficiencies as well as your virtues. It implies the development of an intelligent program which will make your own natural assets outstanding and at the same time minimize those faults which honest analysis reveals as detriments to your charm. Above all, being real means the religious avoidance of sham and pretense and artificialities.

"The only women who fail, today, to be either beautiful or charming, fail through one common fault—*mental laziness.*

"Neither beauty nor charm depends upon facial or bodily perfection. Some girls are born with beauty, but, ironically, few of them ever achieve importance. The recognized beauties of today are self-made. They are the honest women who have taken inventory of their faults and for them substituted virtues of the mind and spirit. In short, they have developed personality, which is infinitely more appealing and more valuable than mere physical beauty.

"I realize that I am 'putting myself on the spot' by attempting to give advice. The average human being resents advice and advisors. The natural reaction of a girl living in, for instance, Oklahoma City, to any advice that I, or any other screen actress, may offer, is this:

"'What does *she* know about *my* problems? She lives in Hollywood, she has money to spend on herself and can make herself anything she chooses. Why should *she* presume to tell me. . . .'

"But it is only because I live in Hollywood and work in pictures that I dare offer advice to the girl who lives in another town, under circumstances different than mine.

"Hollywood sells personalities, and, like any other class of intelligent merchants, motion picture workers have made an exhaustive study of their commodity. They have to, in order to know what will sell and what will fail at the box office. And the ingredients of personality, the qualities which make for charm and popularity, are the same everywhere.

"They are, I think: individuality, sincerity, intelligence, kindliness, vitality and emotional force. Any normal girl can acquire those qualities—and every girl, no matter where she lives, or what she does, should try to do so. They blend to make a charming, magnetic personality and that, in turn, is a guarantee of success and happiness.

"SO MANY girls deliberately destroy their individuality by pressing themselves into a common mold. They seem to be afraid to be out of step, even in the smallest detail, with the 'mob.' Because the 'other girls' use certain popular slang expressions, they use them; because the other girls dress their hair in a certain way, or wear dresses of a certain kind, they follow suit. They're afraid to be *different,* when, as a matter of fact, they should be afraid *not* to be different. They copy some common idol when they should be striving to *be themselves.* They imitate their idol's clothes and make-up and hairdress—and still worse, her mannerisms and even her voice. They hide everything distinctly their own under a welter of assumed artificialities—and naturally, they're lost in the crowd.

"What if it is the style to be flippant and wisecracking, or to be blondined, or to be 'fluttery' or to wear a 'Garbo bob'? Unless it is actually suitable to your own individuality to follow such a style, *don't do it!* Stand on your own two feet and demand your rights as an individual. And stand out from the crowd! No one can possibly develop personality by imitating everything the others do.

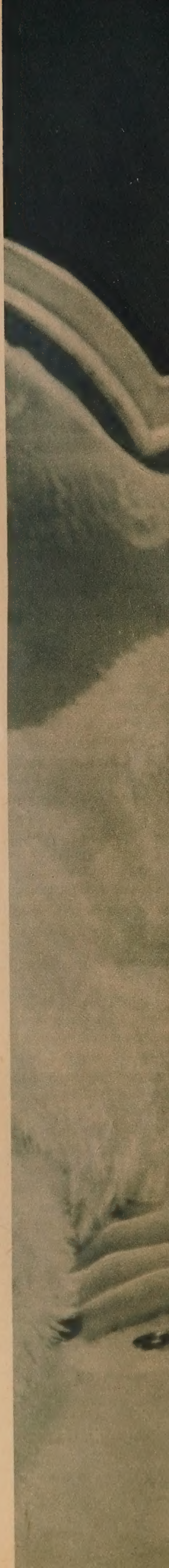
"The importance of being an individual simply cannot be over-emphasized. And, by the way, it's just as important in Hollywood as it is anywhere else. I honestly believe that the reason so many thousands of otherwise suitable girls fail in their attempt to win success on the screen is simply their lack of individuality.

"Sincerity is tremendously important—and every girl should cultivate it. It isn't necessary to be insulting and disagreeable in order to be sincere. Simply *be yourself*—and always remember that sincerity begins at home. Any girl who refuses to be honest with herself, can't very well be honest with other people. And neither can she be popular with other people.

"Intelligence must be cultivated by any girl who wishes to succeed at anything today. It is one of the real fundamentals of charm. It always has been.

"IT IS really amazing how many women imagine that they can be attractive to men without cultivating their minds. I've often heard directors complain that most naturally beautiful girls are so self-satisfied because of their consciousness of beauty that they never have taken time to learn to think. They sum it up

[*Continued on page 74*]



Pertinent advice from a brilliant personality who sends a straight-from-the-shoulder message to her thousands of young friends

By

Eric L. Ergenbright

STOP!

LOOK at those around you!

LISTEN to the opinions of men!

"Many girls deliberately destroy their individuality," says Carole Lombard. "They seem to be afraid to be out of step with the 'mob.' Stand on your own two feet—and stand out from the crowd!

"Persuade any worthwhile male to discuss 'sex appeal' and you'll invariably find that he is intrigued by an intelligent woman. Men are vain, and they still like to ascribe to themselves a complete monopoly on brains!"

They Take it

The famous battles of Hollywood, including the first true account of the Gilbert-Tully affair, reported as only the veteran ex-pugilist author can report!

IT IS no miracle that all the Hollywood pugilistic encounters happen in crowded places. The citizens of the cinema city are never alone. The cameras being elsewhere, the fights are always short.

Hollywood is a city of strange and often melancholy contrasts in which gossip and envy often dominate the lives of the citizens.

The last carnival in America, it is occasionally enlivened by attempts at physical violence which are about as dangerous as pure cream to a baby.

The older citizens view these contests of valor and temporary honor with more tolerance and humor than would be given them elsewhere. For all things but failure are quickly forgotten and forgiven in Hollywood.

The Chaplin-C. C. Julian encounter was the first to attract national attention. It took place in a crowded restaurant, and was so deadly that a waiter forgot to pick up his tip.

Strolling into the Montmartre one evening, Mr. Julian made remarks to the great comedian, who was seated at a nearby table with some friends. Mr. Julian was a thin man, and it is quite doubtful if either he or Mr. Chaplin could have broken an egg on Easter morning. Both being fortified in the knowledge that neither could commit manslaughter, words came fast and furious. Mr. Chaplin rose to his feet in time to receive a blow upon the cheek from Mr. Julian. All stood aghast, while the King of Laughter pounded the table instead of Mr. Julian in his indignation.

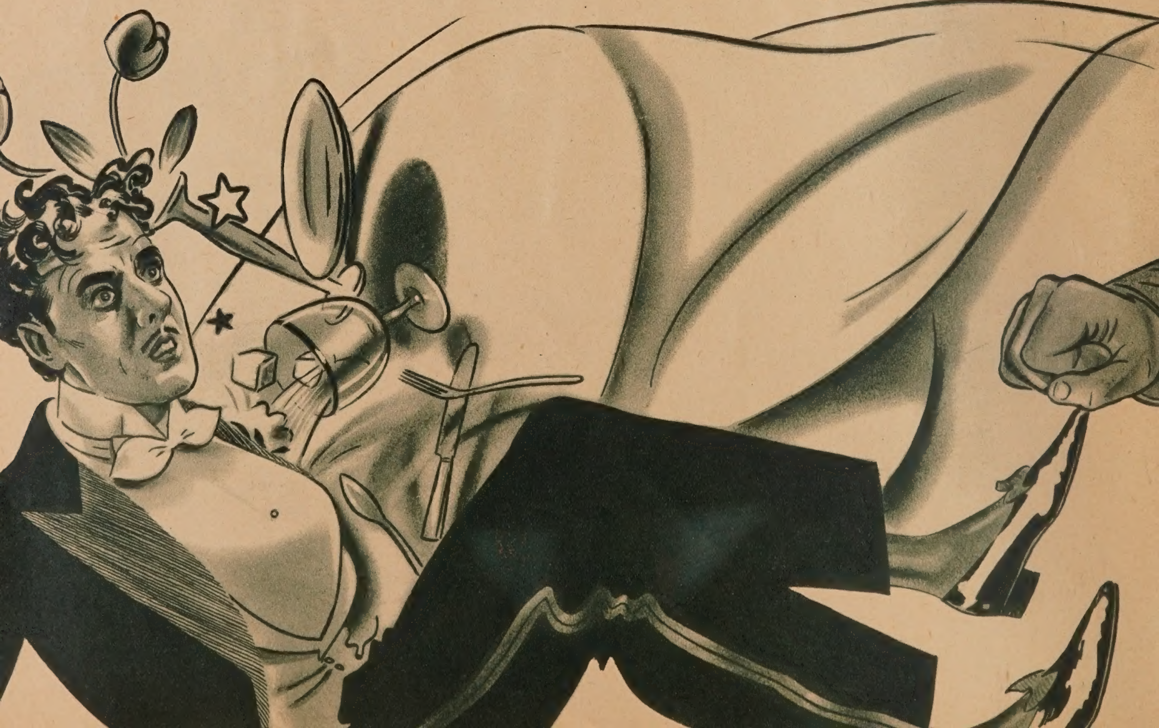
The two furious gentlemen were easily kept apart for the rest of the evening, while the newspapers of the nation made ready to publicize the cream puff spectacle.

The most recent encounter among Hollywood celebrities was that between John Monk Saunders, the writer, and Herbert Marshall, the well-known English actor.

As usual, the writer received the decision over the actor, though in this instance he was seated at a table with Gloria Swanson when John Monk Saunders entered with his wife, the cinema actress, Fay Wray.

Mr. Marshall was said to have made remarks which irritated Mr. Saunders. He retorted in kind. Mr. Marshall was then said to have applied an unmentionable epithet to the writer. Mr. Saunders, who is a Rhodes scholar, took the remark very seriously, and claimed later that Mr. Marshall did not smile.

Utterly forgetting that Mr. Marshall was seated, Mr. Saunders launched forth and knocked Mr. Marshall from his chair. Deeply humiliated, Hollywood refused Mr. Saunders admittance to the better-known fight clubs for two days.



on the CHIN!

By JIM TULLY

THE last encounter among the notables was that between Jack Oakie and Rex Lease. It took place at the Hollywood Athletic Club and resulted in a draw. Two blows were exchanged, and then the antagonists were separated. When queried by newspaper reporters, Mr. Lease tersely said, "Skip it." Mr. Oakie was more voluble. He blandly smiled and said something like—"They ain't nobody hittin' this bozo on the beezer without gettin' beezed back."

Sadly must I now report an encounter which happened between two excellent friends of mine—the redoubtable Walter Winchell and the renowned Al Jolson. The latter had long nursed his wrath to keep it warm. Whether by accident or design, no man living can now say, he met Walter at the ringside of the Hollywood Legion Stadium. He was inspired to attack him, because Winchell had printed something about somebody in his column at which Al took offense.

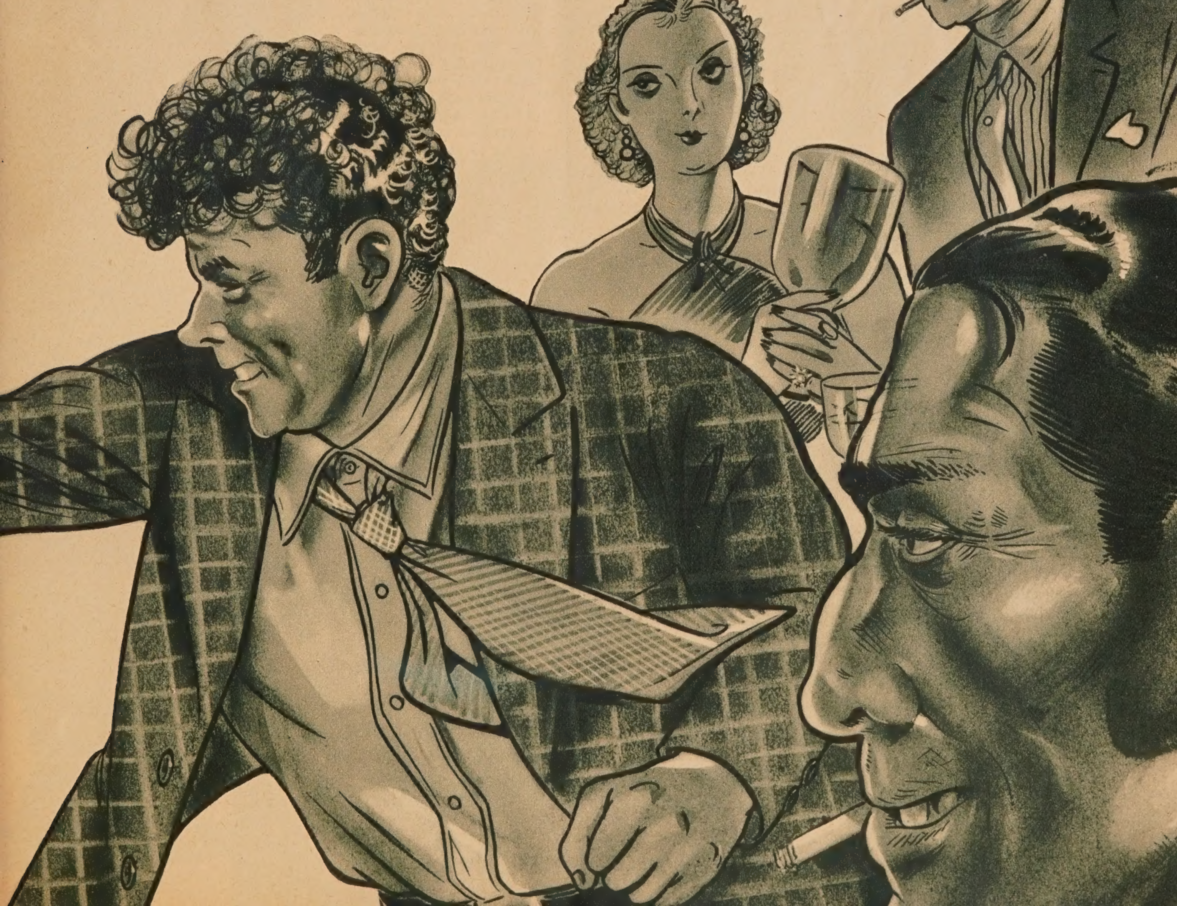
Now if a man must fight, so Al must have reasoned, where is a more likely place than one set aside for such a purpose. Of course, had the place been vacant, that would have been different. But here were the newspaper men, with their typewriters and wires ready, and a few feet away was Walter. Now many men say many mean things about Walter, and I agree with none. But no man can say that he lacks courage. He saw the humor of Jolson's indignation, took the glancing blow to the jaw, and countered with a left jab. Then fortunately for the history of letters and laughter, the men were separated, while an irate sports writer shouted, pointing to the ring, "Good Lord, don't you think we have to watch enough palookas in here?"

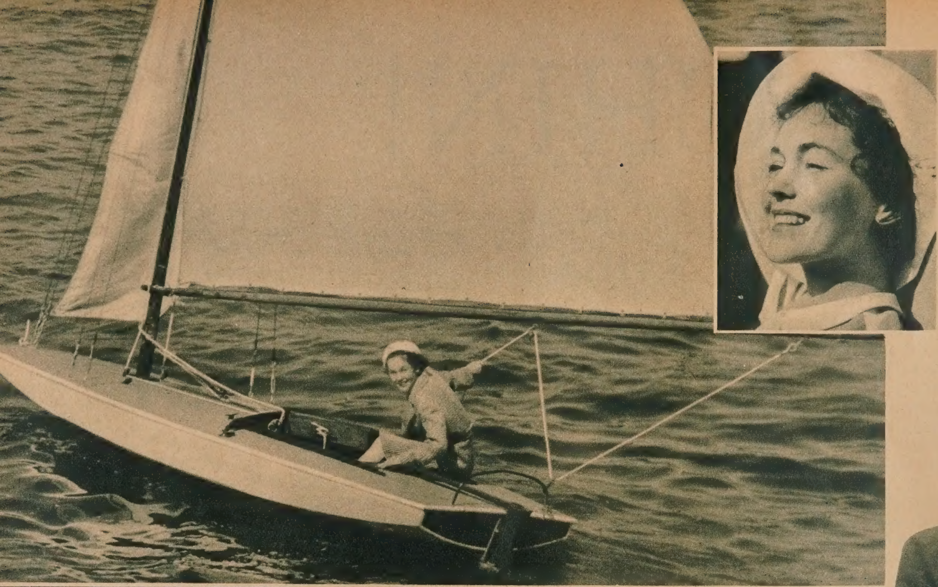
MY OWN encounter with Jack Gilbert made me better known at the time than the authorship of a half dozen books. Too often to my chagrin, am I pointed out as "the fellow who knocked Jack Gilbert down" rather than as the author of *Jarnegan* and *Beggars of Life*.

The seeds of the affair were sown

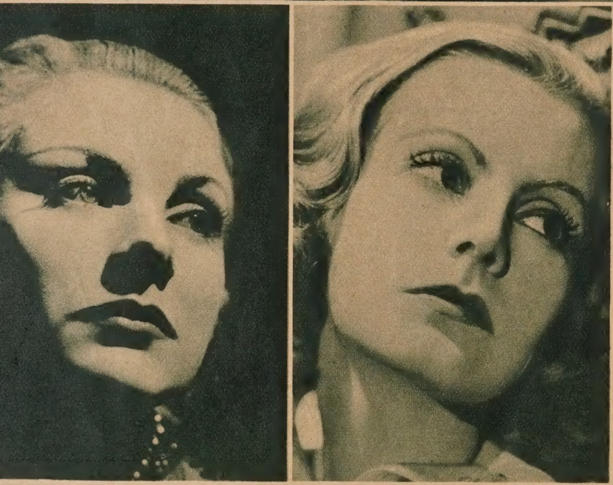
[*Continued on page* 74]

"He threw a left and a right that missed. He was wide open. I stepped in. His head snapped back from a right uppercut. The blood gushed from his mouth. As he fell, a table full of dishes clattered down upon him"





NEW FAD—Maureen O'Sullivan is among the movie crowd who have taken to sailing their own these days. Maureen has yet to find a first mate, which is more than some of the stars can say



GARBO DOUBLE—Lady on the left is the Countess Liiv de Maigret, recently turned actress at Greta's own studio. They say that Garbo saw her coming across the lot one day and thought for a moment that someone had erected a mirror just to tease her. The Countess is certainly going to cause trouble for those snooping news cameramen!

"See no evil; speak no evil; hear no evil; not much, anyway." Richard Cromwell, an unidentified monkey, and Marian Marsh illustrate a modernized proverb on the set of their new picture, *Unknown Woman*

The Cameraman GOES to TOWN

We mean MOVIETOWN, where his fast-moving lens winks at the most interesting pictorial events of the month

HANDSOMEST COUPLE—That's what they are saying about Robert Montgomery and Joan Crawford as they stroll around the studio between their love scenes for *No More Ladies*. They have been the best of pals for several years

MERMAID—Lili Damita, who has been away from Hollywood to make pictures in England for a long time is back again, more devastatingly beautiful than ever. The cameraman snapped her thus at Palm Springs

A TOAST—And a hearty one to Al Jolson, seen here at the party given in his honor by a host of great stars. Unanimously, they labelled him "The World's Greatest Entertainer," a worthy title

The Hollywood

Claudette Colbert should have bee
dismayed to find someone who "knew
smarted by a burglar . . . Joan Craw
host of other amusing anecdote
who knows the

NOBODY knows Hollywood well. You may hear the actors along the Boulevard claim they know all about it, hear the agents sneer that their knowledge of the place is unpleasantly thorough, and listen to the sophisticated wisecracks of producers who, after a quarter of a century in the Glittering Capitol, feel there is no phase, no cranny which is hidden from them. But none of these tell the truth, and for the simple reason that Hollywood is a kaleidoscope, and every time you look at it, you see a different pattern even though you look one million times.

And so it is with me when I try to piece my memories of it together. I find, at best, a patchwork quilt of gaily colored experiences, each separate and distinct from the other—each different, yet of each one can truly say, "That's Hollywood for you!" And in trying to present Hollywood through my eyes, perhaps I can't do better than to describe some of these patches and let you work out the pattern as a whole, for yourself.

One incident which stands out vividly concerns Claudette Colbert. I was at Palm Springs for a much needed rest after finishing my picture, *Sitting Pretty*, and had taken a bungalow at the Desert Inn, where I hoped to catch up with my sleep. I began with a nap in the afternoon, but was disturbed by two children playing ball outside on the lawn. At last I could stand it no longer, threw on a wrapper and went out on the terrace. The girl, in white shirt, blue shorts and blue socks on her sandled feet was scrambling for the ball among the flowers which bordered the terrace, and all I could see of her was her wriggling toes and the part upon which naughty little girls are spanked. I confess my palm tingled and I very nearly went into action. But restraining myself I spoke in as calm a fashion as I could manage.

"Please run away," I said, "and play somewhere else—or I'll have to call the manager!" Instantly a dark head emerged from the geraniums and a pair of familiar, heavily-fringed eyes stared up at me.

"Oh! I'm so sorry Nina!" said Claudette. "I'd no idea there was anyone in this bungalow—it's been empty all week!"

It ended in my forgetting my nap and strolling over to the bungalow which Colbert and her mother and her brother and his wife were occupying, for a cup of coffee. And when she reads this, Claudette will know for the first time how very nearly she got a spanking from one of her most devoted friends!

ANOTHER vivid and rather humorous recollection centers around a luncheon party in Bill Powell's dressing room on the lot. Bill is one of the most charming and sophisticated personalities of our day. His breeding, his taste, his manners are of the sort one would expect from the Prince of Wales, and the whole is tempered by a whimsical humor and a kindliness which are endearing the moment one meets him. He is one of the best hosts I have ever encountered and so it was with great delight that both my husband

I Know

By Nina Wilcox Putnam

spanked . . . Katharine Hepburn is
her when" . . . William Powell is out-
ford can't be embarrassed—and a
about the stars by a famous writer
all as neighbors

and myself looked forward to this particular occasion.

Now it so happens that Bill is very much interested in his clothes. And so is my husband. During the little stroll from the set to the bungalow, the two got into a discussion on the comparative merits of English and American tailoring, and Bill was eager to show my husband a particular tweed suit which demonstrated his claims. We entered the spacious foyer to the dressing room and went into the living room of the bungalow—for Mr. Powell is royally housed on the lot—and then Bill went to the drapery above the window, lifted the frill and turned to us with a grin.

"After all those Philo Vance pictures," he explained, "I like to do a little detective stuff myself. I've been robbed here once or twice, so I hid the key to my wardrobe on a safety-pin, up here. Even then somebody found and used it. So I merely moved it to another fold in the curtain, not five inches away and pinned a note in the old place on which I wrote 'Now try to find it.' Since then the thief, whoever he was, has left me alone." With which, Bill took down the key from its hiding-place and opened his cupboard door. There, on my word of honor, in place of the handsome tweed suit he wanted to display, hung a filthy, ragged old suit, a soiled and tattered shirt, a worn pair of shoes and a battered old hat. At first we thought it was a gag until we saw Bill's face. On the shabby coat was pinned a note. It merely read, "Thanks. I sure needed them." The thief had helped himself to a complete new outfit and left his old garments in their place—but he hadn't touched anything else, although there was some small change on the dressing table, plenty of handsome silver toilet articles and many other valuables which might easily have been removed. Bill absolutely refused to do anything about the robbery.

"No," said he firmly. "The clothes may help him to land a job. At worst, they will help his self-respect, for he's no common burglar. I won't try to catch him, but darn his hide, I'd like to know how he did the trick—I really am annoyed at being—out-Philo'd!"

AN ENTIRELY different picture is one brief glimpse of Herbert Mundin on the morning of the worst cloud burst of the rainy season. He was standing in his front door looking through a solid sheet of rain at the diminutive Japanese gardener.

"What do you want?" asked Mundin.

"I come to water honorable garden," replied his employee.

Mundin raised his steel-construction eyebrows politely. "Help yourself," said he "if you can locate the darned thing." Mundin, by the way, is a natural-born humorist, and has an endless fund of clean but funny stories. Just try playing golf with him sometime and see how nicely he times 'em between holes. And, add incredible note, the eyebrows are also natural.

I suppose I should not tell this on Joan Crawford, but the little incident has so much charm that I cannot resist. The setting was Adrian's, the dress-designer's, incredible studio on the M-G-M lot. I say incredible because the decorations are so

[*Continued on page* 68]

Mae West *Has Killed* PRUDISM!

Mae as she appears in *Goin' to Town*, her most perfect performance

By Hammel Schmidt

HISTORIANS, a thousand years hence, looking through the records to determine cause for the decline of sex, have only to look up the name of "Come-up-and-see-me" Mae West. In a single year, Mae West has with her frank portrayals, "undone" the work of all the glamorous sex salesgals of movieland!

Behind Mae West's phenomenal success lies more than just her ability as a clever actress. This is an age of frank appraisal; of unblushing honesty. For years moralists and reformers have been frightening us with the over importance of sex. We have long since become bored with pictures that depend on sex for it's main theme.

Is it any wonder the public has welcomed Mae West's refreshing "Take it or leave it" attitude. Mae's acid frankness amounts to nudity. A nudity stripped clear of narrow-minded hypocrisies. A nudity that will do more to purify the minds of the American public than a thousand blue nose reformers!

For years Mae West has fought valiantly and almost single-handed for the cause of honesty. There could be no compromising on this subject with Mae. Herself, one of the biggest drawing cards on the legitimate stage, Mae West has repeatedly closed her Broadway shows—rather than compromise with censors whose views clashed with Mae West's healthy honesty. Had Mae been of weaker character, she would have, like so many other stars, sacrificed or modulated her stage material to conform with the censors. But Mae was built of sterner stuff. Way ahead of her generation in honesty, Mae had to wait years until the general public caught up with her.

I met Mae West for the first time in a *saloon!* Now don't shake your heads suspiciously and mumble "Ah ha!" Mae West had a perfectly legitimate reason for being in that bawdy saloon—and so did I for that matter! The saloon happened to be on the stage of a Chicago theater—a saloon where barely a few moments past—Mae West had shot her man for doing her wrong! Before the suspense gets you I might as well admit that the occasion was a party Mae West gave at the Chicago opening of her *Frankie and Johnny* stage show—for the gentlemen of the press. After the final curtain had brought the night's performance to an end, Mae West invited journalistic gentlemen representing the various Chicago newspapers, to "Come up and see her—and the rest of the cast" right on the stage of the theater. And not only that but—sssssssh!—don't tell anyone! Mae invited us to step up to the stage prop bar and have a drink!—sssssh!

And did the ladies and [*Continued on page* 85]

Toby Wing and Jackie Coogan were both stricken by accidents which happened only a few days apart

Myrna Loy narrowly missed being the third victim of "the superstition of three"

More Tragedy for the STARS?

By Eric L. Ergenbright

Hollywood believes that another catastrophe will occur close on the heels of two tragic accidents that have brought sorrow to the whole film colony

TRAGEDIES in Hollywood always have occurred in groups of three, and today—as this is written—the film colony is wondering what dread new catastrophe will follow in the wake of the two which have already struck. An automobile accident has snuffed out the lives of Junior Durkin and Jack Coogan, Sr., and an airplane disaster left Director Richard Wallace and Paul Wing, father of Toby Wing, on the brink of death.

What next? What new fatality will complete the cycle? Hollywood asks the question fearfully and with real dread. Remember how—not so long ago—Death reaped a triple toll by taking the lives of Dorothy Dell, Lew Cody and Marie Dressler—all within the space of a few months? Do you remember, too, how Lon Chaney, Director Murnau and Lya De Putti were victims of the superstition of three? Hollywood remembers. Be sure of that! And Hollywood also recalls other years in which that grim rule of three has been demonstrated. It is superstition to believe—but, folly to doubt?

There is a more startling perspective on the story revealed here for the first time. Only about a month ago, a famous fortune teller, much patronized by Hollywood stars, foretold that during the month of May there would be three spectacular disasters involving screen notables. His prediction, made during a reading for the wife of a studio executive, has been broadcast throughout the film colony. At first this prophecy was considered an absurdity. But now, with one terrible accident crowding another from the headlines, even the most skeptical are becoming credulous.

Strangely enough, in both of the tragedies that have [*Continued on page* 56]

Junior Durkin, a popular and talented young actor who was killed in the second tragedy predicted by a famous fortune teller

"Boots" and Joe Morrison, pals for eight years, are seen everywhere together

Mary Carlisle's "Waggy" and "Sammy" are loyal friends—and prize-winning thoroughbred wire hairs in the bargain

Bill Gargan calls these two beauties "Lord and Lady Nagrag"—some names!

HOLLYWOOD Has

If you have a pet of your own, this amusing story about the stars and their doggy companions will be the most amusing reading you have come across in many a moon

EVERY dog has his daze and *litter-ly* speaking, a Hollywood dog comes in for as much attention as his famous master or mistress. Canine members of cinema households live in a world of imported trees and fancy dog biscuits all their own. They have their own specially decorated living quarters. They receive fan mail from all over the world. Occasionally special parties are given in their honor, where all the blue-bloods of dogdom get together and tear a few bones apart. This dog's life in Hollywood is a hectic one. And it takes a smart pooch to keep his nose clean—and at all times cold!

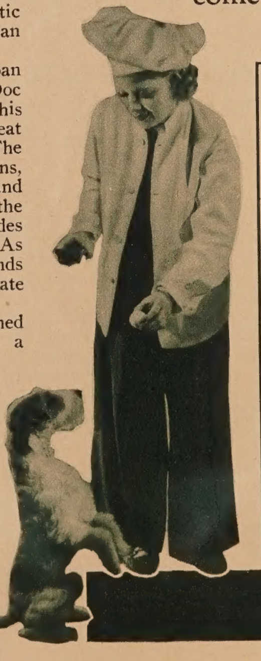
On Christmas morning, "Baby" arrived at Joan Crawford's house. Franchot Tone, playing ol' Doc Stork presented the Dachshund to Joan. Unlike his famous mistress, "Baby" is perfectly content to eat himself out of a waistline and sleep his life away. The first time Joan put on one of her lovely evening gowns, "Baby" made a great discovery. Not only did he find it warmer sitting on Joan's train, but there was the possibility of hitch-hiking a ride. Sometimes he hides behind a curtain, waiting to catch Joan unawares. As she goes trailing by, out jumps "Baby" and lands ker-plunk in the middle of Joan's train. Up to date he has never succeeded in getting very far.

Shortly after "Baby's" arrival, Joan returned Franchot's compliment, by presenting him with a Dachshund named "Pupchen." (Little doll to you.) Returning home early in the afternoon, Franchot found "Pupchen" dashing madly around the yard. On his face was that worried look that only a Dachshund can assume. This performance was repeated every day for a week. Finally Franchot secreted himself behind a tall hedge, determined to get to the bottom of the doggy mystery.

Hours went by. Suddenly at the far end of the yard a great commotion arose. "Pupchen" practically tied himself up in knots and did everything but walk on his front paws. Franchot tip-toed his way over to discover what was disturbing his pet's peace of mind. There

BOW!

Joan Crawford owns a Dachshund named "Baby" . . . Ann Sothern has two Scotties, "Angus" and "Dooney," for whom she knits chic and doggy clothes . . . Joan Bennett has a different dog for almost every day in the week, an English Bull called "Yorkshire Pudding," a Scottie named "Bumpe," a Pekinese comes running when she calls for "Chin Chin" or "Golly Wog," and there is "Schnapps," the aristocratic Dachshund . . . George Brent's dog, "Whiskey," kisses his master to wake him in the morning—and Maureen O'Sullivan's "Roger" came all the way from France, a present from her fiance.



Mary Carlisle and "Sammy." She doesn't have a minute's peace in the kitchen

Betty Furness has one of the most highly educated police dogs in Hollywood

"Toughie" thinks there is nobody in the world quite like his lord and master, Mr. Andy Devine

Verree Teasdale has every reason to be proud of "Simba," her gallant Great Dane

GONE to the DOGS!

By *Jerry Asher*

Hollywood spends more money on its pets than on any other luxury, which proves that the stars really are pretty nice people after all—which we knew all along

WOW!

Glenda Farrell has a cross-eyed dog that can now see with the aid of glasses. . . Clara Bow's favorite dog, deaf and old, wears a set of ear phones. . . . Fred Astaire has a huge dog called "Gunman," but had to hire a watchman because his pet was too eager to be friendly with strangers. . . Dick Powell's "Ranger" has a habit of stealing anything from hats to baby blankets when he escapes his kennel . . . Ann Dvorak believed that her Dachshund was deaf until her German laundress spoke to it in the native language—now Ann is studying the Teutonic tongue

Frank Morgan with "Micky," his prize-winning Wolf-hound

on the other side of the fence sat Garbo's Scotty. True to her sex she expressed complete indifference to "Pupchen." Occasionally she would stretch herself and yawn in boredom. Yet every afternoon at this same time, she'd sneak away from her glamorous mistress, to keep a rendezvous with her little German friend.

Only mother love could forgive the antics of "Shandy-Gaff." And that is why Jean Muir is still devoted to her Scotty, named after a Scotch drink. At the Warner Studios, "Shandy" has the complete run of the place. Not at all grateful, he accepts this special privilege with an independence that is appalling.

While Jean was making *Desirable*, her dog caused her no end of grief. George Brent was making love to Jean—for the screen of course—but "Shandy" mistook his ardent attention. In the middle of a clinch "Shandy" would go tearing at George with all the fury of a bloodhound. Take after take was ruined. In desperation Jean dragged her reluctant pet and shoved him into Verree Teasdale's portable dressing room on the set. When noon time came, Jean called for "Shandy." There was Verree's dressing gown completely ruined and the remains of what had once been her lunch.

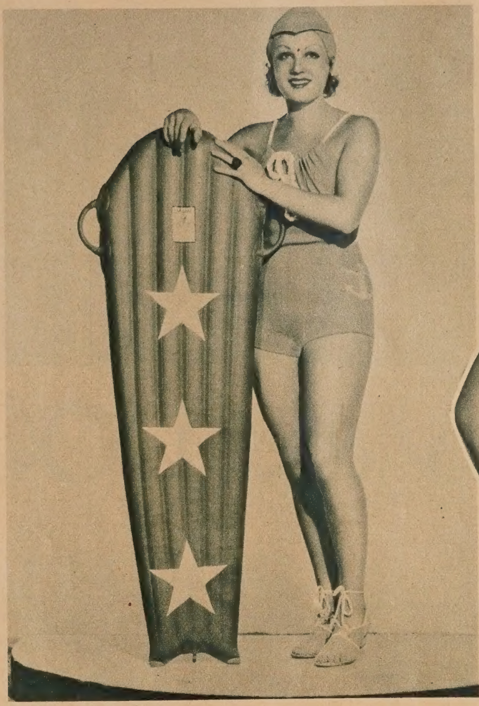
You may have heard about a bull in a china closet, but have you ever seen a Great Dane in a Hollywood apartment? Neither had John Beal until "Chiquito" arrived from South America. As a gift from Mrs. Beal's parents, the dog arrived the day John had temporarily taken a single apartment, to be near the studio. That night the only available sleeping place was under John's wall bed.

Shortly before dawn someone tried John's door knob by mistake. "Chiquito" was the first to hear the intruder. Not taking the time to crawl out from under the bed, "Chiquito" let out a ferocious growl and stood bolt upright. John leaped in time as the bed flew back in the wall. Since then his pet

[*Continued on page* 86]

Dive Into a

Betty Furness is learning to ride the surf in true Hawaiian style, via the surf board

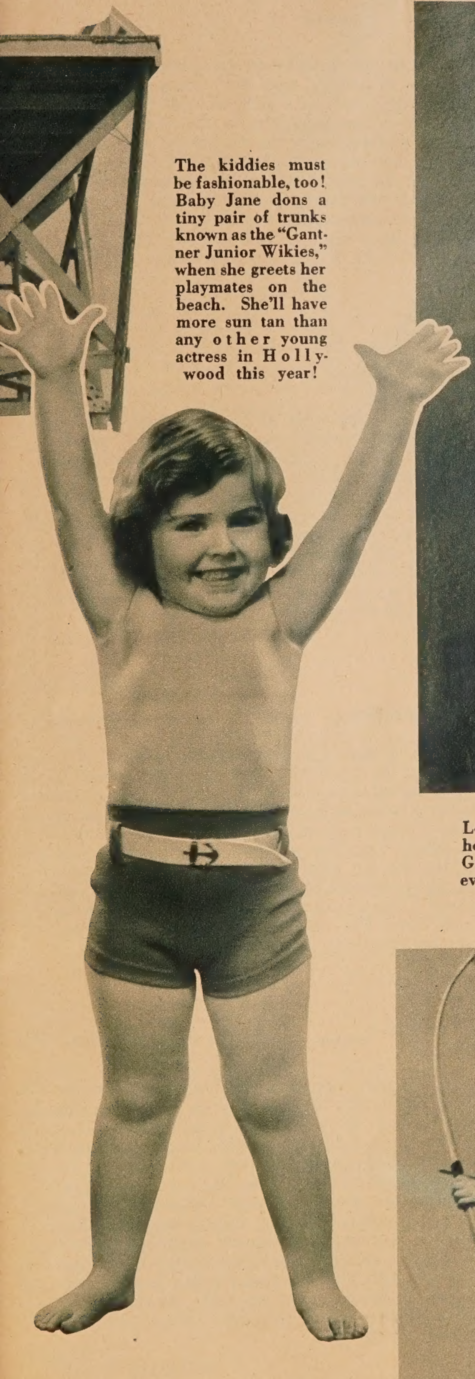


Grace Bradley, appearing in *Stolen Harmony*, steps out in a U. S. Rubber Company suit of turquoise blue Creptex, which is suspended from her sun-tanned shoulders by a white cord, which ties neatly in a bow in front

Iris Adrian follows the fad preferred by some modern mermaids, and dons a brilliantly-colored two-piece suit of bright blue. It's a U. S. Rubber Company model

A genuine mermaid who has brought thrills to hundreds and done her share of camera work — introducing Georgia Coleman, holder of several women's championships

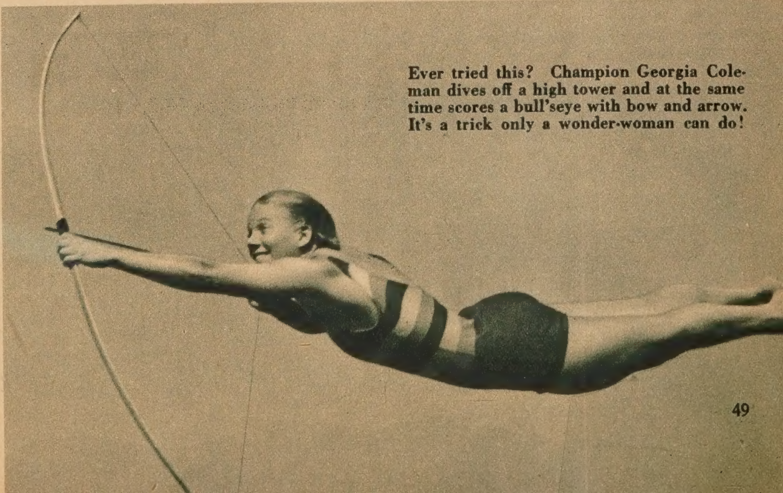
Smart Suit!



The kiddies must be fashionable, too! Baby Jane dons a tiny pair of trunks known as the "Gantner Junior Wikies," when she greets her playmates on the beach. She'll have more sun tan than any other young actress in Hollywood this year!

Lovely Esther Ralston is as well-dressed on the beach as in her own home, choosing a new two-tone, backless model by Gantner. The absence of shoulder straps allows her to tan evenly without fear that the sun may clash with her gowns

Another devotee of the robust sport known as surf board riding is petite Paula Stone



Ever tried this? Champion Georgia Coleman dives off a high tower and at the same time scores a bull'seye with bow and arrow. It's a trick only a wonder-woman can do!

The CRITIC'S

Noel Coward woos Julie Haydon, the girl in *The Scoundrel* whose curse brings him back to life after death

The Scoundrel ★★★★

"WOMEN have the notion that men stand before their tears as before a bar of justice," says Noel Coward, the odious villain, to Julie Haydon, one of the girls he loves and leaves as the heartless rascal whose cynicism is the theme of *The Scoundrel*. This film sets out to be the most clever and sophisticated of the season and succeeds admirably. You may think it too superficial for the most part, but no one can escape the creeps when Coward haunted by a terrible curse, returns to earth to search for one human soul who weeps for him. Julie Haydon will go far as a result of her work in this picture. Produced and directed by Hecht and MacArthur. *Released by Paramount.*

Ann Harding as the woman psychiatrist with Maureen O'Sullivan in a tense dramatic moment from *The Flame Within*

The Flame Within ★★★

STARRING Ann Harding with Herbert Marshall, this is a somewhat depressing drama concerning a woman psychiatrist who falls in love with a young patient and becomes embroiled in his emotional problems. Ann Harding is excellent as the woman doctor despite the cumbersome quality of her rôle, but Louis Hayward as the neurotic steals the picture's first laurels. Other capable performances are given by Marshall, Maureen O'Sullivan and Henry Stephenson. Ann Harding's vacation seems to have done her much good, as she appears to be lovelier than ever, and that tired look is gone from her eyes. Directed by Edmund Goulding. *Produced by Metro.*

Paul Lukas with Madge Evans in a scene from *The Age of Indiscretion,* the story of a heartless woman's treachery

The Age of Indiscretion ★★★

A FAST-MOVING drama concerning the efforts of a mercenary divorcée to obtain custody of her child by involving her ex-husband in an unfounded scandal. Paul Lukas plays the publisher who is nearly ruined by his scheming former mate, and Helen Vinson appears in her usual capable interpretation of a totally heartless woman. Not an overly important picture, but one that will entertain, particularly because of the fine cast, which includes May Robson, Madge Evans and Henry Stephenson. Top acting honors of the picture must be credited to young David Holt, whose performance is excellent. Directed by Edmund Goulding. *Produced by Metro.*

Margot Grahame, Hollywood's brightest new discovery, with Victor McLaglen in a great picture, *The Informer*

The Informer ★★★★

THERE is hardly a ray of cheer in this somber story of the Irish rebellion, which tells of a dumb brute's torture as he betrays his best friend to the British for a paltry sum. It is a story of mental torture vividly done, with Victor McLaglen doing the best work of his career as Gypo, who "squeals" on Frankie McPhillip, played by the capable Wallace Ford. Particularly outstanding are the sound effects which impart an eerie chill during the wake held for the unfortunate McPhillip, and never has the screen seen sets that are more aptly suited to the story. Margot Grahame in a fallen woman rôle scores a great performance, with Heather Angel and Preston Foster in satisfactory parts. Women may not care particularly for the film but it is a genuine artistic triumph. Directed by John Ford. *Produced by Radio.*

CHOICE

A romantic moment with Clark Gable and Loretta Young in *Call of the Wild*

Call of the Wild

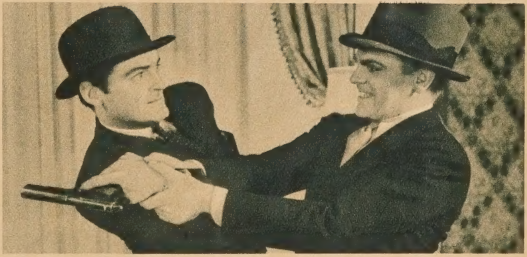
★★★★

AT A TIME when most of the cinema action is taking place in drawing rooms or on cabaret floors, *Call of the Wild* stands out like a jewel. This famous Jack London tale which relates the adventures of three people in search of a fabulously rich mine, with a gang of crooks in hot pursuit, never lags and has all the elements of romance and drama necessary for top-notch entertainment. Buck, the dog, almost steals the show, but Clark Gable's hopeless love for Loretta Young highlights the picture. Scenic effects are breathtakingly beautiful. Jack Oakie and Reginald Owen make a hit in the supporting cast. One cannot help but acclaim this as one of the year's best. Directed by William Wellman. *Produced by 20th Century.*

The G Men

★★★

THE noisiest picture of them all, with Jimmy Cagney as the young lawyer who joins Federal forces in pursuit of criminals to avenge the death of his pal. With bullets shattering every foot of the celluloid, the film hits a high spot in swift-moving drama, several episodes of which are based on the lamented career of the not lamented John Dillinger. Ann Dvorak plays the comely dancer who weds a gangster when she fails to win the heart of Cagney, and Margaret Lindsay is perfect as the heroic nurse whose law-enforcing brother, Robert Armstrong, always gets his men. A timely picture, well done. Directed by William Keighley. *Produced by Warner.*



Jimmy Cagney spoils a gangster's slight-of-hand work in an exciting screen story about federal agents called *The G Men*

Oil for the Lamps of China

★★★

ANOTHER in the series of this month's serious pictures, this one is the story of a man and a woman in China who sacrifice everything for the company that employs them. Emphasizing the real mood of the Orient, with its famines and poverty-stricken lives of hopeless millions, the plot is melancholy but none-the-less thought-provoking and inspiring. The excellent cast includes such fine players as Pat O'Brien, Josephine Hutchinson, Jean Muir, Lyle Talbot and Arthur Byron. The "mob scenes" are particularly effective, and two Chinese actors, Willie Fung and Keye Luke, show genuine promise in their small rôles which add much to the interest of the whole picture. If you are in the mood for the heavier type of drama, you will find it diverting. Directed by Mervyn LeRoy. *Produced by Warner.*

Josephine Hutchinson finds love with Pat O'Brien in this scene from the stirring film, *Oil From the Lamps of China*

Exclusive News—First Story on

GARY COOPER'S CAVALRY

A new patriotic movement, born in Gary Cooper's Hollywood Hussars, springs up to inspire high American ideals and love of clean sport

By *Jack Smalley*

Capt., Hollywood Hussars

HOLLYWOOD now has a cavalry regiment all its own!

Gary Cooper has founded the Hollywood Hussars, in company with a group interested in promoting good horsemanship and high American ideals. Already the first squadron is uniformed and drilling.

It was while making *Lives of a Bengal Lancer* that Gary became interested in forming a cavalry outfit. During the weeks on location in the mountains, Gary rode often with the ex-cavalrymen and crack riders who had been enlisted by Paramount to form the mounted regiment for this picture.

Gary, having been brought up in a saddle out in Montana, loves horses and likes to be with men who share in this attachment. He learned how to use the long, steel-tipped lance which cavalrymen the world over employ in warfare and in sports. In *Lives of a Bengal Lancer* he was required to spear tent pegs with the lance, one of the sports particularly favored by British cavalry units, and Gary joined heartily in the other sports, such as taking the hurdles, drilling with swords, and leading his men through the various intricate maneuvers.

Desiring to continue the good fellowship developed among the men on this picture, he proposed that a group organize a regular outfit which would be the official cavalry regiment of the town of Hollywood.

A name was selected, and Arthur Guy Empey, famous war figure and author of many best sellers, including *Over The Top*, was chosen by the men as Colonel Gary enlisted with the rest as an ordinary trooper.

Hollywood was delighted with Gary's gift to the community. No other city has a mounted unit to compare with the Hussars, the name selected. Their headquarters were established in the Hollywood Athletic Club, and with all the civic organizations behind the movement, recruits poured in.

Now Hollywood has a cavalry outfit complete with signal corps, a medical corps headed by a famous surgeon with a staff of doctors, a fife and drum band and a military band, all equipped to handle any emergency that might confront Hollywood. In case of fire, flood or earthquake, the Hussars can take the field immediately and assist in policing, first aid, and can protect the film colony.

The uniform is made up in colors of blue and gold, with an Anzac style hat and plume. When mounted and on parade the Hussars form a dashing and colorful cavalry outfit.

"I want Hollywood to be proud of its own cavalry squadron," Gary Cooper declared in announcing its organization. "There is a strong need for bringing together men interested in keeping alive American ideals of allegiance to the Flag and to preserve the traditions of protecting home and government."

"FROM a practical point of view," said Colonel Empey in addressing the first recruits, "the Hollywood Hussars fills a need that exists in every community, as well as serving its patriotic purpose. The Hussars, with medical truck equipment, first aid detachments, and policing units could serve well should some catastrophe occur that demoralized transportation and communication, such as an earthquake. It is our hope that branches of the Hussars will spring up all over the country."

Hollywood is indeed proud of its own cavalry outfit, and proud of Gary Cooper, its founder.

EXECUTIVE HEADQUARTERS
HOLLYWOOD HUSSARS
GARY COOPER,
FOUNDER
ARTHUR GUY EMPEY
COLONEL COMMANDING

Introducing Colonel Arthur Guy Empey, commander of the Hollywood Hussars. Gary himself enlisted as a private

eeny, meeny, miney, mo . . .

No.1
eugene
STEAM SACHET
eugene

Eugene Sachets . . . the Heart of a genuine Eugene Wave

. . . do you choose a wave by CHANCE?

Do you buy a permanent wave blind-fold, with nothing definite to assure you that what goes on your hair is safe and sound? Look at this photograph. Those lustrous, soft waves are not the result of guesswork. They were created with *Eugene Sachets*, the famous little wrappers that have turned out millions of wavy heads with results pleasing to both hairdresser and *hairdressee*.

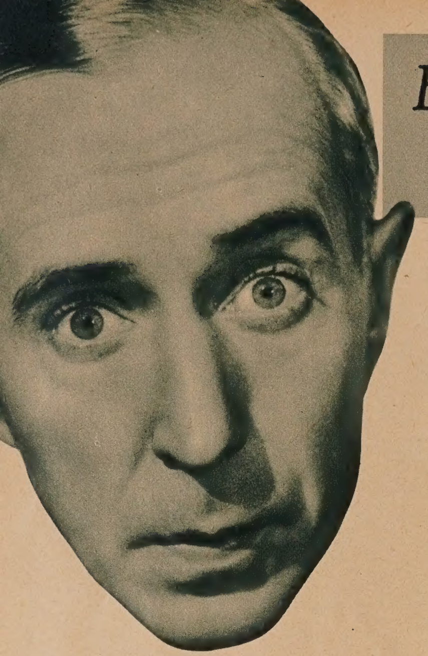
Eugene Sachets are as accurate as a prescription. Each contains the exact, measured quantity of pure waving lotion needed to make one perfect wave or curl. This wonderful lotion, Eugeneol, was perfected by the international corps of Eugene chemists, and is to be found in none but Eugene Sachets. It safeguards your hair and your peace of mind when you sit for a genuine Eugene Wave.

Be as smart when you go wave-shopping as if you were buying fashions or food. Don't let a bargain price get the best of *your* head! Let others go *eeny, meeny, miney, mo-ing* around for any old wave . . . and let them take the consequences! Eugene Sachets are *your* guide! Just say to your hairdresser, "I want you to use Eugene Sachets". . . When your friends see *your* wave, they'll tell you how right you were for insisting.

ONE SACHET SENT YOU FREE.

Examine this sachet . . . acquaint yourself with the trade-mark by which it can always be identified. Take it with you to your hairdresser's! We will also send you a copy of "Here's How!"—a booklet of new hair styles, with information about keeping your Eugene Wave in condition Mail a postal to Eugene, Ltd., 521 Fifth Avenue, New York City.

Eugène Permanent Waves



Charles Butterworth (no relation to the Great Stone Face) has loved and lost more sweethearts than Clark Gable. He ought to know a thing or two about love by this time!

Easy Lessons in Love from Don Juan Butterworth

By Jack Smalley

THAT luckless lover of the screen, Charles Butterworth, is probably the most notorious example of the type women won't marry that can be found in Hollywood's hotbed of romance. And that is why I convinced Mr. Butterworth that any man can succeed in love by following the opposite of his advice—you can do wonders with his "love 'em and lose 'em lessons!"

Charlie whispers sweet nothings to Una Merkel. Result: nothing!

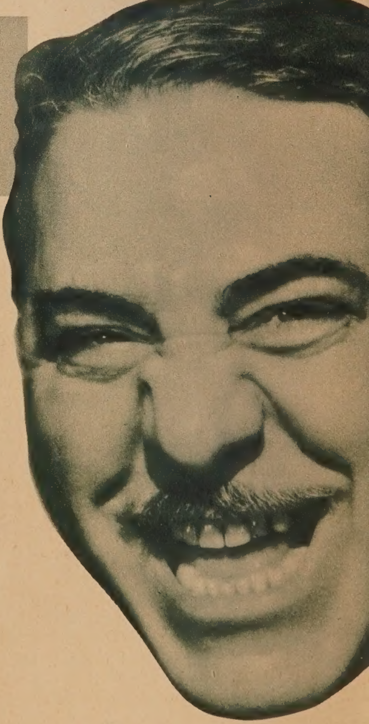
"Be hard to get!" Charles Butterworth insists. *"I learned this in Bulldog Drummond Strikes Back,* in which my honeymoon finds me the most elusive bridegroom ever snared by matrimony. Me and Jimmy Durante studied Garbo's elusiveness for months until we got the technique down pat. First I got a secret number from the telephone company. They wouldn't even tell me my number, but thinking it over, I figured I'd never call myself up anyway, so it was all right. When we left the studio, Jimmy would disguise himself as me, and I'd disguise myself as Durante. As a result, not one woman has come near us."

Charlie is a firm believer in glamour. "You have to have it to get any place with women," he says. "Let 'em realize that you are a big shot. Work it into the conversation. If they mention The Painted Desert, for in-

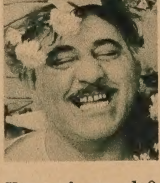
[*Continued on page* 71]

Henry Armetta—the Man Who Always Blows Up

By Dick Mook



BORN in Palermo, Italy, Henry Armetta lived there until he was thirteen. His father was a ship's chandler. When he was thirteen he stowed away on a ship bound for Boston. For provisions he took along a couple of cans of egg plant, put up in olive oil. Two days out he was discovered and turned over to the immigration authorities when the ship docked. They threatened to return him to Italy, but an Italian barber offered to take the boy into his home and give him work. So they let him stay. The barber put him to work lathering the faces of his customers. Six months of this proved more than enough. "It is not that I mind the work," Henry explains carefully, "but my father he show his appreciash by sending this man how many food I do not know. But the man he take his family out on Sunday and leave me behind. I cannot get into the house until midnight so I am compel' to sit on the front porch. I get my room and meals and fifty cents a week. I want my family think I am already big shot so I send the fifty cents one week to one brother, the next week to another. So I do not save much.



King of comedy? This shows how he was crowned in a recent film

"But finally I run away to New York. I find a friend of my father's there and I stay with him one, two days.

[*Continued on page* 70]

GLORIFY THE *Natural Beauty* OF YOUR HAIR

INDIVIDUAL PACKAGE OF 30
DUART PADS
FOR ONE PERMANENT WAVE
SEALED FOR YOUR PROTECTION

GLENDA FARRELL
Warner Bros.' Star in
"IN CALIENTE"

With the new SEALED
Permanent Wave
—just as the screen stars do!

HAVE you ever wished that your hair could have the glorious natural beauty that gives such glamour and allure to your favorite star? Thanks to DUART, your wish *can* come true. You can have the same deep, soft, lustrous waves, dainty ringlets and smart attractive style of hairdress you have so often admired on the screen. For DUART WAVES, the choice of the Hollywood Stars, are available right in your own community. DUART waving pads are sealed in individual packages, for POSITIVE assurance that your hair will be waved with the same genuine DUART materials used in Hollywood. *Your* Package will be opened before your own eyes. Look for the shop that advertises DUART waves. Prices may vary with the style of coiffure desired and the artistic reputation of the operator.

Remember, it is not a DUART wave unless the pads come in the red and green SEALED package.

PERC WESTMORE

Nationally famous hair stylist at Warner Bros. Studios, says:—Every woman who values the natural beauty of her hair should demand the protection offered by the DUART sealed package of pads.

When the operator breaks the DUART seal you *know* the pads used on your hair have never been used before.

FREE BOOKLET
shows how to dress your hair like a Movie Star

Twenty-four pictures of famous stars showing how their hair is dressed. Hollywood's most noted hair stylist, Perc Westmore, has designed exclusively for Duart, a series of smart new star's coiffures. With this 24-page instruction booklet your hairdresser can copy them for you. Sent FREE with one 10 cent package of Duart Hair Rinse. NOT a dye. NOT a bleach—just a beautiful tint. Use Coupon.

FREE BOOKLET
SEND COUPON

DUART'S
SMART NEW COIFFURES

THIS SEALED PACKAGE
DUART PADS
Certifies
A GENUINE
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PERMANENT WAVE

DUART

Choice of the Hollywood Stars

Duart, 984 Folsom Street, San Francisco, Calif. Enclosed find 10 cents; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

Name ....
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☐ Chestnut Brown
☐ Titian Reddish Brown
☐ Henna
☐ Golden Brown
☐ Titian Reddish Blonde
☐ White or Gray (Platinum)
☐ Ash Blonde
☐ Medium Brown
☐ Golden Blonde
☐ Light Golden Blonde

—Charles Rhodes

Tennis is Hollywood's chief summer sport, and two of the most enthusiastic addicts of the game are Douglass Montgomery and the athletic Evelyn Venable

Nice Girl!

[*Continued from page* 28]

between Jean and the hard edges of Hollywood, I hope it's true."

"You see, they wanted a home for Jean. She hadn't had one since she was a baby, you know. And a family. I have two boys myself who brother Jean all over the place. If she ever did show any symptoms of going movie star they'd soon put a stop to that! What she really needed was a girl friend to talk everything over with. She confides her romances to me and I—well I manage to find one or two mild little secrets of my own to swap for hers!"

"THE hard edges of Hollywood—" I asked "what have you found them to be?" Jessie Wright clasped her hands around trousered knees and looked at me mischievously out of the corners of very blue eyes.

"Not what you think I'll say," she laughed, " Oh I won't pretend Hollywood hasn't 'dangers'—any place has them. But I don't believe any girl gets ahead in pictures except on merit. Think it over yourself. Do you know any big screen career that's been gained by 'pull'? That's one of the most absurd legends of Hollywood! Fortunately, Jean is unique and her screen career has been smooth sailing because she has something to offer the films which no one else has.

"Besides, I do think that there is something protective about innocence. Not so long ago Jean made a picture with one of the hard-boiled type of stars. People came to me and warned me to be careful, but you'd never want to see a nicer person than he was all through the picture! He even seemed a little shy with Jean. I have a theory that the Big Bad Wolves of the world are secretly scared to death of the lambs.

"But don't think because Jean is unspoiled and innocent that she is ignorant. We have talked it over and mapped out a plan. Now if anyone ever begins to get fresh *she just simply doesn't understand him.* It works marvelously!"

"What about the men a picture actress meets away from Hollywood?" I asked, "the ones who want to shower her with orchids and diamond bracelets and marriage proposals—"

"There aren't so many of them as you might think," Jessie Wright shrugged. "Of course on the personal appearance tour we've just finished there were men who got the manager of the theatre to introduce them but they usually didn't want anything more lurid than an autographed photograph! Sometimes nice youngsters tried to drag her off to a party or a fraternity dance or a polo game but I had to say 'no'. Not because of any 'danger' except to her health. That's my worst problem—keeping away the people who want to kill Jean with kindness, or use her precious time for their own purposes. She would be making personal appearances for some charity or pouring tea for some women's club every moment she wasn't working if I didn't put my foot down.

"THE only time I do take a firm stand is over the question of her giving her salary away to somebody who comes to her with a hard luck tale. It is astonishing how many people seem to think that movie stars owe them some of the big money they're supposed to earn! And with so many families, real and step and foster there are always second cousins who need operations and perfect strangers who are in-laws of somebody. They all ask her what she is going to do about their mortgages. But Jean doesn't wait to be asked. The other day we were riding home from the studio and passed a shabby old man tinkering with a rusty wreck of an old farm wagon. I actually had to hold on to her to keep her from stopping then and there and offering to buy him a new car. 'But Jessie' she said, 'it would be such *fun* to see his *face*'."

Mrs. Wright tried to look stern—and failed. "I'm Jean's legal guardian you know and I'm determined that she is going to save most of her money for that inevitable rainy day that comes sooner or later to all movie stars. When the time comes for her to make the change from Jean Parker, screen actress to Jean Parker, plain person I want her to find safety ahead instead of fear. The greatest danger any little Hollywood celebrity faces is the shock of discovering that she is no longer a celebrity and that life is over for her at the advanced age of twenty! But Jean and I have talked it over and made some marvellous plans—"

Then all at once the dry cleaner was there for a suit, a fifteen year old son of the family was demanding lunch early because the gang was going to the beach, the maid was being plaintive about a shortage of butter and Jean simply couldn't find the silver polish anywhere so I departed with the comfortable feeling that there was one movie star at least in Hollywood leading a perfectly normal everyday life!

Have you tried a Hollywood Hamburger? See page 79 for free recipe offer which tells you how to make this delicious tid-bit.

More Tragedy for the Stars?

[*Continued from page* 45]

just occurred at this writing, Toby Wing, one of the gayest youngsters in Hollywood, is a central figure. Paul Wing, hurt so seriously in the giant plane crash that surgeons gave him little chance for recovery, is her father. He was flying with four other members of a Paramount production unit to Annapolis to film location scenes for *Annapolis Farewell.* Richard Wallace, also on the brink of death, is an intimate friend of the Wing family. Then too, in the other major accident, Toby was affected. For months, she and Jackie Coogan have been constant companions and it is commonly reported that they are secretly engaged. Toby also shared Jackie's devotion to Junior Durkin, their inseparable pal. She was to have been a house guest at the Coogan ranch in the mountains near San Diego on the very day that Jackie's new sport coupé hurtled over an embankment and carried his father, Junior Durkin and two other men to death. Had her plan to join the Coogans at the ranch not been changed by the sudden illness of her sister she would in all probability have been riding in the death car at the time of the crash.

Just as narrowly as did Toby, Myrna Loy escaped serious injury or possible death. On her way East, she nearly took the plane that was destined to crash in a fog. But, at the last moment, her plans were changed.

As you read this, you may already be aware of the third tragedy which dire prophecy insists is to come.

Is it any wonder that Hollywood is apprehensive?

—Wide World

Traveling incognito with his nurse, the already famous Albert Jolson, Jr., is on his way to Hollywood from Chicago. Adopted by Ruby Keeler and Al Jolson, he is one of many orphans to find star homes

RUBY KEELER, *Starring in* *Warner Bros.* "GO INTO YOUR DANCE"

Ruby Keeler
Enhances the Radiance of
Her Beauty
with
COLOR HARMONY MAKE-UP

YOU are always attracted by color... for color is always alive, vibrant, compelling. In make-up, color is a secret of attraction, too...but to be lovely and appealing, make-up must be in color harmony.

In Hollywood, Max Factor, genius of make-up, captured this secret and created color harmony make-up... face powder, rouge and lipstick harmonized in color tones to glorify the colorful beauty of each type of blonde, brunette, brownette and redhead.

Now you may share, with famous screen stars, the luxury of color harmony make-up, Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. Featured at leading stores.

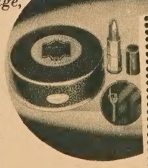
✱ **POWDER...** *Blending softly with her creamy skin, Max Factor's Rachelle Powder is in perfect harmony with Ruby Keeler's brownette colorings. Delicate in texture, it creates a clinging, satin-smooth make-up that remains lovely for hours and hours.*

✱ **ROUGE...** *Imparting an enchanting touch of color to the cheeks, Max Factor's Blondeen Rouge appears like a natural glow of health. Creamy smooth, like finest skin texture, it blends evenly and beautifully.*

✱ **LIPSTICK...** *Giving to the lips an alluring accent of color, Max Factor's Vermilion Lipstick, super-indelible, harmonizes with powder and rouge. Smooth in texture, permanent in color and moisture-proof...it insures for hours and hours a perfect lip make-up.*

Max Factor ★ Hollywood

SOCIETY MAKE-UP.,.*Face Powder, Rouge,* *Lipstick In Color Harmony*



For personal make-up advice and illustrated book on "The New Art of Society Make-Up", mail the coupon to Max Factor, Hollywood.

Mail for your COLOR HARMONY IN POWDER, ROUGE AND LIPSTICK

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood: Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"*... FREE.

5-7-81

NAME ______________________

STREET ______________________

CITY ______________ STATE ______________

COMPLEXIONS	EYES	HAIR
Very Light ☐	Blue ☐	BLONDE Light ☐ Dark ☐
Fair ☐	Gray ☐	
Creamy ☐	Green ☐	BROWNETTE Light ☐ Dark ☐
Medium ☐	Hazel ☐	
Ruddy ☐	Brown ☐	BRUNETTE Light ☐ Dark ☐
Sallow ☐	Black ☐	
Freckled ☐	*LASHES (Color)* Light ☐ Dark ☐	REDHEAD Light ☐ Dark ☐
Olive ☐		
SKIN Dry ☐ Oily ☐ Normal ☐	*AGE*	*If Hair is Grey, check type above and here* ☐

© 1935, Max Factor & Co.

Hollywood Charm

GARBO'S FASHION SPLURGE —and Other Style Notes

By Grace Mack

Joan Crawford emphasizes the trend to tailored things with a trim suit of navy blue, described in the accompanying article

ONE day recently I sat in Ginger Rogers' dressing room while she took off her make-up and got ready to go out to lunch with me.

"How do you like my new pocketbook?" asked Ginger, pointing to a round wooden handbag on her dressing table.

It was unlike any bag I had ever seen. The sides were of highly polished walnut, put together with a tweedy sort of cloth in brown, tan, and tulip yellow, the cloth being lashed to the wood with flat leather thongs. The interlining was of a brown check, and had little zippered pockets. Ginger's initials, carved out of gum wood, were on one side of the bag.

"Wherever did you get it?" I asked.

"A man here in Hollywood makes them. Aren't they clever and original? I'm having him make up several for me to give as gifts. He'll put them together with any sort of material you want."

Because it was something decidedly different in the way of a sports bag I had a hunch you readers of SCREEN BOOK would like to see a picture of it so I talked Ginger into going over to the gallery and being photographed with bag in hand. (See next page.) If seeing it gives you an urge to own one like it, write me in care of SCREEN BOOK, enclosing a stamped envelope, and I'll send you the name and address of the man who designs them.

And speaking of bags, do you remember the old-fashioned party bags that the girlies used to carry, made out of ribbon or velvet or satin, pulled together with a drawstring? Well, my dears, I've spent an afternoon looking at Garbo's new clothes, the ones she wears in *Anna Karenina*, and each costume has a "party bag" to go with it. Of course it's a period picture, 1870 I believe, and you'll see Greta decked out in basques trimmed with gobs of shirred ribbon and bits of lace. The loveliest one is of Alice blue crêpe roma. The fitted basque comes well below the waist line, and both the basque and the rather voluminous skirt are trimmed with yards and yards of shirred satin ribbon.

While this is a costume picture, don't forget that [*Continued on next page*]

Ginger Rogers starts a new hand bag fad, sporting a bag of polished wood, lashed together with cloth and inscribed with wooden initials. Write to Grace Mack for details about this clever accessory

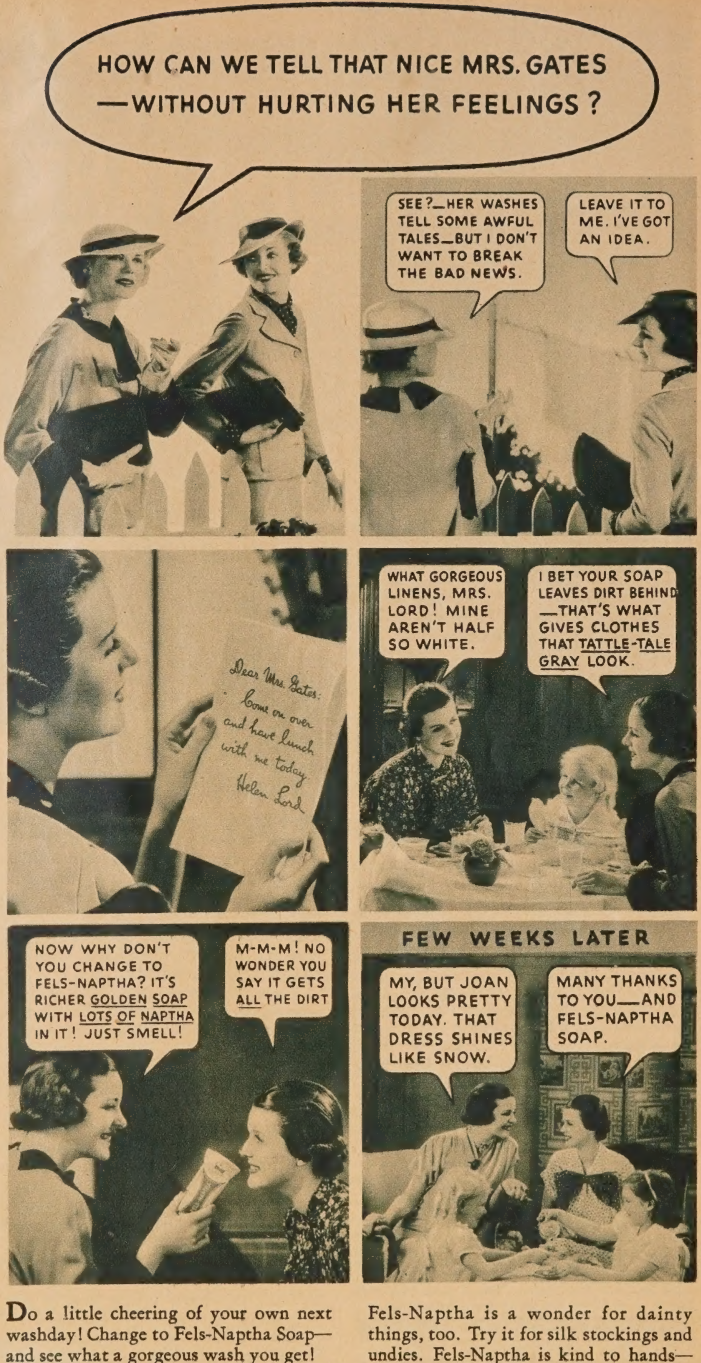
that epidemic of Eugenie hats which we had a few years ago was the result of Garbo having worn one in a costume picture. So you'd better get braced for a "basque" epidemic. As a matter of fact, old fashioned though these gowns may be, they are extremely attractive, and very, very feminine. Maureen O'Sullivan, who plays with Garbo in this picture, looks adorable in one of carbon blue velvet.

BUT regardless of whether the world of fashion goes basque with Garbo, I know that there will always be an army of you modern girls who will follow the Crawford influence, no matter where it leads. Of course Adrian's complaint is that you frequently copy the wrong thing, something that has been designed for dramatic effect and not for general wear. But in Joan's new picture, *No More Ladies*, all of her clothes are sartorially correct so you won't be making a social error if you copy them.

And if you'll watch closely you'll see that each gown has *one* accenting note. For instance, there's a hostess gown of white blister crêpe, perfectly plain except for a brand new neckline. Mary Mayer, who supervises the taking of fashion pictures at M-G-M, calls it the "matchbox neckline," and that comes close to describing it. If you knocked the top and bottom out of a matchbox, and then used the rim for a collar line, you'd have it. The stand-up part is corded to make it stiff and boxlike, and on the lower edge is a pleated ruffle. It's very flattering, and something tells me that you'll be seeing a lot of these necklines before the summer is over.

The accenting note of a navy blue suit is a pair of enormous lapels which start at the shoulder and end at the waist line. They look very much like a navy blue kite attached to the Crawford front. On

[*Continued on page* 81]


HOW CAN WE TELL THAT NICE MRS. GATES —WITHOUT HURTING HER FEELINGS?
SEE?—HER WASHES TELL SOME AWFUL TALES—BUT I DON'T WANT TO BREAK THE BAD NEWS.
LEAVE IT TO ME. I'VE GOT AN IDEA.
Dear Mrs. Gates: Come on over and have lunch with me today. Helen Lord
WHAT GORGEOUS LINENS, MRS. LORD! MINE AREN'T HALF SO WHITE.
I BET YOUR SOAP LEAVES DIRT BEHIND—THAT'S WHAT GIVES CLOTHES THAT TATTLE-TALE GRAY LOOK.
NOW WHY DON'T YOU CHANGE TO FELS-NAPTHA? IT'S RICHER GOLDEN SOAP WITH LOTS OF NAPTHA IN IT! JUST SMELL!
M-M-M! NO WONDER YOU SAY IT GETS ALL THE DIRT
FEW WEEKS LATER
MY, BUT JOAN LOOKS PRETTY TODAY. THAT DRESS SHINES LIKE SNOW.
MANY THANKS TO YOU—AND FELS-NAPTHA SOAP.

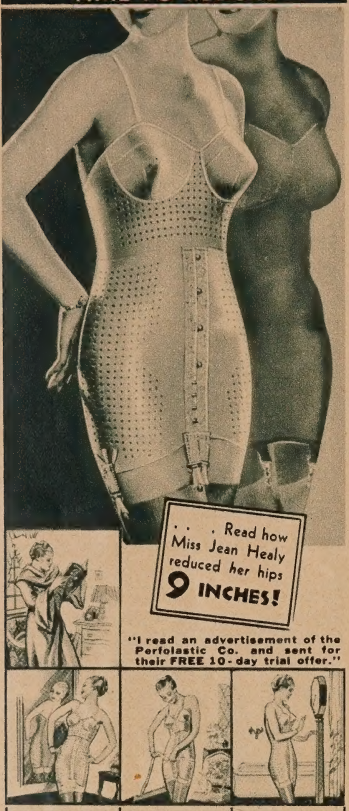
Do a little cheering of your own next washday! Change to Fels-Naptha Soap—and see what a gorgeous wash you get!

For Fels-Naptha doesn't skip over dirt as "trick" soaps do. It speeds out ALL the dirt—even the deep-down kind.

Fels-Naptha is a wonder for dainty things, too. Try it for silk stockings and undies. Fels-Naptha is kind to hands—there's soothing glycerine in every golden bar. Get some Fels-Naptha today! Fels & Co., Phila., Pa. © 1935, FELS & CO.

Banish "Tattle-Tale Gray"

with FELS-NAPTHA SOAP!


The SUMMERTIME is the Ideal TIME TO REDUCE

. . . Read how Miss Jean Healy reduced her hips 9 INCHES!

"I read an advertisement of the Perfolastic Co. and sent for their FREE 10-day trial offer."

"They actually allowed me to wear the Perfolastic for 10 days on trial . . .

"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER"

"In a very short time I had reduced my hips 9 INCHES and weight 20 pounds"

WE want YOU to test the Perfolastic Girdle and Uplift Brassiere *at our expense!* Test them for yourself for ten days absolutely FREE! We are so sure that you, too, can reduce *your* waist and hips without diets, drugs or exercises, that we make this unconditional offer . . .

REDUCE Your Waist and Hips 3 INCHES in 10 DAYS . . . or no cost!

Massage-Like Action Reduces Quickly

■ Worn next to the body with perfect safety, the tiny perforations permit the skin to breathe as the gentle massage-like action removes flabby, disfiguring fat with every movement, stimulating the body once more into energetic health!

Don't Wait Any Longer — Act Today

■ You can prove to yourself quickly and definitely in 10 days whether or not this very efficient girdle and brassiere will reduce your waist and hips THREE INCHES! You do not need to risk one penny . . . try them for 10 days . . . at no cost!

SEND FOR TEN DAY FREE TRIAL OFFER!

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Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER!

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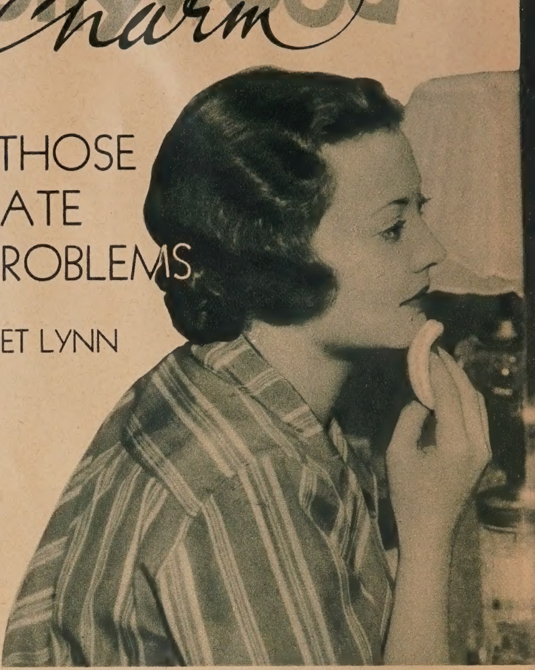
Address ____________
City ____________ *State* ____________

Use Coupon or Send Name and Address on Post Card

HOLLYWOOD *Charm*

SOLVE THOSE DELICATE SUMMER PROBLEMS

By JANET LYNN



Sylvia Sidney, one of Hollywood's lovelier personalities, at her dressing table. Sylvia knows, as does every star, the importance of protecting delicate feminine charm during the warmer months

IT SEEMS almost like sacrilege to hint that those glamorously lovely creatures—the movie queens—have to worry about perspiration, superfluous hair, freckles, and other personal summer beauty problems, but they do! And they *must* rid themselves of these warm weather horrors effectually or their charm dwindles rapidly.

Perhaps nowhere more than in Hollywood is such a high price placed on that indefinable quality called charm—for box office receipts have shown that it isn't only the length of her eyelashes, the shape of her mouth, or the slimness of her waist that *makes* a star.

It would be impossible to imagine a truly charming woman who overlooked such intimate details of grooming as her daily bath, the checking of perspiration, the removal of coarse hair on arms and legs. While these are duties that *should* be taken care of in winter as well as summer, I am well aware that their offensiveness is multiplied in summer, so this is a peculiarly fitting time to talk to you about these matters that are forever in the forefront of social consciousness, but never even whispered about in social conversation!

Take the matter of excessive underarm perspiration, from the movie star's point of view. In spite of the fact that she is subjected to the terrific heat of studio lights, she cannot run the risk of ruining her gowns because it would become apparent to the eagle eye of the camera—and retakes are costly! So what, do you suppose, does she do to prevent excessive perspiration?

Well, in most cases, she uses a good reliable anti-perspirant, one that checks the flow of perspiration locally and prevents odor. In the days when it was considered dangerous to use face powder, it was also considered perilous to check perspiration in small localized areas, but now we know better. Medical authorities assure us that there are between two and three million sweat glands in the body, and that it makes not the slightest difference if you choose to stop a fraction of these busy glands from operating. The perspiration finds an outlet over a wider area and no harm is done to nature's necessary but unaesthetic processes!

THAT squat bottle with the long neck, shown in the photo of toiletries which appears on page 78 contains an excellent liquid perspiration corrective that I can recommend with a clear conscience. It is called Nonspi, and it can be found on most well-stocked toilet goods counters. In the mouth of the bottle there is a perforated cap facilitating the use of Nonspi. You simply tilt the bottle and rotate it over the skin until the area is liberally covered. Then let the skin dry for the specified time. If you apply Nonspi overnight, let it dry fifteen minutes before donning your nightie, and then in the morning, rinse the armpits with clear, cold water, you'll get seventy-two hours' protection. Letting it dry for ten or fif-

Free Beauty Service

If you have a perplexing beauty problem, write to Janet Lynn. She will help you out promptly in a strictly confidential letter, answering all questions frankly. Be sure to enclose a self-addressed, stamped envelope (U. S. Postage Only) with your letter. Address Janet Lynn, SCREEN BOOK, 1501 Broadway, New York City.

teen minutes, then rinsing and drying immediately, usually gives forty-eight hours' protection, while a three to five minute drying with the regulation clear water rinse gives you twenty-four hours' freedom from nagging perspiration worries.

The sheer hose, brief bathing suits, and tennis shorts, worn by movie stars in pictures and in posed "stills," demand that they pay as much attention to the serious business of removing superfluous hair as they do to fighting perspiration. The methods they use are simple and inexpensive, you may be surprised to learn, but the difference between the stars and the ordinary girl is that *they* persevere in the treatment, using a good depilatory regularly and patiently. If you want me to advise you on the type of depilatory to use I'll be glad to do so. There are several safe, reliable ones on the market in powder, paste, liquid and wax form that really do very neat jobs when used according to directions.

IN THE frosted white bottle in the photo on page 78 is just the thing for a smooth suntan. It's Coty's Sunburn Lotion, and it's just gone through a grueling series of tests on swank tropical beaches to determine whether it has any flaws. Having passed the stringent requirements set by laboratory technicians, it is now distributed to drug and department stores throughout the country in time to make your summer a success.

A thick creamy white liquid, this lotion bearing [*Continued on page 78*]

A Little Mistake
THAT WILL AGE YOU 10 YEARS
THE WRONG SHADE
THE RIGHT SHADE

IT MAY BE THE COLOR OF YOUR FACE POWDER!

By *Lady Esther*

Did you ever stop to think that the shade of face powder you use so confidently might be altogether the wrong one for you?

It's hard to believe that women can make a mistake in their shades of face powder or that one shade can make you look older than another. Yet, it's only too obviously true!

You know how tricky a thing color is. You know how even a slight variation in color can make a startling difference in your appearance. The same transforming effect holds true in the case of face powders. Where one shade will have positively the effect of making you look young, another will, just as decisively, make you look older—*years older than you are!*

Face Powder Fallacies

Many women look years older than they actually are because they select their face powder shades on entirely the wrong basis. They try to match their so-called "type" or coloring which is utterly fallacious. The purpose in using a shade of face powder is *not* to match anything, but to bring out what natural gifts you have. In other words, to *flatter!*

Just because you are a brunette does not necessarily mean you should use a brunette or dark rachel powder or that you should use a light rachel or beige if you are a blonde. In the first place, a dark powder may make a brunette look too dark, while a light powder may make a blonde look faded. Secondly, a brunette may have a very light skin while a blonde may have a dark skin and vice versa. The sensible and practical way of choosing your face powder shade, regardless of your individual coloring, is to try on all five basic shades of face powder. I say "the five basic shades" because that is all that is necessary, as colorists will tell you, to accommodate all tones of skin.

My Offer to the Women of America

"But," you say, "must I buy five different shades of face powder to find out which is my most becoming and flattering?" No, indeed! This matter of face powder shade selection is so important to me that I offer every woman the opportunity of trying all five without going to the expense of buying them.

All you need do is send me your name and address and I will immediately supply you with all five shades of Lady Esther Face Powder. With the five shades which I send you free, you can very quickly determine which is your most youthifying and flattering.

I'll Leave it to your Mirror!

Thousands of women have made this test to their great astonishment and enlightenment. Maybe it holds a great surprise in store for *you!* You can't tell! You must try all five shades of Lady Esther Face Powder. And this, as I say, you can do at my expense.

Just mail the coupon or a penny post card and by return mail you'll receive all five shades of Lady Esther Face Powder postpaid and free.

Copyrighted by Lady Esther Company, 1935

(You can paste this on a penny postcard.) (14) **FREE**
Lady Esther, 2030 Ridge Ave., Evanston, Ill.
Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder.
*Name*____________________
*Address*____________________
*City*____________ *State*________
(If you live in Canada, write Lady Esther, Toronto, Ont.)

Everyone looks at your *Eyes* first

Make them attractive with Maybelline

EYE BEAUTY AIDS

Tested and Approved Good Housekeeping Bureau

The Approved Mascara

BLACK, BROWN AND BLUE

BLACK AND BROWN

BLUE, BROWN, BLUE-GREY, VIOLET AND GREEN

COLORLESS

BLACK OR WHITE BRISTLES

● You cannot be really charming unless your eyes are attractive, and it is so easy to make them so *instantly* with the harmless, pure Maybelline Eye Beauty Aids.

First a light touch of Maybelline Eye Shadow blended softly on your eyelids to intensify the color and sparkle of your eyes, then form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Now a few, simple brush strokes of harmless Maybelline Mascara to your lashes to make them appear long, dark, and luxuriant, and presto—your eyes are beautiful and most alluring!

Care for your lashes by keeping them soft and silky with the pure Maybelline Eyelash Tonic Cream—to be applied nightly before retiring, and be sure to brush and train your brows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline Eye Beauty Aids may be had in purse sizes at all leading 10c stores. Insist on genuine Maybelline Eye Beauty Aids to be assured of highest quality and absolute harmlessness.

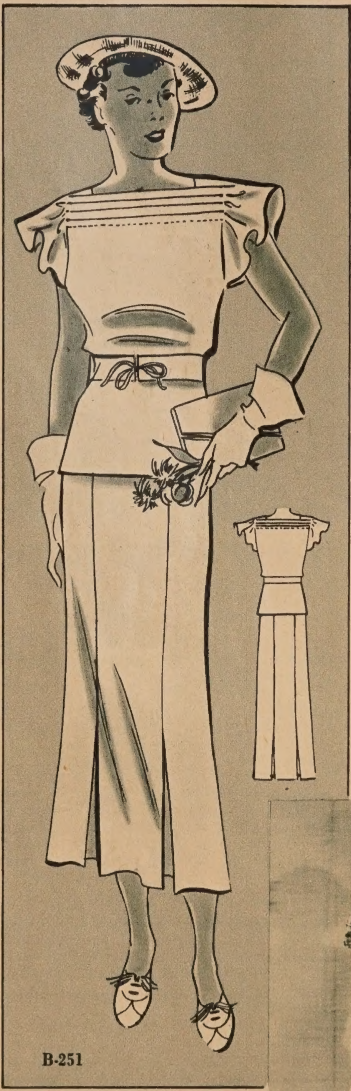
Hollywood Charm

FOR YOUR SUMMER WARDROBE

IDA LUPINO, Paramount's beautiful golden girl, now playing in *Paris in Spring* looks like spring blossomed into summer in this crisp sprightly cotton. Here you see her wearing a yellow cotton printed with black racing horses—as fresh and original a summer play dress as ever came out of Paris! The pattern is so easy to follow. And we can see this little frock winning admiration for you on all sorts of summer occasions—sporty events and "loafing about"—at home or on vacation. Ida Lupino's frock is pattern B250 and is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 4¼ yards 36 inch fabric.

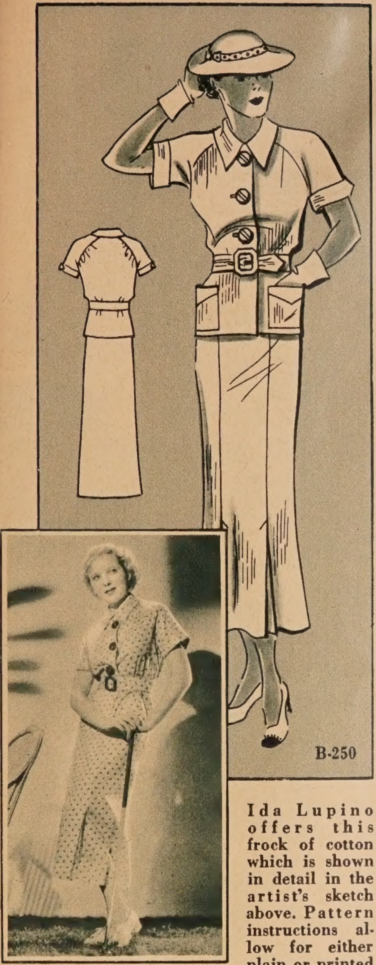
Maxine Doyle, the young Warner Brothers actress, dresses in one of those little frocks which seen on the screen, make women sigh, wishing they could capture all the smart, indescribable details. It's not a difficult dress to make and yet it has that subtle distinction which makes it a sufficiently smart frock for a movie star. The pull-over blouse cut on the bias, the tiny pleated sleeves, the square neck, the kick pleats back and front in the skirt, the laced belt, are all the skilful touches of a great designer. Wear this frock and profit by a movie star's knowledge of chic. Maxine Doyle's dress is a harmony in cream, tan and brown plaid seersucker. Gingham or piqué would be equally smart for yours. Pattern B251 is Maxine Doyle's frock and is designed for sizes 12 to 20 and 30 to 38. Size 16 requires 4¼ yards 36 inch fabric.

Hundreds of our readers are making exquisite wardrobes for themselves through the use of SCREEN BOOK's pattern catalogue, which contains many more lovely frocks. Send for it when you order your patterns this month. When ordered in combination, the price is only twenty-five cents.



Above: SCREEN BOOK's stylists offer a chic variation of the simple cotton dress worn by Maxine Doyle. Note the extremely smart effect at the neckline. You can have it for your own through the pattern service in smart seersucker, gingham or piqué

Left: Maxine Doyle's original frock is of checked seersucker in three color checks—cream, tan and brown. Study the artist's sketch of this unique frock. Simple instructions with each pattern make it doubly easy for you to save money on this chic creation by making it for yourself



Ida Lupino offers this frock of cotton which is shown in detail in the artist's sketch above. Pattern instructions allow for either plain or printed material

USE THIS COUPON

SCREEN BOOK Pattern Department,
529 South 7th St., Minneapolis, Minn.

For the enclosed .... cents, please send me ☐ Pattern B251, Maxine Doyle's summer creation, size ...., bust ....; ☐ Pattern B250, Ida Lupino's smart sports frock, size ...., bust ....; ☐ SCREEN BOOK's new summer pattern catalogue.

Name ....
State whether Miss or Mrs.

Street ....

City ....State ....

All pattern orders filled promptly. Place checks in squares above to indicate your order. When ordered in combination, one pattern and the catalogue, the price is 25c. When ordering individual patterns only the price is 15c each.

12 LBS. IN 3 WEEKS–AND SHE THOUGHT SHE WAS NATURALLY SKINNY!

Here's a Quick Way to Put on 10 to 15 lbs. of Good Solid Flesh and Feel Like a Million Dollars!

Kelpamalt, New Mineral Concentrate, Corrects IODINE STARVED GLANDS—Most Common, Unsuspected Cause of SKINNINESS

5 Lbs. In 1 Week Guaranteed Even On Scrawniest Men and Women or Money Back

Comparison of Minerals in KELPAMALT vs. VEGETABLES

3 Kelpamalt Tablets Contain:

1. More Iron and Copper than 1 lb. of spinach, 7½ lbs. fresh tomatoes, 3 lbs. of asparagus.
2. More Calcium than 1 lb. of cabbage.
3. More Phosphorous than 1½ lbs. of carrots.
4. More sulphur than 2 lbs. of tomatoes.
5. More Sodium than 3 lbs. of turnips.
6. More Potassium than 6 lbs. of beans.
7. More Magnesium than 1 lb. of celery.

Thousands of thin, pale, rundown folks—and even "naturally skinny" men and women—are amazed at this new easy way to put on healthy needed pounds quickly. Gains of 15 to 20 lbs. in one month, 5 lbs. in 1 week, are reported regularly. J. R. writes—"Always thought I was naturally skinny but in 3 weeks I have gained 12 lbs. on Kelpamalt."

Kelpamalt, the new mineral concentrate from the sea, gets right down and corrects the real underlying cause of skinniness—IODINE STARVED GLANDS. When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay skinny.

The most important gland—the one which actually controls body weight—needs a definite ration of iodine all the time—NATURAL ASSIMILABLE IODINE—not to be confused with chemical iodides which often prove toxic—but the same iodine that is found in tiny quantities in spinach and lettuce. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting digested food into firm flesh, new strength and energy.

To get NATURAL IODINE as well as 12 other needed body minerals in convenient, concentrated and assimilable form, take Kelpamalt—now considered the world's richest source of this precious substance. It contains 1,300 times more iodine than oysters, once considered the best source. 6 Kelpamalt tablets contain more NATURAL IODINE than 486 lbs. of spinach or 1660 lbs. of beef. More iron and copper than 2 lbs. of spinach or 15 lbs. of fresh tomatoes. More calcium than 1 doz. eggs. More phosphorus than 3 lbs. of carrots.

Try Kelpamalt for a single week and notice the difference—how much better you feel, how ordinary stomach distress vanishes, how firm flesh appears in place of scrawny hollows—and the new energy and strength it brings you. Kelpamalt is prescribed and used by physicians. Fine for children, too. Remember the name, Kelpamalt, the original kelp and malt tablets. Nothing like them, so don't accept imitations. Start Kelpamalt today. If you don't gain at least 5 lbs. in 1 week the trial is free.

100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use and may be had at all good drug stores. If your dealer has not yet received his supply, send $1.00 for introductory size bottle of 65 tablets to the address below.

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 480, 27-33 West 20th Street, New York City.

SEEDOL
Kelpamalt
Tablets
(KNOWN IN ENGLAND AS VIKELP)

Manufacturer's Note:—Inferior products—sold as kelp and malt preparations—in imitation of the genuine Kelpamalt are being offered as substitutes. Don't be fooled. Demand genuine Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

CORN GONE

WITHOUT BINDING, BULK OR BOTHER!

New Toe-Fitting Shape—Tailored to the toe, relieving pressure and pain. This professionally designed shield *from the Red Cross Laboratories* excels old-style plasters.

Slip-proof Tabs—hold plaster flat against toe, without bulging.

Perfect Protection—Shaped to prevent shoe pressure and crowded toes.

Glossy, Waterproof Surface—*Drybak*, an exclusive process, doesn't stick to stocking and isn't affected by water.

Individual Medicated Centers—Safer and unexcelled for removing hard corns.

Send 10c for a trial package—write Dept 602.

Good Housekeeping Bureau

For professional foot treatment see a Chiropodist

Johnson & Johnson
NEW BRUNSWICK, N. J. CHICAGO, ILL.

RED CROSS
DRYBAK
CORN PLASTER
(Also Drybak Bunion and Callus Plasters)

HOLLYWOOD *Charm*

JOAN BLONDELL ON CAMP COOKING

By GRACE ELLIS

When George Barnes packs his car in preparation for a camping trip he knows that his movie star wife, Joan Blondell, will provide him with meals even more delicious than those cooked in his own home

ARE you planning a motor trip for your summer vacation? A week in the mountains, a scenic lark, or just a set-out-this-Saturday-and-be-back-next sort of a jaunt?

Then possibly you're knee-deep in the shall-we-eat-out, or-cook-our-own-as-we-go argument. If you're the chief-mechanic-and-tent-raiser you're probably saying that the latter method is cheaper, that it is just as easy if you organize for it, and that your own food, cooked over a good camp-fire or tourist's stove, tastes about ten times as good, by gum! as the grub you'll be handed at the average roadside restaurant or hot-dog stand!

But if you're the chief-cook-and-bottle-washer, you may be countering with a "but what if it is? It's no vacation for a cook, if there's a dishrag and frying pan along."

At least that used to be the argument, in the days when nothing more exciting than beans and corn came in cans, and every wife was a "home girl."

Today both times and types have changed a bit. Such captivating moderns as Bette Davis and Joan Blondell take their vacations via the gypsy route, carry their equipment with them, and cook as they go.

And they love it!

Bette and her husband take most of their trips auto-camp fashion. And though Bette handles the frying pan, the food is delicious!

Joan and George have camped all over California and most of Oregon. (And they don't intend to let the arrival of baby Herman Scott stop them, not when there are canned cereals, and canned sieved vegetables, fruits and milk, to simplify the baby-at-camp problem.) They have this cook-as-you-go business down to a simple system. Their camping equipment is practical. But complete.

JOAN does their cooking over a gasoline stove which can be folded and put into the trailer. Her cooking utensils, including coffee pot and frying pan, fit compactly into a larger kettle. (Ken Maynard, another inveterate camper can show you how to achieve the same outfit with supplies collected from the cupboard shelves, and tucked into a stout, new garbage can.)

Joan swears by her sturdy stamped-steel frying pan. "They'll never bang their plates and holler 'MORE' after a camp cook who uses a warp-bottomed paper-thin skillet," she vows. "The frying pan is the camp-cook's mainstay. And it has to be stout, and flat."

The Barnes buy perishables as they go, storing them for short periods in a running board refrigerator. Joan maintains, however, that you can prepare ravishingly good meals, for days on end, without having a single perishable to put into the pot.

Her favorite emergency meal consists of one hot dish, with pickles and bread, hard rolls or crackers, the traditional coffee, and cheese, fruit and more crackers, for dessert. Coffee she wraps in one-fourth cup lots in cheesecloth bags. Each bag is ready to drop into a pint of boiling water. Results? Perfect coffee, every time.

Vegetable shortening may be carried in a can. Canned milk takes the place of milk in creamed dishes, and of cream in coffee. Used in double quantities it gives a butter-richness to chowders, stews, etc. Relishes, cheese, crackers,

Judging the Prize Recipes

Grace Ellis is now busy deciding which of the hundreds of prize recipes mailed her by SCREEN BOOK'S cooking experts will win the beautiful Toastmaster Hospitality Tray. Watch for her announcement in August SCREEN BOOK. For information concerning a free service to readers see page 79

canned meats, fruits, etc., are stocked before the trip. Bread may be bought along the way, sliced and wrapped. And when breadstuff proves unavailable Joan has been known to pitch in, and with nothing more than a box of biscuit flour, water, her covered skillet, and a campfire, turn out baking powder biscuits you'd gladly write home about.

Dish-washing is the bane of the vacation camper's existence. No amount of the best-little-pal-on-earth spirit can ignore it out of existence. So Joan just dispenses with it. Not entirely, of course! But she uses stout paper dishes, paper cloths on the camp table, and paper towels to wipe cooking utensils free of grease. What can't go into the campfire goes into the dishpan. But that's precious little, as you'll learn, once you've tried the system.

It helps considerably to have some such menus as the [*Continued on page 79*]

His wife divorced him for "the other man"—but she didn't want his secretary to become "the other woman."

MADGE EVANS
IN
AGE OF INDISCRETION

May Robson, Paul Lukas, and Madge Evans are the principals in this appealing romance of a struggling young publisher, embittered by the loss of his wife's love—and by a trouble-making mother-in-law who wanted to tear his own son from his arms. It's a great story on the screen—and it's a great story as it appears complete in the July issue of

Romantic MOVIE STORIES

Many other romantic film stories, enacted by your favorite stars of the silver screen, pack the pages of ROMANTIC MOVIE STORIES with the highest type of fiction being written today. Better get your copy now!

10 cents at All Newsstands

Now 10¢
Romantic Movie Stories
MADGE EVANS
PAUL LUKAS
MAY ROBSON
in "Age of Indiscretion"

HOLLYWOOD REVEALS *the Secret of* BEAUTIFUL HAIR

Miss DOROTHY TREE
Feature Player

Don't wash your hair with suds...cleanse it with **MAR-O-OIL**

SCREEN stars must have hair that glows and glistens—pliable hair that will withstand dressing two and three times a day—hair that is easily managed and waves that stay set longer—and they find that Mar-o-Oil is the one *All-Purpose* shampoo that will fulfill all these exacting demands. This amazing new soapless olive oil cleanser also rids hair and scalp of dandruff, dryness or excessive oilness — *does not lather* — needs no soap — yet washes out with *a single rinse of clear warm water*.

Cleanse your hair like the screen stars — use Mar-o-Oil today! If you cannot see and feel a difference at once, we will refund your money. Get Mar-o-Oil at all drug or department stores. All leading beauty shops recommend and give Mar-o-Oil Soapless Olive Oil Shampoos.

Here's Why...

Top: Human hair *washed* with ordinary soap and magnified 200 times . . . Note scaly particles or foreign matter remaining.

BOTTOM: After *cleansing* with Mar-o-Oil. Note clean, smooth appearance . . . showing all accumulations of dandruff, grime, and caustic soap film removed. *The Hair is Clean!*

GENEROUS TRIAL OFFER
J. W. Marrow Mfg. Company
Dept. 75, 3037 N. Clark St., Chicago, Illinois

Tested and Approved Good Housekeeping Bureau

Please send me your liberal 2-trial bottle of Mar-o-Oil. I enclose 10¢ (stamps or coin) to cover cost of handling and mailing.

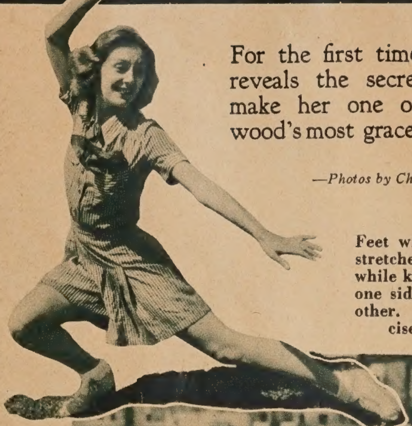
Name ________
Street ________
City ________ State ________

MAR-O-OIL *Soapless* OLIVE OIL SHAMPOO

Keep Fit *with* ANN DVORAK!

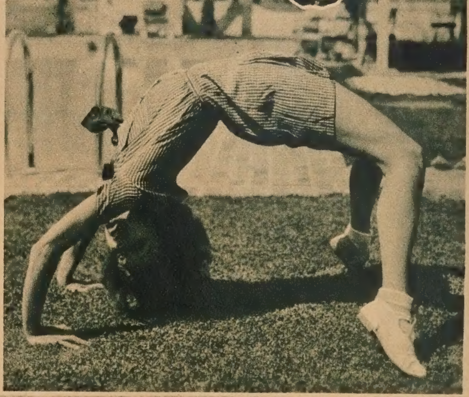
For the first time! Ann reveals the secrets that make her one of Hollywood's most graceful stars

—Photos by Charles Rhodes

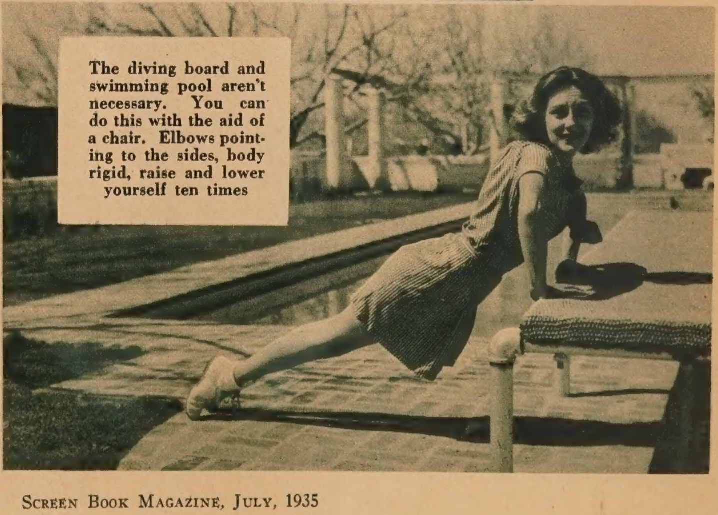


Feet wide apart, Ann stretches her arms while kneeling first on one side—then on the other. An easy exercise for poise

If you can find a horizontal bar, chin yourself ten times a day



Ann limbers up all her muscles in this manner



The diving board and swimming pool aren't necessary. You can do this with the aid of a chair. Elbows pointing to the sides, body rigid, raise and lower yourself ten times

My Day With Shirley Temple

[*Continued from page* 35]

Mrs. Temple added, "You know the show is really spoiled for you now Shirley."

"Oh, no it isn't," Shirley chirped, "The show is O. K. for me. It is not my real daddy you know."

Suddenly she noticed the crowds in the grandstand changing places and filling up all the seats. She turned to her mother and said, "Look, Mother, my seat is gone. Where is my seat now?" Then she reached for the megaphone and shouted, "Places"—something she just loves to do every once in a while.

That day she autographed about seventy-two books with, "Love, from Shirley Temple," and her tiny hand was numb from it but she did not complain—just rubbed it and looked at it. Her mother said to me that she would not allow her to do this again—it was too hard on the child. One could hardly blame her.

When they call for the stand-in for Shirley, a child named Marilyn Granice, Shirley usually insists on remaining at the post instead of resting. She just did not want to miss any least bit of the circus. One time she would not leave, saying, "No, I will be the step-in. The doggies are still dancing."

ON SETS she has a tiny chair built exactly after the one the director sits on, and with her name lettered on the back. As to that chair she has a strong sense of possession but the children love her and she is friendly with them, greeting all with a cheery, "Hello," and hastily adding, "I am too busy now playing, Goodby."

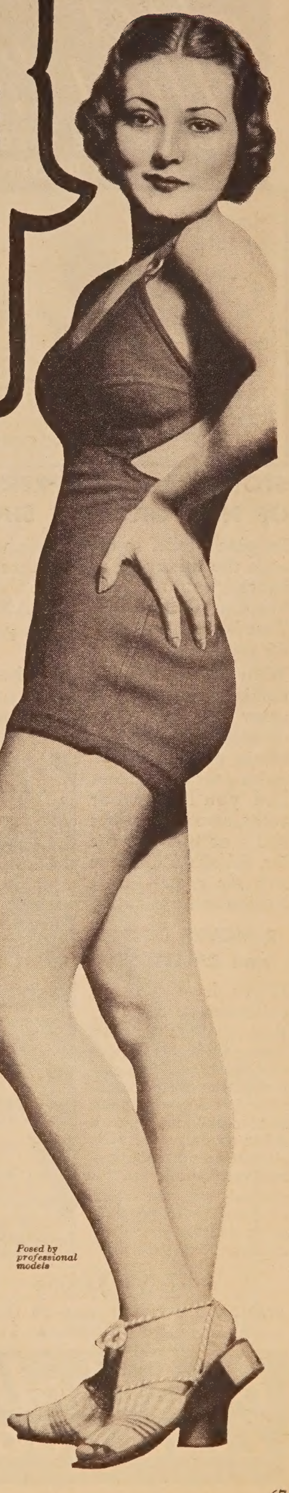
Outside the lovely white bungalow especially for her use on the lot she marches and plays soldier with a flag, trouping after her playmate, Marilyn. In the garden she has a dear little rabbit house elaborately painted and with live bunnies in it. In her white bungalow Shirley has a little piano that is a real beauty. It is an ivory colored one and brings out her songs for her perfectly.

She is not pampered and carried about. She climbs wherever she chooses to climb and asks no special favors. One would think a precious child like that would be attended by uniformed attendants all day, but her mother is too real for that sort of training, though she seems never to lose sight of the child for one instant, and I was quite amused when Joel McCrea, commenting with a look like that of a big boy, said that today was the first day he had his mother on the set for seven years. Mrs. Temple said, "Well I have never been away a day in six years."

AGAIN Shirley came over and started telling me about her doggie being sick and the saddest look came over her little face. Then she skipped off calling back, "I got to go now. I am in this picture too. Are you? Or are you visiting my mother?" She did not wait for an answer and ran off to play her scene.

The very next day I passed the same spot on the lot and it was just a heap of sticks and piles of sawdust bags. And the tent taken away. Strange this world of make-believe!

SEE HOW I LOOK SINCE I GAINED 12 POUNDS



Posed by professional models

It's a shame to be
SKINNY
When Special Quick Way
Adds 5 to 15 lbs. Fast

THOUSANDS who were "skinny" and friendless have gained solid, attractive flesh this new easy way—*in just a few weeks!*

Doctors for years have prescribed yeast to build up health. But now, with this new yeast discovery in pleasant little tablets, you can get far greater tonic results than with ordinary yeast—regain health, and also put on pounds of firm flesh—enticing curves—*and in a far shorter time.*

Not only are thousands quickly gaining beauty-bringing pounds, but also clear, radiant skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe—the richest yeast known—which by a new scientific process is now concentrated 7 times—*made 7 times more powerful.*

But that is not all! This super-rich yeast is *ironized* with 3 kinds of strengthening iron.

Day after day, as you take Ironized Yeast tablets, watch flat chest develop, skinny limbs round out attractively, constipation go, skin clear to beauty—you're an entirely new person.

Results guaranteed

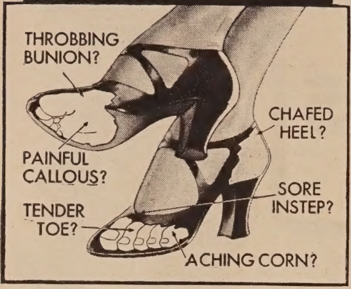
No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands of others. If you are not delighted with the results of the very first package, your money will be instantly refunded.

Special FREE offer!

To start you building up your health *right away,* we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body," by a well-known authority. Remember, results are guaranteed with the very first package—*or money refunded.* At all druggists. Ironized Yeast Co., Inc., Dept. 287, Atlanta, Ga.

Feet Hurt?

HERE IS THE SAFE, QUICK, SURE RELIEF!


THROBBING BUNION?
CHAFED HEEL?
PAINFUL CALLOUS?
SORE INSTEP?
TENDER TOE?
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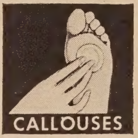
With these thin, soothing, healing, cushioning pads always handy, you will never have to suffer another moment's discomfort. Apply them wherever your shoes rub, press or pinch your feet or toes and you'll prevent corns, sore toes, tender spots or blisters, for Dr. Scholl's Zino-pads *stop the cause*—shoe friction and pressure.



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Dr Scholl's Zino-pads

Put one on—the pain is gone!

The Hollywood I Know

[*Continued from page* 43]

smart, so original, as to fairly take one's breath away. Even the bird cages are modernistic in the Russian manner, and I am not at all sure the canaries who inhabit them don't sing "oh chicharnia." Joan was trying on a whole new set of costumes, and I was supposed to give my opinion. The first assistant, a woman, helped her in and out of them, and repinned according to the great designer's instructions. You will be startled to know that the exquisite Joan wore practically nothing under her gowns—and that the designer never left the room between changes! And do you suppose Joan went behind a screen to change? Not a bit of it—she sent *him* behind the screen where he waited humbly for permission to come out! But with me and the fitter, Joan was as natural as a five year old child: a sign I think of excellent taste and poise. False modesty is as hateful as false pride and Joan, bless her earnest, sincere heart, has neither!

If space permitted I could tell you a hundred interesting things about Joan and her friends—probably the most unique circle in Hollywood, but the patchwork quilt of my story would end right here were I to do so, and so I must skip on to the next memory which flashes into my mind.

MAE CLARKE and Sidney Blackmer had quarreled. That was nothing new, but this time Mae was in the wrong and well aware of it. So was Sidney, and as a result, he had not called her up nor answered the 'phone when she tried to reach him.

"What on earth shall I do?" she wailed, sitting in the gay little red and white bar at my home, and looking far from gay. "If only I could see him just once I'm sure everything would be all right."

"I'll fix that!" said I. "You just wait and see!"

Then I went to the 'phone and called him. I knew that if I said Mae was at the house he'd refuse to come over. So I told him I had a famous German woman director with me, who was crazy about his work and anxious to meet him. As she was to be in Hollywood for only one more day, could he come right over? He could, and did he! All dressed up and in his best manner. I had hidden Mae in an adjoining room, and when Sidney had a cocktail in his hand, I called out, "do come in, Fraulein!" In walked Mae, and after a moment of astonishment—well, all I can say is that my husband and myself retired discreetly to the patio where we waited to be called back—and waited. Finally we sent our butler in to ask if it would be all right if we re-entered our own house. Sidney granted permission and the result was a very gay and happy evening for all four.

TO PRESENT Katharine Hepburn's dismay when, after inviting me to lunch and spending the first hour trying to tell me nothing about herself, and then finding out I knew her mother and had known Katharine herself as a child—well that's something! So much so that I shan't even try it. Suddenly she was a little girl again, clapped her hand over her mouth and gave a little shriek of alarm.

"Oh," she cried, "but you know altogether too much about me!" Her eyes were wide and startled. But she dropped her faun-like, odd manner, at once, for she is essentially honest. And from then on I never saw any Katharine except the grave, intelligent young artist that is the girl's true self.

Warner Baxter's kindness to my son, John, is one bright spot in my memory of Hollywood, which will never be dimmed. To be exact, the memory begins at Malibu, where we both had cottages. The way Warner played with the kid, his patience and understanding, his charm with youngsters, was simply amazing. And later on, at the studio, I had occasion to witness an extension of this same quality. During the filming of a picture in which he and Gaynor were co-starred and with which my husband and I had some connection, a certain actor behaved very badly. To speak the plain truth, this actor was drunk. He was ordinarily an able man, but this time his performance was so inexcusable, that production was delayed, and the man dismissed. But Warner, knowing the man was a fine artist, although personally a stranger to him, pled for his reinstatement. And when that was refused, went out of his way to see the man sent to the hospital and paid his expenses. You hear a thousand stories of that sort, but this is only one of a thousand of the same kind which I could tell about Warner Baxter—and I may add, *he never lets the beneficiary know where the money came from!*

TO TURN from the sublime to the deliciously ridiculous, for no particular reason there comes to my mind a little incident which occurred one day when I was lunching at the Vine Street Brown Derby with Wallace Beery. For a long time this was Wallace's favorite noon hangout and it was difficult to lunch there and not be his guest, for Wallace Beery is one of the most generous souls alive. It gives him the keenest pleasure to be surrounded by friends and as a rule his is the jolliest table in the room.

On this particular day Beery was sitting like Old King Cole, reigning jovially over his guests, when a small man, leaving a table across the room, approached our party.

"Excuse me, Mr. Beery," said the stranger, "but my wife and family are settin' over yonder and we've come all the way from Illinois to take in the sights. Would you mind moving around a little to the left because as you are, well, we can't see what you're eating!"

Believe it or not, Wally roared with laughter and obliged. But I am afraid the revelation which ensued may have been a bit of a shock to the family from Illinois, because their idol was engulfing corned beef and cabbage!

To Be Continued

Watch for the second instalment of Nina Wilcox Putnam's remarkable Hollywood Reminiscences in the next issue of SCREEN BOOK!

What Ginger Rogers Did to Become Beautiful

[*Continued from page* 20]

looking. Beauty isn't necessarily regular features or a perfect figure. It's *what those features have to tell* and how that figure is carried.

"Once on the street in Fort Worth I met a gypsy woman in an old red shawl and full skirts of some drab, clumsy material. I don't remember what her face was like, but I do remember that I thought she was one of the most beautiful human beings I had ever seen because of her walk. I followed her for blocks just to watch it, and see how it was done. She made walking like poetry or rhythm. She carried her head as high as if she were a queen—she'd probably balanced baskets on it all her life. Her shoulders were motionless, her back straight. Every bit of movement came from her waist down. The heavy awkward folds of her woolen skirt sort of flowed around her, like my ducky dress in *The Gay Divorcée*. Her feet touched the ground toe first instead of on the ball of the foot. I thought 'Ginger, if you could learn to carry yourself like that, and walk like that you'd be beautiful.'

"THEN at a party in a New York hotel I learned another beauty lesson. There were a lot of gorgeously gowned, exquisitely groomed women there, some of them strikingly handsome. Yet somehow they didn't give the *effect* of being beautiful the way one rather plainly dressed girl did. I watched her as often as I dared for hours before I discovered that *her* claim to beauty was her poise. The jewels on the fingers of the other women flashed with the restless nervous movements of their hands. They shrugged and gestured, wriggled their shoulders and bobbed their heads. They were never still a moment. The other woman was very still. When she did move her hands you noticed their grace. *She behaved like a great beauty and people took her at her own value.*"

Ginger laughed at my rueful expression. "You see. I told you most of my beauty lessons have come just from noticing people and not from spending an hour every morning doing *this* and an hour every evening doing *that!* I've found out how to make the most of the face and figure I have by dressing becomingly and doing up my hair in different ways until I found the particular fashion best for my particular features. But all I can advise other girls is to watch people and experiment until they discover themselves."

"But, Ginger," I said reproachfully, "Surely you have ways of keeping that gorgeous figure. Do you recommend dancing to keep slim?"

THE Rogers waist, the smallest in the movies, is the pride of Hollywood. When the RKO costume department first looked at Ginger's measurements and saw, "Waist, twenty-one inches" they thought that someone must have made a mistake in writing down the numerals and made all her clothes for the picture in belt size twenty-three. The dresses hung around Ginger disconsolately and had to be cut down before the picture could start.

"I recommend dancing—for fun"—Ginger shook her head decidedly—"that's the only reason I ever danced—because I love it. So I don't know whether it keeps one slender or not. I exercise a good deal too, because I am naturally a tomboy. But if I thought I was hiking or playing handball or camping for the sake of my figure it would stop being fun.

"I once read an interview in which Janet Gaynor said 'I've discovered that thoughts actually photograph'. That's exactly what I mean. A woman with the most regular features and the lovliest hair can't give out the impression of beauty if she's all snarled up inside. It's the expression that makes for beauty as much as the kind of features you had dealt out to you, or what shade rouge and powder you wear.

"Worry puts creases in the forehead, jealousy puts lines around the eyes that all the beauty parlors in the world can't iron out. A plastic surgeon can give you a new nose out of a book of pattern noses but he can't give you a new point of view!"

HER KITCHEN WAS NEVER SO COOL ON WASHDAY
I MUST HAVE PASSED OUT FROM THE HEAT. I'LL BE ALL RIGHT IN A MOMENT
WHO WOULDN'T FAINT—SCRUBBING AND BOILING CLOTHES IN THIS HOT WEATHER
LATER
I KNOW IT SOUNDS TOO GOOD TO BE TRUE—BUT JUST TRY RINSO NEXT WASHDAY. YOUR CLOTHES WILL BE SAFELY SOAKED 4 OR 5 SHADES WHITER
IT WILL BE GRAND TO GET THE CLOTHES SNOWY WITHOUT USING A WASH-BOARD OR BOILER!
NEXT WASHDAY
MY, THE HOUSE IS NICE AND COOL. DIDN'T YOU BOIL THE CLOTHES TODAY?
NO! AND I DIDN'T SCRUB, EITHER. I JUST SOAKED MY WASH SNOWY IN CREAMY RINSO SUDS. AND YOU OUGHT TO SEE HOW FRESH AND BRIGHT THE COLORED THINGS ARE, TOO
RINSO IS MARVELOUS FOR DISHES, TOO. GREASE GOES IN A TWINKLE. AND IT'S SO EASY ON MY HANDS
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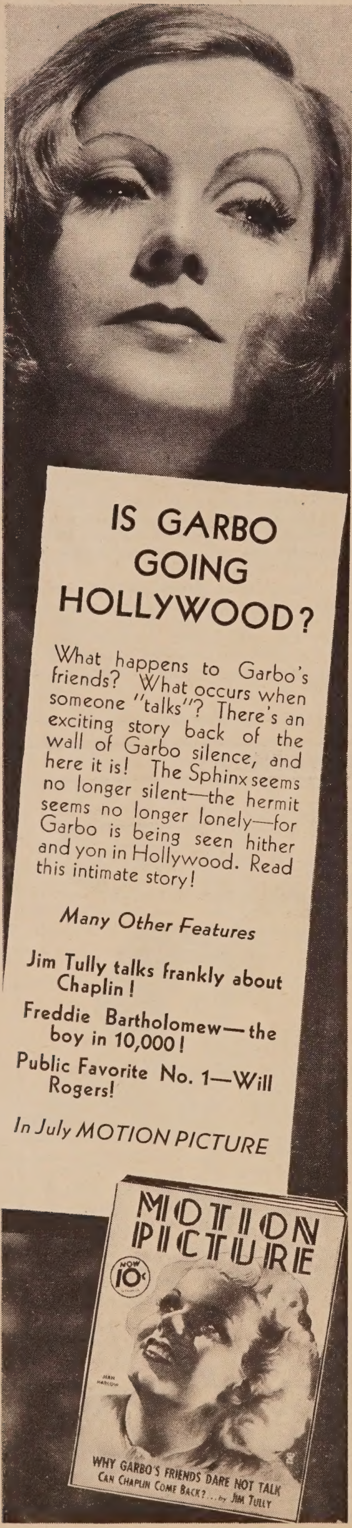
IS GARBO GOING HOLLYWOOD?

What happens to Garbo's friends? What occurs when someone "talks"? There's an exciting story back of the wall of Garbo silence, and here it is! The Sphinx seems no longer silent—the hermit seems no longer lonely—for Garbo is being seen hither and yon in Hollywood. Read this intimate story!

Many Other Features

Jim Tully talks frankly about Chaplin!

Freddie Bartholomew—the boy in 10,000!

Public Favorite No. 1—Will Rogers!

In July MOTION PICTURE

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JEAN HARLOW
WHY GARBO'S FRIENDS DARE NOT TALK
CAN CHAPLIN COME BACK? ... by JIM TULLY

Henry Armetta—The Man Who Always Blows Up

[*Continued from page* 54]

Then I get job as water boy on railroad construction camp. Many others have jobs with this camp. So they put us on train and for five, six days we travel. When we reach the place it is too hot so nobody can work. They put fifteen or twenty of us in one little shed about ten by fifteen feet and we are to sleep on the floor. So we take a walk and find a big hay pile. We think the hay will make a soft bed so we look around for man who owns it so we can pay but we no can find him. So we take the hay anyhow. And after while the man comes with the sheriff. We no speaka da Engleesh but we try to make him understan' we will pay for the hay. But he throw us in jail.

"When we get out everybody write home for money so they can leave this miserable place. But I no write. I get on a train and when conductor come for ticket I pretend I have lost him. I act like I have stuck him in my hat band. But they put me off all the same at the first stop. So I ride many trains always pretending I have lost my ticket from my hat band. But after awhile I see it will take me many years to reach New York like that so I start hopping freight trains. I cannot speaka da Engleesh to make pipple understan' where I want to go so many times I go south when I wish to go north and I go west when I want to go east because the trains do not always run the way I want and I am confus'.

"AFTER three, four months I am at last back in New York. I go to my father's friend and he introduce me to the head barber at the Lamb's Club in New York. I work there for sometime and then Raymond Hitchcock give me part in his show, *The Yankee Consul*. So now I am valet to Mr. Hitchcock and also chorus boy!"

"Now," he proceeded, "I am actor. But Mr. Hitchcock always refer to me as his protege. When people come back stage he always speak to me in French and, of course, I answer him in French but both of us know nothing about French. It is Mr. Hitchcock's joke.

"So after *The Yankee Consul* I am in *King Dodo* with him. And then I am with William and Dustin Farnum in a show called *The Littlest Rebel* and there is little girl there named Juliet Selby who afterwards becomes big movie star and change her name to Mary Miles Minter.

"And then I go into movies and come to California and things are pretty tough. I go always to Fox Studio because that is the only one I know out here. And after while I buy car for which I pay $50 cash. And every morning I get in car and go to the corner by Fox Studio and meet the boys and we all go together to ask for job. Sometimes I work and some days—" he shrugged expressively, "I do not work. And on Sundays always my wife and babies get into car and we start for beach. But the car, he will never run that far. And my wife, she get mad and say, 'I no can understan'. He will go with you to the Fox Studio but to the beach with me he will not go!' So I try to explain he is old car but she will not listen.

"So one day I get mechanic to go over car and next Sunday we go to beach and have swell time. And we stay late and on the way home the babies fall asleep and then the car stop in front of the *Vista del Mar* and I cannot get him to move. So I call another mechanic and he take the car to be fix'. My wife and I do not want to wake the babies up by going on street car so I get man to drive us home and he charge us $10 for the trip. A few days later I get bill for fixing my car." Mr. Armetta smote his forehead dramatically. "$50 he charge me to fix the car for which I have only pay $50 to begin with and besides that I have to pay $10 to get home from where the car break down!"

"I MUS' also tell you," he went on, pulling himself together, "about how I learn to drive. This man from which I buy the car is a frien' of mine. So when he bring the car home to me he take me out for ten, fifteen minutes and then he say, 'Henry, I am sorry but I mus' go now. Maybe I come back later in the day. He show me how to start and stop and shift the gears. So I say, 'That will be very fine but before you go I think we should number the gear shifts so I can be studying him' so we do. And after he have gone I look at the car standing there, very bright and shining, but I cannot drive her. So after awhile I say to my wife, 'I think I will go for a drive' and my wife, she scream, 'You will be kill,' but I go anyhow. And there is old man living next door and he say 'Henry, can I go with you' and I say 'Sure, hop in.' So we start and I pick out Sunset Blvd. to drive on. I am driving very carefully, next to the curb but there are too many cars passing and honking and people walk in my way so I say 'It is too crowded here' and suddenly I decide to make turn but I step on the gas instead of the brake and the car, he shoot through a filling station and barely miss three, four people and a gas pump. And once again we are in the street, proceeding quietly and the old man catch his breath and straighten his hat and clothes and say, 'By gar, Henry, you are fine driver!' And," concluded Henry triumphantly, "that is how I learn to drive! My friend never come back and I have teach myself.

"There are other things, too," Henry ruminated. "Always I love good, thick steaks but in those days I am too poor to buy them. So I used to go to butcher shop and get meat like they use for soup meat only I make the butcher cut him like thick steak and we cook him that way. When he come to the table he is tough and terrible but we saw away and eat him like steak anyhow."

His first marked screen success came in *Street Angel*, with Janet Gaynor and Charles Farrell. He has not worked for less than $450 a week since then. His best part to date was with Ramon Novarro in *For Glory and a Girl*.

"I am happier," he sighed once, "in those days I tell you of than I am now when I have big car that will not break down in front of the *Vista del Mar* but," simply, "I still have my family and that is all that really matters."

Easy Lessons in Love from Don Juan Butterworth

[*Continued from page* 54]

stance, casually say that you're the guy who painted it.

"All women yearn for he-men like Clark Gable. Give your girl a black eye to boast about now and then. Remember that courtship is like a game of tennis; when you hear the term 'love' it means that the battle is on.

"I've got my own system for entertaining a girl I am courting." Charlie Butterworth really hates to reveal this particular secret. "I always get a table at a night club right next to the drummer. This drowns out the conversation, and when she shouts for another sandwich you can pretend that you don't hear her.

"But it's the little attentions that count most. When you call for your girl remember that they all love the outdoors. Leave your car top down. She'll adore having the wind blow through her new permanent. When you reach a restaurant, offer to tuck her napkin under the chin for her. But don't go to extremes. If you see that your girl is all puffed up over your attentions, tell her the only way she'll ever get a guy is to sneak in on a Mormon wedding. That'll hold her.

"DO MOST of your courting at home. Make it a point to get in good with the girl's family by calling regularly for dinner, and squeezing in a luncheon and an occasional breakfast. If the girl wants to go to a movie, frown and tell her that she should think more of her family. Sit down and play pinochle all evening with the old man. You can earn carfare that way, and make him your pal.

"A good many men get off to the wrong start by blowing all their money on a girl. This teaches her bad habits. I usually forget to bring my purse along. Show your girl that you can squeeze a nickle until the buffalo gets indigestion. I find that borrowing from the girl keeps her interested. She won't know whether to drop you or hang on and try to get her money back."

Charlie Butterworth is most proud of his proposal technique. "My advice is to let the girl pop the question," he suggests. "It is natural for a woman to want the last word, and a proposal is the last word in any romance. The girl will usually start hinting around, asking your ideas about marriage and how much money you make. That's a sign the girl is getting ready to propose. Let her wrestle with the problem herself—don't give her any help.

"That way you can postpone the war for a long time—unless her father gets impatient. If she finally does propose, go easy; find out if the girl's father makes enough to support you in the style you have been accustomed to—and if the family has a spare bedroom. Tell her what you want for a wedding present—and it will be all over but the chivaree!"

If all of this advice from Mr. Charles Butterworth, the Frequently Crowned Prince of Romance, doesn't do the trick, go to see him in *Baby Face Harrington* or *China Seas*. He has some new ideas to offer in these pictures—excellent advice to follow in the other direction!

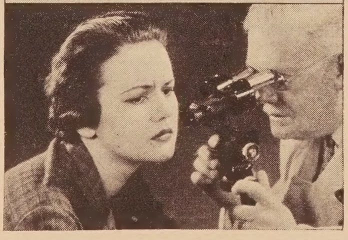
TO RUBY KEELER CONTESTANTS!

Due to the many thousands of entries received in the Ruby Keeler Contest, judges will have a difficult task in selecting the final winners. Editors of *Screen Book* hope to publish complete results of the contest in an early issue.

"HAS DONE WONDERS FOR MY DAUGHTER'S SKIN"

"My Daughter Suffered for Months with a bad Eruption on her Face"

"She went to Specialists and tried Everything we heard of"



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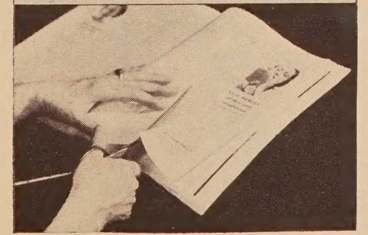

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NOTARY PUBLIC

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The CHILDREN'S COLUMN

WRITE A LETTER AND WIN A PRIZE!

For the ten best letters received from boys and girls, Don will send to each an autographed portrait of any star chosen. Write today! Address Don, *Screen Book* Magazine, 1501 Broadway, New York City

WHAT a flock of letters I received this month! As you can see from the picture of Jackie Cooper on the opposite page, it will take a little time to decide which of you will win Jackie's autographed portraits, but the winners will be announced very soon!

• • •

IMAGINE how Shirley Temple felt when on her birthday she was forced to stay in bed with a bad cold and couldn't open any of the hundreds of gifts she received from boys and girls all over the country. But she felt better the next day, and wants me to send thanks to everyone who remembered her. Shirley's prize present, by the way, is a baby calf which she calls "Tillie Temple of Tillamook." She makes it wear a straw hat to keep off the hot sun. Shirley's new picture is *Our Little Girl,* and you can read more about it on page 35.

• • •

DID you know that ever since Freddie Bartholomew arrived in Hollywood he has had to go to school at the studio? A few days ago on Freddie's birthday they asked him what he would like for a present. His reply was: "I'd like to get out of going to school for just one day!"

They let him have his wish.

• • •

POPEYE the Sailor certainly has made spinach popular! He has us all eating this muscle-building food. Shirley Temple demands a big dish of spinach at least once a week and she is one of the healthiest little girls in the world, so you can see what it can do for you!

As his dog looks on, "Spanky" bandages the injured foot of "Mr. Quack" between scenes

Jackie Cooper received so many letters from his friends this month that he's having a hard time deciding which are best. The winners will be announced next month

YOU would have laughed if you could have seen Wallace Beery in a candy store with a bunch of boys the other day. He was buying bags of peanuts all around. "Aw, this is elephant food!" cried one little fellow. "I want candy!"

"See here," said Wally, "Elephants are big and strong, aren't they? And so am I, huh? Well, we eat peanuts instead of candy. That's how we get big and strong. Do you want to stay a little shrimp, huh?" The boy ate his peanuts!

• • •

LITTLE "Spanky" McFarland, six years old, is having the time of his life! In his new picture, *Beginner's Luck*, the tiny actor dons armor and steel helmet to make a speech on an amateur night. He says it is the "heaviest" rôle he ever played.

• • •

AND here's a tip for you—if you want to see real acting, don't miss your friend Mickey Rooney, who plays the part of "Puck" in *A Midsummer Night's Dream.* Mickey almost lost out in the picture when he had the bad luck to break his leg, but went on with the show.

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Perfect Mayonnaise!

EAGLE BRAND MAGIC MAYONNAISE

⅔ cup Eagle Brand Sweetened Condensed Milk
¼ cup vinegar or lemon juice
¼ cup salad oil or melted butter
1 egg yolk
½ teaspoon salt
Few grains cayenne
1 teaspoon dry mustard

Place ingredients in mixing bowl. Beat with rotary egg beater until mixture thickens. If thicker consistency is desired, place in refrigerator to chill before serving. Makes 1¼ cups.

• It used to take a half hour's beating and praying to make such mayonnaise! Now, even a man can stir it together. And is it *good!*

• But notice—this recipe calls for *sweetened condensed milk.* Don't confuse it with other forms of milk. To get the right kind, just remember to ask for EAGLE BRAND.

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YOU can banish those annoying, embarrassing freckles quickly and surely in the privacy of your own room. Your friends will wonder how you did it. Stillman's Freckle Cream removes them while you sleep. Leaves the skin soft and smooth, the complexion fresh and clear. 50c A Jar

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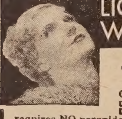

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. . . to ANY shade you desire ...SAFELY in 5 to 15 minutes

Careful fastidious women avoid the use of peroxide because peroxide makes hair brittle Lechler's Instantaneous Hair Lightener requires NO peroxide. Used as a paste, it Cannot streak; Eliminates "straw" look. Beneficial to permanent waves and bleached hair. Lightens blonde hair grown dark. This is the only preparation that also lightens the scalp. No more dark roots. Used over 20 years by famous beauties, stage and screen stars and children. Harmless. Guaranteed. Mailed complete with brush for application.

$1

FREE *36 page booklet "The Art of Lightening Hair Without Peroxide" Free with your first order.*

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567 W. 181st St., New York, N. Y.

Hair OFF Face Lips Chin

Unloved

I once looked like this. Ugly hair on face...unloved...discouraged. Nothing helped. Depilatories, waxes, liquids...even razors failed. Then I discovered a simple, painless, inexpensive method. It worked! Thousands have won beauty and love with the secret. My FREE Book, "How to Overcome Superfluous Hair," explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mlle. Annette Lanzette, P.O. Box 4040, Merchandise Mart, Dept. 166, Chicago.

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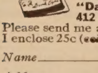

Just think!—One simple application of "Dark-Eyes" darkens eyelashes and brows for 4 to 5 weeks! *Not a mascara.* Non-smarting. Absolutely safe—approved. Easily applied. Used by leading beauty salons.

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Address ____________ *State* ____________

They Take It on the Chin!

[*Continued from page 39*]

when I wrote an article for a national monthly, attacking Jack. It was, perhaps, the most ruthless article ever written against a Hollywood celebrity.

Meeting Jack socially I said to him, "Jack, there's an article of mine coming out soon that'll tear your heart out."

He smiled and said, "That's all right, Jim—I can take it."

He didn't.

Fortunately, we did not meet until several years after the article was published.

I was seated with several people at a table in a Hollywood restaurant, when he entered with Ina Claire and Sid Grauman. Seeing me on the opposite side of the restaurant, he shouted, "You redheaded—!" It was the same epithet to which Mr. Saunders had objected, although I was not so sensitive.

I was with two gentlemen who had been trained in rough ways. There was also a young lady at the table who was said to have knocked the immortal Stanley Ketchel down with a water bottle. And there she sat, toying idly with another water bottle, as thick as a female impersonator's head.

Jack London claimed that a road kid was the roughest individual in the world. And I had been one for seven years.

Onward came the gallant Gilbert to face the four gentle souls at the table. Out of the corners of their mouths my two men friends said to me, "On your feet—on your feet." The young lady still played with the water bottle.

The scene could not have been more perfect had it been rehearsed for days. Part of my training on the road had been never to attack a man until the light was in his eyes. Gilbert had to rush toward me through an open space of more than forty feet.

I circled as Gilbert rushed, until a strong light was in his eyes. He hesitated a few feet from me. Everything became deadly calm.

He then threw a right and a left that missed. He was wide open. I stepped in. His head snapped back from a right uppercut. The blood gushed from his mouth. As he fell, a table full of dishes clattered down upon him.

It was a dangerous moment. His eyes popped open. A crowd gathered about the scene. A football player stood behind me. One of my friends, an old time pugilist, thought the athlete might attack me. He stood behind him, ready to deliver a deadly "rabbit punch" to the back of the neck if he did so.

While they carried Gilbert out of the restaurant the young lady still toyed idly and regretfully with the water bottle.

THE affair was kept quiet for more than a week. My dear friend, of glorious memory, Wilson Mizner, heard of it. He came to me, saying, "Jimmy, Jimmy—for heaven's sake, don't be so modest—you've knocked a very great actor down. Such an opportunity may never again come to you. All the people should know it." The old scalawag made it known to the newspapers.

It became a front page story. Even Arthur Brisbane wrote of it. Immediately I was deluged with offers to meet Jack in the ring. They amounted to thousands of dollars. I so hoped that Jack would accept.

But Jack was earning ten thousand a week at a more gentle occupation, and was apparently not interested.

The shrewd Eddie Mannix and Irving Thalberg put their heads together. I was at the time writing dialogue at M-G-M Studios. They engaged me to appear in *Way For a Sailor* with Jack Gilbert and Wally Beery. We were the three musketeers of the sea.

While making ready for a scene, Jack saw me strip in the dressing room. He stared at me for several moments and then exclaimed, "My God—did I tackle that!"

To Jack's everlasting credit, he was a grand sport. I played with him fourteen weeks, and there was never a time when he did not stand ready to help me appear to a good advantage.

We took the encounter as a matter of course, and have since remained the best of friends. I might add that the one punch netted me $14,000, one of the largest purses earned by a pugilist that year.

Frank Scully claimed that I hit Jack to keep him from fanning himself to death, but the real story is written above.

Such are the many brawny affairs that encircle the lives of those of us who mingle in the cinema city. I have recorded only the more spectacular encounters, where life and limb might have been the price of courage, and where publicity was not thought of until the newspapers appeared.

Carole Lombard's Warning

[*Continued from page 36*]

by describing them as 'beautiful but dumb.'

"Persuade any worthwhile male to discuss 'sex appeal' and feminine charm and invariably you'll find that he is intrigued by an intelligent woman. Men are vain and they still like to ascribe to themselves a monopoly on brains. Consequently, they are amusingly startled by any woman who dares to think. And nine times out of ten they mistake their mental stimulus for physical desire.

"Cultivate emotional force—but don't make the silly mistake of thinking that you can substitute pretense for sincerity. Try to feel emotion deeply and truly, but don't feel obliged to show your emotions by blatant outward signs. If the emotion is there, it will be communicated to others without the aid of words or gestures.

"People who honestly possess great emotional capacity are in tune with life and they are invariably well liked—providing always that they have poise enough to control their emotions.

"Poise is too often mistaken for frigidity. It isn't, at all. Any girl can acquire poise. It's easy. All she needs to do is *be herself*!

"In fact, all that I have offered here sums itself up in those two simple words: *"Be yourself!"*

Your Letter Page

[Continued from page 12]

around in the river. Scared, she hurries back to the room to put on her coat and flee, but Bannister returns, eyeing her suspiciously. She is cold, she explains. So Bannister monkeys around the fireplace for two seconds (probably lit a match) and says, "Cozy, isn't it?" What drama! Then Sharon decides to beat it anyway, but Bannister grabs her, ready for the great wrassling scene. Just then Gable and his aid rush in (hearing the scuffle from below after the place previously was proven sound-proof) and it turns out to be a fight scene instead. What a scene! Gi-gfrantic, sus-senseless, col-lousy! Honestly, Mr. Editor, this pitcher was a round of hokum, but I liked it. Yowsah!—*Ronald Chromey, 720 Donnelly St., Duryea, Pa.*

Mr. Chromey pokes fun more ably than most. *After Office Hours* may have been a little unbelievable in spots, but it did entertain—and so does the letter from R. C.

$1.00 Letter

Speaking of Hepburn—

WHY does Katharine Hepburn always keep her mouth open? Not that I mind, particularly, because it is very pretty that way. I just wondered. Hepburn is interesting. She's lovely. She can act. Mouth open or shut, she is one of my favorites.—*M. Bell, Route 5, Box 390, Tacoma, Washington.*

$1.00 Letter

Not a Bad Influence

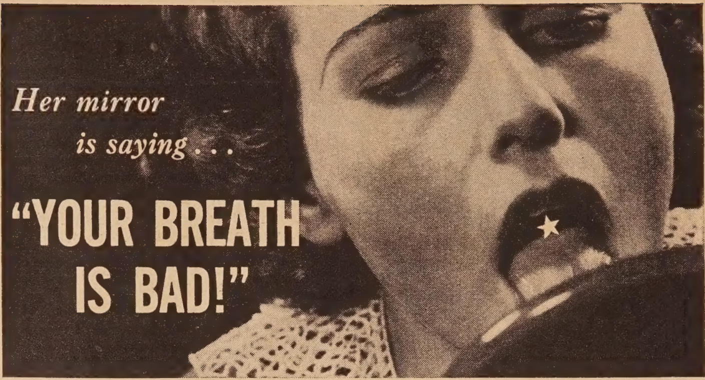
HOW much longer will *It Happened One Night* inspire pictures in general? We have had many pictures motivated by it, but in attempting to offer a copy they fail dismally. I am tired of seeing the same plot played in different costumes. Give us a rest! I would love to see *Joan of Arc* filmed. If anyone can make a treat of *Joan of Arc,* it is Joan Crawford.—*Helen McCleary, 902 Maple St., Des Moines, Iowa.*

$1.00 Letter

Odd Little Thoughts

HERE are some thoughts while waiting to get my ticket to *The Little Colonel.* Am waiting eagerly the promised Pola Negri comeback. Pola always did have the stuff. Bette Davis and Margaret Sullavan gave far more stirring performances than did Claudette Colbert, but they got no award. Isn't life funny? I'd like to see Shirley Temple and Freddie Bartholomew in the same picture. And I'd like to see Mae West every week. Quit shoving, lady—there's no rush. That Clark Gable picture doesn't start until Monday.—*H. A. Line, Wilkes-Barre, Pa.*

Did you know that the recent serious illness of Adolphe Menjou caused him to lose thirty-five pounds? Diet specialists worked frantically to help him gain back weight, for his "thin man" look didn't jibe with earlier scenes in Broadway Gondolier, *which was delayed more than three weeks by this strange circumstance.*



When your tongue is coated . . . rinse your mouth with

PEPSODENT ANTISEPTIC

SCIENTIFIC findings show that where a "coated tongue" condition exists, bad breath is present in 75% of the cases. Make the tongue test tonight. Look in your mirror. If *your* tongue is coated, take no chances. Gargle and rinse your mouth well with Pepsodent Antiseptic.

This famous mouth antiseptic offers you a fresh, pure breath at 1/3 the usual cost. That's because Pepsodent Antiseptic is 3 times as powerful as other leading kinds. It makes your money go 3 times as far... keeps breath sweet and wholesome 1 to 2 hours longer.

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by JIM TULLY

The Strange Dramatic Story of Barbara Stanwyck!

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Women, girls, men with faded, gray, streaked hair, **shampoo and color your hair at the same time** with my new French discovery—**"SHAMPO-KOLOR".** No fuss or muss. Takes only a few minutes to merely shampoo into your hair any natural shade with **"SHAMPO-KOLOR".** No "dyed" look, but a lovely, natural, most lasting color; unaffected by washing, or permanent waving. **Free Booklet. Monsieur L. P. Valligny, Dept. 19, 254 W. 31st St., New York City.**

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"She Grew Beautiful Before My Eyes!"

What would you say if you saw yourself suddenly transformed to radiant new beauty? Your complexion so clear and fresh, so exquisitely soft and fine that you seemed to have a brand new skin? Your cheeks glowing with delicate, natural color? Blackheads gone? Enlarged pores refined? Wrinkles smoothed out?

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Try this New Beauty Magic for Yourself!

Now for the first time this wonderful liquid is made available to the public. Its results are so sensational that we merely say: "Try it for yourself." We offer you a bottle for only 50c (one woman says it would be cheap at $5.00). See for yourself how beautiful your skin becomes after a single application—how much fresher and younger you look.

This amazing beauty discovery is called FILMA, the Liquid Facial. It is entirely unlike anything you have ever used. Not a pack—not a clay—not a skin peel. Absolutely harmless. You feel its action the moment you apply it. A trial will convince you. Send name, address and only 50c for your bottle. Take advantage of this special introductory offer. You must be delighted with your new, youthful complexion or YOUR MONEY BACK!

IRENE WARE, Dept. P-7, 6811 Fifth Ave., Brooklyn, N. Y.

Imagine! A New Complexion for Only 50c

Grace Moore's New Miracle

[*Continued from page 23*]

camera. In the other it was hung just in front of the camera. Both recorded at the same time, so that a recording at sixty feet and a recording at six feet were taken of each sound.

These two sound tracks were carried into the "blending" or "dubbing" theater, and as the cut picture was run on the screen, the sound "mixer" blended the sixty foot recording with the six foot recording to establish the exact distance required.

Simple? Yet so amazingly effective that in tests those familiar with it could quite accurately estimate the distance at which the speaker was standing from the camera at the time of speaking. And motion picture theater patrons will soon be able to do this themselves, when "third dimension" in sound is commonly adopted.

So *Love Me Forever* is being made with a purpose—to bring the *real* and *full* voice of Grace Moore to the screen.

THE four big sound stages on which this picture is being shot were not closed to visitors because they housed a grand opera star who couldn't be annoyed by the *hoi polli*, but because Grace is just plain too friendly. With that lady, a friend is a friend, wherever she sees him—and if one comes into her range of vision during the shooting of a sequence, it's too bad, but she simply has to hail "Hello!"

"If Miss Moore comes over to talk to you, it's up to you to run," I was warned as the big, double, sound-proof, stage doors were closed behind us. "Just start chatting with her, and you'll wonder how you happened to land in the car tracks. She has been working day and night, and has recorded every Sunday for six weeks. Taking her mind off what she is doing now will disrupt the shooting, and waste a lot of time."

But they should also have insisted I wear a false beard, for within ten minutes after my arrival, Grace Moore's springy step was headed my way, and a grin spread from her heart to her ears.

They were shooting the "blow up" scene in "Steve" Corelli's cabaret, in which Leo Carrillo, as "Steve" puts the entire crowd out in the street because they fail to appreciate the singing of his "find."

And that scene found Grace Moore right in her element, for, besides Leo, Luis Alberni and any number of extras were available to join in with her and her husband, Valentine Parera, in the Spanish arguments, recitals, story swapping and harmony that gave the set an air of Bohemianism and good-fellowship.

But let's forget what goes on off-stage for a moment, and crowd up behind the camera and watch one of the high spots in *Love Me Forever.* Grace Moore, as Margaret Howard, the rich girl who turned poor, has come to sing in Corelli's "Silver Slipper" cafe. A blistering chorus girl number has just left the floor, and "Margaret" comes bravely forward. It is a rough crowd she is facing, but she is serene in her confidence in "Steve's" ability to meet any situation that might arise. He had assured her she would "knock 'em for a loops" and that was good enough for her.

"Come on now, boys," calls Director Schertzinger, "let's get some color in this—and be sure to time it right. Remember, you're having a good time. You're rough-necks, and tough. You like hot stuff. This new singer looks dead on her feet to you.

"You're out for a good time—and you're not going to let her spoil it with her sob songs. So you pay no attention

Movie Scrap Book

STAR	REAL NAME	HUSBANDS AND WIVES	CHILDREN
Faye, Alice	Same	None	None
Fazenda, Louise	Same	Hal Brent Wallis	One son
Fields, W. C.	Claude William Dukenfield	Married once (name unknown)	None
Forbes, Ralph	Same	Ruth Chatterton (ex) Heather Angel	None
Foster, Norman	Norman Foster Hoeffer	Claudette Colbert	None
Fox, Sidney	Will not divulge	Charles Beahan (ex) Remarried	None
Francis, Kay	Katherine Gibbs	John Meehan (ex) Wm. A. Gaston (ex) J. Dwight Francis (ex) Kenneth MacKenna (ex)	None
Furness, Betty	Same	None	None
Gable, Clark	Clark Goebel	Josephine Dillon (ex) Mrs. Ria Langham	None
Garbo, Greta	Greta Gustafson	None	None
Gaynor, Janet	Laura Gainor	Lydell Peck (ex)	None

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"I have put 3 inches on my form and increased 10 lbs. in weight." G.

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Name ....

Address ....Age........

to her—but go right on with your fun.

"Ad lib——and, you, over there—don't forget that spaghetti gag. You're showing your friends all the parlor tricks you can do with it.

"And don't look to see if Leo's coming —he'll take care of his part. You're not expecting 'Corelli' to light on you. So don't watch for him. Just do your stuff!

"All right now, everybody! get going! Remember, you're having a good time. Start your singing, Gracie—

"Camera—come on—roll'em!"

"Watch Carrillo," whispers our companion, "that bird's got it. I saw them rehearsing this, and he's dynamite!"

THAT buzzer means camera and sound are both rolling. We watch la Moore for an instant, let our eyes sweep over the crowd at the tables as they ignore the girl completely, and then turn to the smiling Carrillo. Suddenly the smile vanishes and he springs forward—"Steve" Corelli, sizzling with indignation.

The diner juggling the spaghetti is whirled to his feet and smacked to the floor. We hear the solid smack of fist against flesh. "Steve" Corelli's handling has hurled the man half-way across the dance floor.

Meanwhile Grace Moore has crossed the stage to slip an arm about the waist of her husband, and standing thus, to discuss the next shot with director Schertzinger.

"Here's Henry," suddenly calls a voice from the rear—to herald a mad stampede off stage.

Exactly at four, every afternoon, Henry the candy boy appears on the set, and candy, soft drinks and eats for everybody is on Grace Moore. This in spite of the fact that, in order to keep the glasses of beer on the tables fresh, there is a barrel of "suds" always on tap and available.

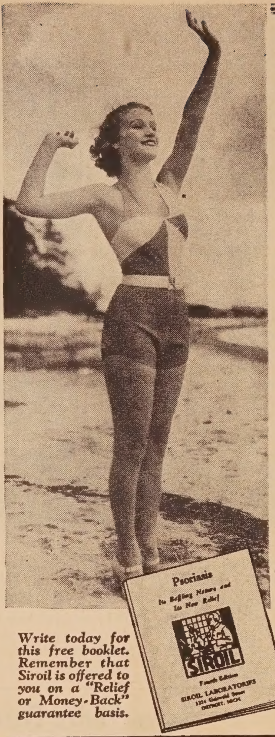
We'll pass lightly over how the extras and stage crew kept eating all the spaghetti and bread used in the picture that morning, and how the director finally had to call lunch an hour early in order to save his props, and take a look at one of the other big stages.

On stage one, which housed the Cafe Marguerita that "toughs guy" and gambler "Steve" Corelli had finally built for the girl of the voice, a chorus of forty trained voices which rehearsed, for the thirtieth time, the songs they were to sing with Moore in the opera sequence. Under the direction of Gaetana Merola (technical director of those sequences) they promised Grace even better musical support than she had in *One Night Of Love.*

It had taken directors Schertzinger and Merola four weeks time and one hundred and fifty auditions to select these singers, most of them from the Los Angeles and other operatic companies. They had held these auditions on a stage especially conditioned for the purpose, and each applicant was heard, both direct and through the studio sound apparatus, before final selections were made.

So we see that music, story, background and science are all combining to make *Love Me Forever* one of the great mile-posts of motion picture progress.

Did you know that Bing Crosby has just signed a new contract with Paramount for nine pictures? His new salary will be $110,000 per film, with three pictures to be made each year.



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DAISY STEBBING, Dept. F-6., Forest Hills, New York.

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Help Kidneys

Don't Take Drastic Drugs

Your Kidneys contain 9 million tiny tubes or filters which may be endangered by neglect or drastic, irritating drugs. Be careful. If functional Kidney or Bladder disorders make you suffer from Getting Up Nights, Nervousness, Loss of Pep, Leg Pains, Rheumatic Pains, Dizziness, Circles Under Eyes, Neuralgia, Acidity, Burning, Smarting or Itching, you don't need to take chances. All druggists now have the most modern advanced treatment for these troubles—a Doctor's prescription called Cystex (Siss-Tex). Works fast—safe and sure. In 48 hours it must bring new vitality and is guaranteed to make you feel years younger in one week or money back on return of empty package. Cystex costs only 3c a dose at druggists and the guarantee protects you.

BUNIONS NEEDLESS TORTURE

The amazing action of Pedodyne is truly marvelous, and a boon to those whose bunions cause a torturing bulge to the shoes. It stops pain almost instantly and with the inflammation and swelling reduced so quickly you will be able to wear smaller, neater shoes with ease and comfort. Prove it on your own bunion. Just write and say, "I Want To Try Pedodyne."
Pedodyne Co., 180 N. Wacker Dr., Dept. H215, Chicago, Ill.

LET OTHERS SELL FOR YOU

Wonderful opportunity to start your own business preparing Cheese Chips at home and distributing through dealers. No house-to-house canvassing. Item builds repeat business and pays big profits. Less than $10.00 investment in materials is all required. We show you how to build up a good, steady business. Write

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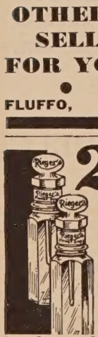


2 Perfumes

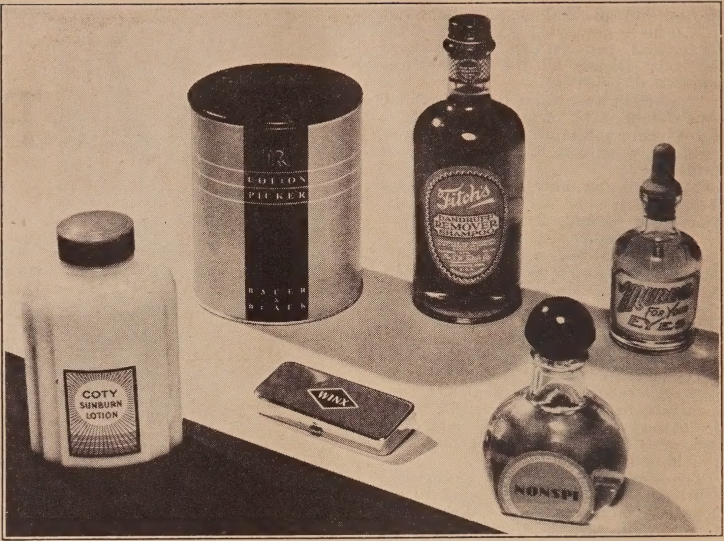
SUBTLE, fascinating, alluring. Sells regularly at $12.00 an ounce. Made from the essence of flowers:—

Two Odors:
(1) Admiration
(2) Gardenia
A single drop lasts a week!

Send only 20¢

To pay for postage and handling send only 20c (silver or stamps) for 2 trial bottles. Only 1 set to each new customer, 20c!

Redwood Treasure Chest: Contains 4—50c bottles of perfume selling at $2.00 an ounce — (1) Hollywood Bouquet, (2) Persian Night, (3) Black Velvet, (4) Samarkand. Chest 6x3 in. made from Giant Redwood Trees of California. Send only $1.00 check, stamps or currency. An ideal gift. $1.00!
PAUL RIEGER, 223 First Street, San Francisco, Calif.



Beauty aids for the modern woman as described by Janet Lynn in the accompanying article. From left to right: Coty's new Sunburn Lotion, Bauer and Black's Cotton Picker, the new emollient lash beautifier, Winx, Fitch's famous Dandruff Remover Shampoo, Nonspi deodorant, and Murine to make the eyes sparkle

Solve Those Delicate Summer Problems

[*Continued from page* 61]

a famous name allows only the beneficial rays of the sun to filter through, and so prevents burning. By using a great deal of it you can acquire the faintest of tans; but even though you do want a lifeguard hue you should slather the lotion on your skin generously the first few days you're out in the sun. It will protect your sunshy epidermis from thickening.

Don't sit and suffer if you're a freckle victim this summer. Write to me and I'll tell you what I've learned about these pests and their extermination!

IN THE small rectangular box, the smallest object in the accompanying photo, is an old friend in new form. It's the new Emollient Winx. And in case "emollient" stumps you for a moment, let me hasten to explain, in my best classroom manner, that it means "softening" or "making supple." In this lash beautifier have been incorporated soothing oils that keep the lashes supple and silky, even when the mascara is used sixteen hours a day. I like the new Winx immensely and have discovered that it spreads much more readily, going on the lashes smoothly instead of in dots and dashes. It doesn't sting, run, harm the eyes or do any of the things a well-behaved lash cosmetic would scorn to do.

While thinking about our lashes, it's well to give a thought to our eyes, too. Motoring, golf, swimming and other outdoor activities often leave them bloodshot and bleary, which is no way for a gentleman's eyes to look—*much* less a lady's! There's a grand eye lotion—Murine—that comes to the rescue gallantly like the reliable veteran it is. You see it in the upper right hand corner. To make application easier and more sanitary, there is an eye dropper fitted tightly into the neck of the bottle. A drop or two of this soothing lotion rids your eyes of foreign particles and dirt, and makes them *feel* and *look* much better. If you've overstrained your eyes and they have acquired that red rimmed, weary look, you can give them a pick-up treatment by saturating pads of cotton in Murine, then placing these on your eyes.

SPEAKING of cotton, let me introduce you to cotton in highly convenient and sanitary form—the Cotton Picker! This clever container, made by Bauer & Black, costs only a few cents, yet it holds enough cotton to last for weeks and weeks. You lift that shiny black lid to find a small tuft of cotton emerging from a tight drum. Tug at the tuft hard and you'll draw enough cotton for an out-size powder puff. Take a tiny pinch at it and you draw a mere wisp of cotton, for manicuring. The Cotton Picker comes in four attractive pastel shades.

Although dandruff is by no means limited to summer, we usually notice it most then—in ourselves and in others—so it's a good time to consider remedies. Fitch's Dandruff Remover Shampoo is one of the best I have ever used for this purpose and my staff of human testers agrees with me. It does a superlative cleansing job, removing every shred of loose or encrusted dandruff, and does it quickly, too. It leaves the scalp antiseptically clean and the hair lustrous and soft. A clean amber liquid, it rinses away quickly.

Camp Cooking

[*Continued from page* 65]

following in mind when you're packing equipment and selecting supplies, Joan believes:

JOAN'S ROADSIDE SPECIALS

Creamed Dried Beef* on Toast or
Spaghetti with Tomato Sauce*
Sweet Mixed Pickle*
Coffee
Cheese* Crackers* Canned Grapefruit*

Tomato Juice* Bacon* Sandwiches
Coffee

Baked Beans with Frankfurters*
Boston Brown Bread*
Butter
Fruit Cocktail* Cookies*
Coffee

* Supplies: Starred dishes are all canned, packaged, or in glass jars, and are served just as they are, merely heated, or prepared according to some of the following recipes:

BAKED BEANS WITH FRANKFURTERS—If time is short 1 can of oven-baked beans heated with one ½ lb. can of frankfurters (cut into ½ inch pieces), and seasoned with salt, pepper and a dash of paprika taste not-so-bad. But if you have fresh onion at hand and butter, try sauteing ¼ cup minced onion in the skillet before turning in the beans and frankfurters. Or turn in a can of Cream of Onion soup.

BACON SANDWICHES—Buy fresh bacon en route or use bacon from a glass jar. Merely place strips of piping hot pan-broiled bacon between thin slices of buttered toast. Brush toast lightly with mustard, if you choose.

CREAMED DRIED BEEF ON TOAST—(Will serve 4)—If you have butter at hand, shred ¼ lb. or 1 small glass dried beef and fry for a few minutes in 4 tablespoons of butter. Blend in 4 tablespoons of flour. Add 1 cup hot water mixed with 1 cup evaporated milk, stirring rapidly. Stir and cook for 3 minutes, or until smooth and creamy. If butter is not available, heat milk, beef and ½ cup of the water. When mixture boils thicken with a paste made of the flour and ½ cup cold water. Season. Serve on toast and crackers.

FOR A CROWD AT CAMP!

Any place where food must be served outdoors, and people must eat! Joan loves to serve Hollywood Hamburgers with all the trimmings. They're a meal in themselves.

SCREEN BOOK'S foods editor has arranged for you to have the recipe. It's been printed on a handy little recipe filing card in quantities to serve small or large groups. And it's FREE.

Other leaflets you'll want are—

SODA FOUNTAIN TREATS YOU CAN MAKE AT HOME	Free
BRIDGE BITES FOR THE SUMMER MONTHS	5 cents
(With favorite recipes of Joan Crawford and other stars)	5 cents
BRIDGE BITES FOR THE SPRING MONTHS	5 cents
(With favorite recipes of Evelyn Venable and other stars)	
JELLIES AND JAMS WHICH HAVE WON PRIZES	5 cents

Address your letter to Grace Ellis, SCREEN BOOK'S food editor, 529 South Seventh St., Minneapolis, Minnesota, and don't forget to enclose a stamped addressed envelope.

How to wash Blonde hair 2 to 4 shades lighter—*safely!*

BLONDES, why put up with dingy, stringy, dull-looking hair? And why take chances with dyes and ordinary shampoos which might cause your hair to fade or darken? Wash your hair *2 to 4 shades lighter* with Blondex—*safely.* Blondex is not a dye. It is a shampoo made especially to keep blonde hair light, silky, fascinatingly beautiful. It's a powder that quickly bubbles up into a foamy froth which removes the dust-laden oil film that streaks your hair. You'll be delighted the way Blondex brings back the true golden radiance to faded blonde hair—makes natural blonde hair more beautiful than ever. Try it today. Sold in drug and department stores. Or get a generous trial package by sending 10c to cover mailing to Swedish Shampoo Laboratories, Dept. 77, 27 W. 20th Street, N. Y. C.

"I'm Hotel Hostess Now-*and earning a splendid salary*"

Helen Armitage, Hotel Hostess, Tells How She Secured Her Position, Though Without Previous Hotel or Business Experience.

"I had never been in business—knew nothing about any trade or vocation. When the finding of a position became imperative, I enrolled for the Lewis Course, convinced that I could make good in the fascinating hotel and institutional field. Soon I was Hostess of a lovely hotel, earning a splendid salary and having excellent opportunities for advancement. All entirely due to my Lewis Leisure-Time, Home-Study Training, which qualified me for success."

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Good positions from coast to coast for trained women in hotel, club, steamship, restaurant and institutional field. Hundreds of graduates put in touch with positions in last six months as Hotel Managers, Assistant Managers, Housekeepers, Hostesses and 46 other different types of well-paid positions. Living often included. Previous experience proved unnecessary. Lewis graduates, both young and mature, winning success. Good grade school education, plus Lewis Training, qualifies you at home, in leisure time. FREE Book gives full details about this fascinating field, and explains how you are registered FREE of extra cost, in the Lewis National Placement Service, which covers the country through special arrangement with the more than 23,000 Western Union offices. Mail coupon NOW.

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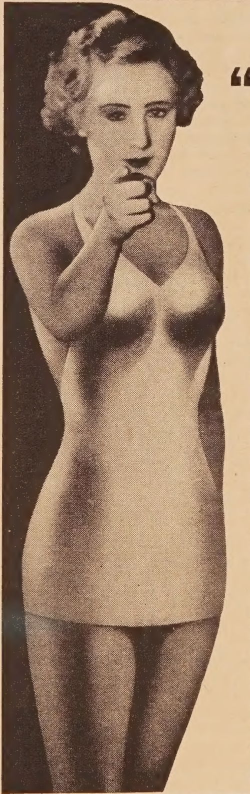

ARE YOU "A NICE GIRL, BUT..?"

DO you lack the physical appeal of a beautifully developed form? Does your figure repel instead of attract? Are you so thin and scrawny that you look like a "scarecrow" in a bathing suit or form-fitting dress? Wouldn't you like to fill out those ugly hollows—develop a stunning, shapely figure? Then take advantage of my big, special offer. Try my wonderful new method for yourself.

GIVE ME 10 DAYS TO PROVE I CAN

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Yes, I want to show you how easily you can round out your form and mould it to fascinating, shapely contours. No drugs! No pills! My new method is natural, pleasant, harmless. Let me send you my wonder-working instructions and special massage cream to use at my risk. Convince yourself that you can gain the gorgeous feminine curves now all the rage. Why deny yourself popularity, romance, love because of physical deficiencies? *I guarantee to increase your attractiveness or no cost!*

READ

"I must write and thank you for the wonderful things you have done for my figure. I had a very poor shape but now I have developed very pretty curves. Also my flesh is much firmer and I look years younger."

"Your method is all you say it is and more. I am delighted with the way you have filled out my figure. Friends have noticed the big improvement and I won't be ashamed to be seen in a bathing suit this summer, thanks to you."

"You have done worlds for my figure. I was formerly so thin and poorly formed. You have really moulded me into a much more attractive woman. Your method is so easy, too."

TRY My New Easy Way

Just send me your name, address and only $1.00 and I'll mail my wonderful new Form-Developing Treatment with big container of Cream at once, in a plain wrapper. Try my method 10 days. Then get your dollar back if you are not delighted. Nothing to lose so write me today enclosing special bargain price of only $1.00.

JOANE MORGAN
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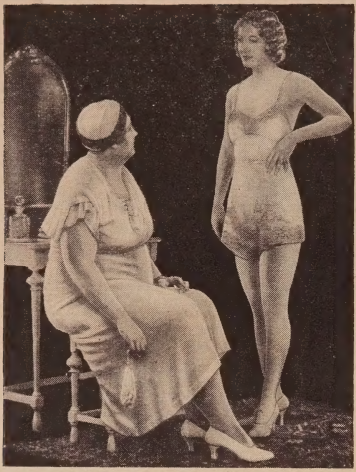
BROOKLYN, NEW YORK

LOSE FAT



LOST 32 lbs.
...felt fine while doing it!
SAYS CALIFORNIA LADY

● Have you tried to lose fat and failed? Do not be discouraged. Do as Mrs. Emma Hill, R. F. D. 4, Box 341, Anaheim, Calif., did. She writes: "I lost 32 lbs. with RE-DUCE-OIDS after other methods failed. I feel fine and have felt fine all the time I was taking them." Others tell of reducing in varying amounts, as much as 80 lbs., and report feeling better while losing this excess weight, and afterwards.

NURSE LOST FAT
...Recommends Easy Way

● Miss Louise Langham, Graduate Nurse, 1286 Treat Ave., San Francisco, Calif., writes: "In my work I have met many people who have ruined their health by unsuccessful efforts to reduce. My own experience with RE-DUCE-OIDS has been so satisfactory that I recommend them to others. I lost 27 lbs. and never felt better." This Graduate Nurse knows the care with which a reducing preparation should be selected.

Important to you: RE-DUCE-OIDS absolutely DO NOT contain the dangerous drug, Dinitrophenol. Expert chemists test every ingredient.

So easy to use RE-DUCE-OIDS! Just a small tasteless capsule, according to directions.

FAT GOES...or no cost to you!

● If you are not entirely satisfied with the results you obtain from RE-DUCE-OIDS, **you get your money back!** You risk no money! Start today before fat gets another day's headway. **Sold by drug or department stores everywhere.** If your dealer is out, send $2.00 for 1 package or $5.00 for 3 packages direct to us. (Currency, Money Order, Stamps, or sent C.O.D.). **In plain wrapper.**

FREE! valuable book

Tells "HOW TO REDUCE." Not necessary to order RE-DUCE-OIDS to get this book. Sent free.

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If you wish RE-DUCE-OIDS check number of packages here:

Name..

Address..

City.............................. State..............................

Ruby Keeler's Two Sweethearts

[*Continued from page* 19]

binds them together for future work by its acclaim, they need a stronger bond of sympathy and understanding than you may have thought.

"You see, they're 'one' only in the sight of their mutual fans. Off screen they have a very peculiar relationship. If they're not in accord, and aren't by nature pretty good, open-hearted people, each will be thinking that his or her popularity is 'carrying' the other; that someone else would be much better playing opposite; that the partner is not half trying, and so on, *ad infinitum.*

"If we change leading men and leading ladies with every picture, these things do not wear and grind. But if we are part of a definite, single combination, which must go on and on with little prospect of change, these things take on a magnified importance.

"ANYWAY, all of this has little to do directly with Ruby and I, except to show you what odd and close relationships such as ours have to be. Now I never anticipated any difficulty in teaming with Ruby, from the moment I first saw her. She was Irish and friendly and had a heart-warming smile and a delicious sense of humor. Just my kind of people. But a very odd thing happened. I suddenly became bashful toward her!

"Ordinarily, I'm not that way, as you and the fans may have guessed. But there was something about Ruby's wide-eyed innocence—yes, I knew she came from Texas Guinan's night club and all that. But despite that she was like some young and unsophisticated country girl. I tried to conceal my bashfulness under my best casual, man-of-the-world air, but Ruby must have seen right through my pretense, and it made her feel bashful in turn.

"Just about then Al entered the picture.

"That was before I came to know Al, and before he became one of my best friends in the profession. I'd always admired him as a showman; thought his title, 'the world's greatest entertainer,' was well deserved. Then I learned to admire him even more as a man.

"Remember, it was a touchy situation all around. Al didn't know how I might take direct advice, but he seemed to perceive at once the slight restraint that had come between Ruby and me, occasioned by that kid-like diffidence. With inspired tact, he welded between us a bond of sympathy and confidence that has stood the test of filming five pictures.

"BUT he'd not give advice directly. Neither Al nor Ruby nor I have *ever* cracked down to each other that all this I'm telling you about was happening. That may help you to understand the nature of our relationship. Let's see, how can I explain what Al did? There he'd be, on the sidelines of some set, or lunching in the studio café, or perhaps at his home quietly talking to me about Ruby. Her life, her people, how he'd met her, and so on. Then he'd foxily encourage me to hold forth about my own past. And finally he'd say something about the similarity of our backgrounds. Just a casual little thing that would help Ruby and I to be at ease with each other.

"There's a difference in movie romantic relationships entirely apart from the individual ability of either member of the team. Two good troupers can always put on a pretty good show of being in love, even if they hate the sight of each other in private life. Doing that, though, is a sort of uninspired drudgery. No matter how fine the individual players, no matter how many thousands of fans each brought to the box office, there would be no point in continuing to combine them. As a pair, rather than individuals, they would offer nothing extraordinary.

"Likewise, there's that casual, thoroughly professional relationship, neither strong like nor dislike. Quite friendly, perhaps, in an impersonal sort of way. It doesn't mean much. There's no spark there, either. No glamour that they offer as a pair rather than individuals.

"Which brings us to another extreme. Those who are in love with each other in real life. My personal opinion is that real-life love, in itself, does not provide the needed spark to the screen combination, unless the pair has certain other necessary qualities. In other words, it wasn't the deep love of Al Jolson and Ruby Keeler for each other which made them splendidly effective on the screen in their Warner picture together, *Go Into Your Dance.* It was more likely the same thing Ruby and I have in common, now that Al has so skilfully nurtured it between us: A complete ease of personal relationship, a thorough understanding of each other, an absolute trust in each other's motives.

"After all, screen love-making is art, and not reality. Ideal conditions foster its highest achievement. Those ideal conditions are dependent to a large degree upon the smooth working of the team's personal relationship.

"And if two are sometimes better than one, is it any wonder that Ruby and I have done pretty well with a third person in the combination—when that third person is a trouper, a mentor and a friend like Al Jolson?"

Do You Share Your Birthday with a Star?

Madge Evans	July 1, 1909
Charles Laughton	July 1, 1899
Vince Barnett	July 4, 1903
Gloria Stuart	July 4, 1910
Ralph Morgan	July 6,
Ricardo Cortez	July 7, 1900
Lily Damita	July 10, 1906
John Gilbert	July 10, 1895
Joan Marsh	July 10, 1914
Sally Blane	July 11, 1910
Jean Hersholt	July 12, 1886
Eric Linden	July 12, 1911
Toby Wing	July 14, 1915
Ginger Rogers	July 16, 1911
Barbara Stanwyck	July 16, 1907
James Cagney	July 17, 1904
Richard Dix	July 18, 1894
Lupe Velez	July 18, 1909
Ken Maynard	July 21, 1895
Phillips Holmes	July 22, 1908
Alison Skipworth	July 25, 1876
Joe E. Brown	July 28, 1892
Rudy Vallee	July 28, 1901
Clara Bow	July 29, 1905
Thelma Todd	July 29, 1907

When Hollywoodites say goodbye, they do it in real style! Lois Wilson, always a great screen favorite, toasts in champagne to a happy voyage for Mrs. Frank Borzage, wife of the prominent director, just before she sails for Honolulu

Garbo's Fashion Splurge

[*Continued from page* 59]

one lapel a nosegay of purple flowers is anchored. With this suit Joan wears a large straw hat of navy blue.

IF YOU go in for negligees you'll like the one Joan wears in this picture. It's made of silver cloth and is cut along the lines of a coachman's overcoat. The eye-catching feature of this is the huge coachman pockets. This of course could be effectively copied in a more practical material.

But the real *pièce de résistance* is a perfectly plain white satin evening gown, accented with a simply gorgeous belt of baguette diamonds and rubies. Of course I don't expect you to go out and copy this. If you did you'd probably have to mortgage the farm. But in case your rich uncle leaves you a fortune, and you want to deck yourself out in something that would make everybody oooooh and aaaahhhh, this satin gown with the diamond and ruby belt should turn the trick.

It would probably be more apropos however, for you to copy Joan's new hairdress, and if it makes you look half as lovely as Joan does you won't regret it. Her hair is worn in a longish bob with upcurled ends. It is parted in the middle with a row of bangs, curled under instead of up, across her forehead. It seemed to me when I saw her on the set the other day that I had never seen Joan look lovelier.

AND wait till you see the grand looking things William Lambert has done for Dixie Lee (Mrs. Bing Crosby, you know) to wear in *Redheads on Parade*.

The one I liked best is called the "horseshoe dress." It's a two piece affair with a knife-pleated skirt of black crêpe, and a cunning white jacket of white waffle pique. This jacket fits rather snugly and has a little flared peplum. But the thing that makes it really different is the two rows of little chromium horseshoes marching down the front. Isn't it interesting to see these knife-pleated skirts coming back? And you'll notice that Dixie's skirts are much shorter, almost fourteen inches from the floor.

WHEREVER you go in Hollywood these days, to the Brown Derby or Sardi's for lunch, to the various cocktail bars, or to the tennis matches, you are certain to see tailored suits. Dietrich is one of the tailored suit addicts. Dolores Del Rio has an even dozen in her wardrobe. Adrienne Ames is another who looks particularly smart in this type of outfit. She wears one of diagonal stripe wool in French blue. With this she wears a blue cotton, man-tailored shirt, and a handknit tie of navy.

Adrienne even carries out a tailored note in her evening things. Her favorite dinner dress is of white cire lace, very plain and tailored, with a little turnover collar and bow tie. It has a belt of white stitched satin and the blouse fastens down the front with green buttons, edged with brilliants.

I know of no girl in Hollywood who dresses with more perfect taste than Adrienne Ames. If your clothes budget is limited you would certainly be smart to copy a black net dinner dress which Adrienne wears. It's quite plain and tailored except for fluted ruffles at the neck. It, too, has unusual buttons down the front. They are of carved ivory, and there is also a belt buckle of ivory. Adrienne wears this over a black taffeta slip and with it she wears black moire sandals. It's the sort of thing you could wear and wear, and always feel smartly gowned!

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Worries!

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Overcome your FIGURE FAULTS by a NEW, EASY, SAFE METHOD. Avoid unattractive SKINNINESS, thin neck, round shoulders, unnatural chest-line and scrawny limbs; or dispose of uncomfortable OVERWEIGHT and SURPLUS FLESH on any part of the body. Mold yourself into a SUPERB FIGURE and a symmetrically developed form. Listen to this:

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Today's Gossip

[*Continued from page* 8]

would be more appropriate, but I was afraid your heads might get in the way."

BETTE DAVIS has a Scottie who just can't change his habits. The pet previously belonged to an owner who had taught it to ride on buses alone. Now Bette takes the Scottie half way to the studio, puts it on a particular bus and never worries about it arriving home safely. Scottie pays adult fare!

VICTOR JORY, who recently finished *Party Wire* opposite Jean Arthur, vacationed by directing a play called *Judgement Day*. The night before the play opened one of the character actors took sick. Jory stayed up all night and spent the entire next day learning the part. He stepped into the rôle and did a fine job. Vic was elated at the chance to get behind the footlights again, but his studio was a bit perturbed. He had taken the vacation to catch up on lost sleep.

RICHARD DIX was building a playhouse for his expected baby. Dix was hoping for a boy and the rooms were designed with that in mind. "If it's a girl," he said, "she'd probably want to redecorate the place anyway!" Imagine the actor's delight when twins—two boys—arrived!

RAMON NOVARRO, seemingly calling it quits as a screen star, pronounces himself happier than ever with his job as a director of Spanish films. His first picture will be given its première showing soon in Durango, Mexico, Ramon's birthplace.

CONSTANCE COLLIER was reminded of her horrible experiences during the World War as a result of "war talk" recently. She was starring on the London stage and twice within a single period of three weeks was "on the boards" when the theater was struck by bombs from raiding Zeppelins. On the second occasion one of her fellow actors was killed and another seriously wounded.

LORETTA YOUNG has been troubled with that rarest of Hollywood complaints—too much work. She donned her costumes for *The Crusades* on the very day she finished *Call of the Wild*. Now she is sought for the starring rôle in *Shanghai*. If she accepts she will begin work as soon as she completes her rôle for deMille. Incidentally, the great director says that she is the screen's most promising actress and within two years will be Hollywood's most important star.

FAY WRAY, back from England after appearing in *The Clairvoyant*, with Claude Rains, plans to do another English picture very soon. She is one of Hollywood's most air-minded stars, flying twice to Paris, once to the Grand National Sweepstakes. She almost never takes a train from Hollywood to New York, preferring to fly.

Here comes the Crown Prince of Moviedom! Fred Astaire strolls into the cinema picture again with the best dancing of his career as he "wows 'em" again with Ginger Rogers in *Top Hat*

RUBY KEELER is a mother now, via the adopting idea. She and Al Jolson hustled to Chicago not long ago and picked out a child. Then Al went on to New York to complete his broadcasting work and Ruby hurried home. The new heir's name is Albert Jolson, Jr.

How Freddie Bartholomew Became a Star!

[*Continued from page* 24]

won him a hearing. I can imagine that Producer Selznick was pretty fed up with the business of viewing potential Davids and when the sturdy little English boy started off with *Friends, Romans, countrymen, lend me your ears,* he was doubtless prepared for the worst. He soon realized, however, that the boy was reading the lines with intelligence and feeling. By the time he had finished Selznick knew that his long search was ended. He had a screen test made immediately and in less than twenty-four hours Freddie was being hailed as a real discovery.

NATURALLY, you will wonder what sort of training this boy has had, what his background is, whether his talent is a heritage from theatrical parents.

Freddie was born in London on March 28, 1924. No member of his family was ever connected with the theater or had any aspirations along that line.

When Freddie was little more than a baby he went to live with his aunt, Miss Millicent Bartholomew, in the little country town of Warminster, about a hundred miles from London.

As he began to talk she taught him little nursery rhymes. She soon discovered that he had an amazing memory and a natural talent for mimicry. When he was three and a half he made his first public appearance at a charity affair. He recited a poem about a London policeman and in the language of Hollywood, he was a "wow."

Before he was five his aunt began reading Shakespeare to him and when he was six they started in on Dickens. The story of David Copperfield was the first. They read it over and over and Freddie memorized much of it. David became as real to him as any actual playmate. Then he became acquainted with "Oliver Twist" and "Tiny Tim." He memorized page after page of these books and could repeat them letter-perfect for months afterward.

Even when he became of school age Freddie did not attend public school. His aunt was his only teacher. One of the rooms in her home was fitted up like a schoolroom and school hours were from nine until twelve. In the afternoon there were hours for play and hours to work in the garden. Freddie had a six foot garden plot which was his sole responsibility.

FREDDIE and a friend built a tree house themselves. It consisted of a wide platform, anchored across a forked branch. It was large enough to hold a mattress, a small chair and a stove. It was reached by a ladder which could be hauled up into the tree, thus insuring their complete privacy.

As Freddie grew older his aunt took him to London for an occasional visit. There he saw the Gilbert & Sullivan operas which he adored.

I asked Freddie if he had ever seen the King.

"I can't rightly say that I have," he replied in that very proper English voice, "I once saw a parade and I was told that the King was in it but he passed so quickly that I can't really say that I saw him."

His aunt explained that Freddie was so intrigued by the uniforms of the King's Guard that he didn't even notice the King.

WHEN I asked Freddie what had been his biggest thrill since coming to America, he said, quite diplomatically:

"I suppose I should say the success of *David Copperfield.*"

But further questioning brought out the fact that his real thrill had been learning to ride horseback. His tutors were two cowboys—Les and Johnny. He met them while he and "Sissy" were vacationing at Palm Springs.

"They said that I was a natural born rider," he told me with considerable pride. "I think perhaps that was because I didn't get frightened when the horse ran away," he added. "You see they had given me an Arabian horse to ride. He became frightened at something on the trail and began to run. I wasn't quite sure what to do with the rein so I let go and put my arms about his neck. Les finally got him stopped. Les explained to me then that you had to talk to a horse—just like you would to a person. So after that, before I mounted my horse I always talked to him—man to man—and oddly enough the horse seemed to understand what I said. And I always carried some sugar in my pocket, as a sort of reward to the horse for bringing me safely home."

I can readily see that the horse would readily succumb to Freddie's charm for charm this boy has in a marked degree. There is nothing precocious or "smarty" about him. He is like any perfectly natural, well-brought-up boy. If he had not chosen acting as a career I think Freddie would certainly have qualified for the diplomatic service. When I mentioned that he was fortunate to have an aunt who was devoted to his interests, he replied.

"Yes indeed, I am fortunate to have Sissy," and then turning to his tutor who had been sitting in on the interview, he added: "And I think I am very fortunate to have such a wonderful teacher as Miss Murphy, too."

Miss Murphy of course just hated that!

I ASKED Freddie if he had a dog. But it seems that even in the matter of pets Freddie is somewhat unusual.

"No, I haven't a dog," he said. "I had some cats in England that I was very much attached to but of course I had to leave them behind when I came to America. Now, what I would really like to have would be a pair of goldfish."

"Why goldfish?" I asked.

"Well, I think it's very interesting to study their habits, don't you? I would like to have some canaries, too, because they're always so cheerful. Don't you think so?"

At this juncture, Elizabeth Allan, who played Freddie's mother in *David Copperfield,* came into the room and the interview sort of fell to pieces. She is Freddie's favorite person and of course he had to show her his new bike. And since the indoors wasn't a very good place in which to demonstrate his riding prowess we all went outside and the last I saw of Freddie he was headed for the back lot on his new bike.

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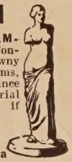

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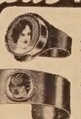

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Information Please

SCREEN BOOK

For personal replies address Doris Jean, SCREEN BOOK, 7046 Hollywood Boulevard, Hollywood, Calif.

● Has Loretta Young a child? Her own or adopted? How many times married?—*Lydia Middleton, Chicago, Ill.*

Loretta Young has no children. She was married once, to Grant Withers, from whom she was later divorced.

● What is the date of Ginger Rogers' birth? What is her height, weight and favorite color?—*Esther Cobb, Norfolk, Va.*

Ginger Rogers was born July 16, 1911. She is five feet, four inches tall and weighs 112 pounds. Subdued greens and blues are favorite colors.

● When was Claude Rains born? If he is married, to whom?—*Marjorie Plank, Gadsden, Ala.*

Rains was born in London, November 10, 1889. Divorced three times—now married to Frances Cropper.

● Where was Norma Shearer born? What is her height, weight, and the color of her eyes and hair?—*Pauline McKenna, Hollywood, Calif.*

Norma Shearer is a native of Montreal, Canada. She is five feet, three inches tall and weighs one hundred twenty pounds. She is brown-haired and blue-eyed.

● How may I correspond with Irene Dunne? Does she read her own mail? Is she married? How old is she?—*Althea Carlson, Spokane, Wash.*

Address Irene Dunne at RKO, 780 Gower St., Los Angeles. A secretary helps her with her mail. She is married to Dr. Francis D. Griffin, and was born July 14, 1904.

● Tell me something about Robert Taylor. Is he new to the screen? Is he married? How old is he?—*Sarah Frances Morgan, Tampa, Fla.*

New to the screen, Robert Taylor has worked in the following pictures: *Handy Andy, There's Always Tomorrow, Wicked Woman, West Point of the Air.* Born in Beatrice, Neb., twenty-three years ago, the son of a doctor. He is not married. Plays the piano well and enjoys tennis and horseback riding. Now playing in *Murder in the Fleet,* opposite Jean Parker.

● What is Tullio Carminati's studio address? What is his name, nationality? Is he married?—*Marie Macheras, Saugerties, New York.*

Count Tullio Carminati di Brambilla receives letters at Columbia, 1438 N. Gower St., Los Angeles. He is Italian, thirty-nine years old. Unmarried.

● What are the birthplaces of Johnny Weissmuller, Virginia Bruce, Clark Gable and Wallace Beery?—*Genevieve Roe, Greensboro, Maryland.*

As follows: Weissmuller—Windbar, Pa. Virginia Bruce—Minneapolis, Minn. Clark Gable—Cadiz, Ohio. Wallace Beery—Kansas City, Mo.

● Where can I write to Jean Harlow and obtain an autographed picture? At what studios do Greta Garbo and Shirley Temple work?—*Lenora Kilpatrick, Memphis, Tenn.*

Usual charge for portraits supplied by studios is twenty-five cents, to cover cost of handling and mailing. Misses Harlow and Garbo are both at Metro-Goldwyn-Mayer, Culver City, Calif. Shirley Temple is at Fox, Westwood Hills, Calif.

● How old is Claudette Colbert and where was she born? Where may I secure a picture of her? What is Johnny Weissmuller's real name and age?—*Amy Yearwood, Long Island, N. Y.*

Claudette was born twenty-nine years ago in Paris, France. Her studio address is Paramount, 5451 Marathon St., Hollywood. Johnny Weissmuller is the real name. He is thirty.

● Is Ann Sothern as pretty in private life as on the screen? How old is she? Please tell her height, weight and color of eyes. What is her latest picture?—*Peggy Woodland, East Orange, N. J.*

Delicate blonde coloring makes Ann Sothern every bit as attractive off-screen as on. She is twenty-six years old, five feet, two inches tall and weighs one hundred twelve pounds. Her eyes are blue-grey. New picture—*Hooray for Love.*

● What are the hobbies and interests of Ramón Novarro off-screen? What is his real name? How did he begin his career?—*Mrs. Betty Sanders, Chicago, Ill.*

Concert tours are Ramon's chief interest. His principal hobby is a little theater, *Teatro Intime,* in his own home. He began his career by singing and dancing. Real name—Ramon Samaniego.

Mae West Has Killed Prudism!

[*Continued from page* 44]

gentlemen of the press (I forgot to mention there were ladies of the press along too—bless their little sob-sister souls!)—go for Mae West in a big way! Take my word for it—they did and wow! I was there and one of them. Celebrity-bored newspaper men, hard-boiled journalists who would gladly walk a mile to avoid seeing another celebrity (if it wasn't their job to do so) allowed their faces to crack open with the first sincere smiles I had yet to see on their sour pans!

"Mae West is a 'honey'!," "First honest celebrity I've met since I've been on the paper!," "What a difference from the press party Lulu La Warbler threw! —No putting on!—No bunk!—If only all celebrities were as frank and honest as that gal!"

IRONICALLY enough, a newspaper man must write nice things about celebrities regardless of whether they personally like or dislike the star. But what a newspaper man thinks "off the record" about a celebrity is a story worth listening to!

Both on and off the record, Mae West is a "honey" in the hearts of newspaper men! And that's a distinction to write home to the folks about! These celebrity-calloused gentlemen have met them all, both big and small, year in and year out. They've met more beautiful women than Mae West—but never a more honest one!

That same honesty has shone out in Mae West like one of the huge diamonds she loves so well—in a window full of Mexican jumping beans. Mae will probably resent being called a crusader—but no other actress before footlights or kleiglights has done more crusading for the cause of square shooting honesty than has Mae West!

Two of the greatest drawing cards in filmdom today are Mae West and Will Rogers. Both are more than actors—both have championed their philosophies of honesty from the start of their careers. The public has accepted Will Rogers' "down to earth" honesty with an almost religious fervor. Mae West being a woman, has championed the problems always closest to a woman with an honesty that has shaken the world with admiration.

No other feminine star in Hollywood is equipped with the satirical genius necessary to make smash hits out of plays with such titles as *She Done Him Wrong* and *I'm No Angel.* Why haven't other producers tried to cash in on Mae West's popularity by producing the same type of pictures? With a world full of people who imitate Mae West why hasn't some producer been smart enough to capitalize on a carbon copy of *She Done Him Wrong* or the *Belle of the Nineties?*

That question has haunted producers ever since *She Done Him Wrong* did right by the box offices to a tune of $2,000,000. Producers have spent sleepless nights, hours of sitting in studio restaurants scribbling crazy figures on tablecloths. But regardless of how many brainstorms or figures they go through, the answer remains the same: Like Will Rogers, Mae West *is* the picture! Mae's personality and self-authored dialogue is so powerfully domineering that the scenery and story plot shrink out of sight from sheer shame. And even if producers were foolish enough to put out pictures imitating Mae West and Will Rogers where would they get their authors? Where could they hire authors who could create the history making phrases and down to earth philosophies that Mae West and Will Rogers make-up in the most cases—on the spur of the moment—even while the cameras are grinding? Yeah, *where* could they?

SINCE early childhood, Mae West has not only "acted herself" but has spoken right out in public whatever happened to be on her mind. This trait of honesty had it's handicaps during the prohibition age where people "voted dry and drank wet." But Mae West was never one to vote one way and act the other. Mae's honesty at first shocked the theater going public—shocked not at what they might think naughty—but at Mae West's courage in speaking out her mind.

Almost single-handedly Mae West had the courage to champion sex honesty during a period when the subject was only thought about and not talked about. People who packed the theater with the thought of being shocked with salaciousness, received the disappointment of their lives. During intermission cigarettes the audience shook their heads bewilderedly and asked: "Could this really be sin that Mae West has treated so frankly?—If so, why have we been chuckling in an almost *healthy* manner throughout the play?—Certainly there must be something wrong here—Mae West's acid portrayals had smacked the *Mustn't talk about it subject* so thoroughly on the button that it chased old man sex completely out of the public's mind!

Fight fire with fire! Face your enemy squarely and have it over with! Mae West has talked with old man devil in his own language and found him not what he was cracked up to be. Mae West has been trying to put us wise to this all along. The volcanic quake of the depression has shaken loose our belief in Santa Claus and the "bees and flower" theory of sex. Hypocrisy is a thing of the past. We demand the truth —nothing but the truth.

The age of truth and debunking is in the making. Out of it has risen an entirely new type of movie star. A star who has both mental and physical charms. And surprisingly—mental charm is the main demand of movie-goers nowadays. If a star has "mental charm" the public will overlook any degree of physical incoherencies but never if the charms are vice versa. We owe Mae West one of our deepest bows of gratitude. She has allowed our worry befuddled minds to come up and bask under the refreshing rays of her mental charm. A charm that could only radiate from a heart of gold.

Honorable judge and you historians a thousands years hence—listen closely! *Mae West killed prudism!* I and millions of movie-goers witnessed the stabbing done in the name of mercy—mercy to the many millions of sex bored screen patrons!

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Hollywood Has Gone to the Dogs

[*Continued from page* 47]

sleeps up on the roof. Recently when Hollywood suffered a slight earthquake, John refused to be annoyed. He was sure it was only his pet, up on the roof wagging his tail!

The Baron "Hansa Von Rot nase Nit Die Grune augen Und Die Braun poop" is the name of Ann Dvorak's very special Wire-Haired Dachshund. But *you* may call him "Hans." When Ann first brought him home, she thought he was stone deaf. In response to all her coaxing, he would gaze at her steadily, his face a mask of mute, hurt expression.

Just when Ann was ready to give up hope, her German laundress arrived. Seeing the new pet, the laundress subconsciously spoke to him in her own tongue. "Hans" gave one leap for joy and went tearing around the room, in a fury of excitement. The next day, Ann and her husband, Leslie Fenton, took their first lesson in Mr. Hitler's favorite language.

"RANGER" is a dog with a sense of humor. At times it's a little ironical, but his master, Dick Powell, has an understanding heart and is willing to forgive and forget. At heart "Ranger" is just a retriever. As a small police puppy he started terrorizing the neighbors out Toluca Lake Way. Of course Dick was unaware of this until he took "Ranger" for a walk one day. Mothers snatched little children to their breasts. Doors were slammed and windows were bolted. Dick felt like a victim of the plague.

Then one night Dick had the shock of his life. Going into his room he saw a pair of tiny ostrich-plumed boudoir slippers, peeking out from under his bed. Immediately he searched the house, expecting the owner to pop out at him any moment. Finally he went back and got down on his hands and knees. There under his bed was an assortment of articles that would have warmed the heart of a prop man. Baby blankets, newspapers, dolls, ropes, books, hats, dozens of other things, had been brought there during the day, by "Ranger." The next day the neighbors of Toluca Lake received a personal visit from Dick Powell. In his new home, Dick has built special quarters for "Ranger." There is an extra-special doghouse and a high fence surrounding it. "Ranger" lives in the memory of his dreams when he was the terror of the neighborhood.

"ANGUS" and "Dooney" can't quite understand why all the fuss is made over Adrian and Travis Banton. For years these two designers have been dressing Hollywood movie stars. But "Angus" and "Dooney," a pair of Scotties owned by Ann Sothern, feel that they are about the last word when it comes to chic and the prevailing mode of the moment.

In her spare moments and between scenes, Ann is a great hand for knitting. When she first started out on tour, she fashioned some travelling outfits for her two pets. In bright plaids she knit them each a pair of kilts with Highland bonnets to match. Needless to say the effect is little less than sensational.

"Boots," a pedigreed police dog, is everything that the dog catcher ordered. To his boss and pal, Joe Morrison, "Boots," has given eight years of unfailing loyalty. They met when Joe once stopped to buy a box of fudge from an old woman on the street. Holding the box in back of him, Joe stood talking. "Boots" happened by and the tempting sweets were too much for his youthful appetite. Instead of getting mad, Joe proceeded to adopt "Boots." In return, to show his appreciation, when things weren't going so well with Joe and the meals were few and far between, "Boots" never once set up a howl of protest. Today he has everything he wants. And Joe has even taught him to sing.

"Tell me pretty doggie, are there any more at home like you," might well be sung to the canine sextette belonging to Joan Bennett. Together with her hus-

Warren William and "Jack," his handsome Wire-hair

Lovely Raquel Torres owns one of Hollywood's cutest dogs, a wistful young man named Morocco

You don't see many dogs like this. Douglass Montgomery is mighty proud of "Padriac," his fast-growing Irish Wolfhound pup

June Knight has a grand time with her handsome police dog, "Captain," on a visit to the Arrowhead country, where snow still caps the mountain peaks

band, Gene Markey, Joan has a different dog for almost every day in the week. There's "Yorkshire Pudding," the English Bull, "Bumpe" the Scottie, "Wee Wong," "Chin Chin" and "Golly Wog," respective Pekinese and "Schnapps," the Dachshund. There's quite a lot of sentiment attached to these pets. Each is an anniversary or birthday present.

GEORGE BRENT depends on "Whiskey" to get him wide awake, in the morning. But don't get George wrong. He isn't the unwilling victim of the great demon rum. "Whiskey" is a self-appointed one-dog alarm clock. When George is on a picture, promptly at six-thirty every morning, his prize English bull will make a flying leap for the bed. Accompanied by a series of piercing barks, the bed clothes are pulled in a heap to the floor. Then "Whiskey" proceeds to shamelessly kiss his master, unmindful of the fact that he's a big dog now and should act grown up.

"Roger" is the only other man in Maureen O'Sullivan's life. And he was presented to her by her fiance, Johnny Farrow. All the way from the south of France came this Dalmatian Coach Dog. And a sick dog he was at that. For days after his arrival, Maureen couldn't get him to take any interest in life. Finally she had a new home built for him with an actual dog bar, where running cold water is on tap and the choicest dog biscuits served. Now "Roger" has regained his doggy composure and is planning to give a coming out cocktail party and invite all the Hollywood dogs to help christen his new bar.

Fred Astaire is the owner of a Labrador, a jet black dog that answers to the name of "Gunman." In appearance, "Gunman" looks quite dangerous. Fred confides that his pet actually isn't very bright. Instead of playing the rôle of watch dog, he gets quite coy and wants to play when a stranger appears on the Astaire premises. So Fred keeps "Gunman" for his personality and hired a night watchman to do his dog's work.

"My Ling Fang" named after the famous Chinese actor, is a ferocious Pomeranian at Madge Evans' house. In spite of her many friends' complaints (including Una Merkel's when bitten on the nose) Madge clings to her sulky pet. Madge humorously explains that it's the same love a mother has for an idiot child and she will never desert him while he needs her! Una in turn, owns a Scotty and Wired-Haired Terrier named "Shanty" and "Patty." She claims they are models of perfection, their one fault being the uncontrollable desire to lap up remaining contents in high ball glasses.

"Jack" and "Jill" a couple of Wire-Haired Terriers have caused Warren William to go on a chicken diet. Every week he is forced to buy up all the neighbor's chickens, killed by his pets.

"Moonbeam," famous Pomeranian that helps Mrs. Patrick Campbell pay her income tax, is the most popular dog in Hollywood. And of course there's "Flush," who became a movie hero in the *Barretts of Wimpole Street,* with one closeup. There's Lupe's Mexican Hairless dogs. Glenda Farrell's cross-eyed dog that can now see with the glasses made by Alan Hale. And let's not forget Clara Bow's dog, who, in his deaf old age, wears a set of ear phones.

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29x4.75-20	**2.50**	0.95
29x5.00-19	**2.85**	1.05
30x5.00-20	**2.85**	1.05
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28x5.25-18	**2.90**	1.15
30x5.25-20	**2.95**	1.15
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Kay Francis and Donald Woods as seen on the set of their new picture Stranded

PICTURE TIPS

OTHER NEW PICTURES

VILLAGE TALE—★★—Only fair story of domestic difficulties. Cast: Randolph Scott, Kay Johnson and Dorothy Burgess.—*Columbia.*

WEREWOLF OF LONDON—★★★—Horror story based on a legend that sufferers from a strange malady became wolf-like in appearance and nature during the first four nights of the full moon. Well acted by Henry Hull, Valerie Hobson and Warner Oland.—*Universal.*

STRANGERS ALL—★★—A family tale that has only May Robson and some foolishness by Billy Bakewell to make it interesting.—*Radio.*

IT'S A SMALL WORLD—★★—Lee Tracy in a breezy story that has him falling in love with a girl after the two come out of an auto crash. Slight story, but Tracy, with Wendy Barry and Raymond Walburn, make it interesting.—*Fox.*

FLORENTINE DAGGER—★★★—Story of a young man who has a phobia which makes him believe he may murder somebody any minute. Very nicely done with good cast including Donald Woods, Margaret Lindsay and C. Aubrey Smith.—*Warner.*

THE PEOPLE'S ENEMY—★★—Another picture in the *Federal Agent* cycle which deals with the government's pursuit of criminals and racketeers. Cast: Preston Foster, Melvyn Douglas and Lila Lee.—*Radio.*

PREVIOUSLY REVIEWED

GOIN' TO TOWN—★★★★—Previously titled *How Am I Doin'*, this modern version of Mae West is fine entertainment. This film will give you many a side-splitting laugh.—*Paramount.*

THE HOOSIER SCHOOLMASTER—★★★½—In this touching Civil War story, Norman Foster gives a fine characterization as the soldier who returned from the battlefields to become a school teacher. Charlotte Henry appears in support of Norman Foster.—*Monogram.*

CARDINAL RICHELIEU — ★★★★ — Among the various historic characters that George Arliss has made live on the screen, this one of the great *Cardinal Richelieu* is the most finely drawn. The entire film is full of dramatic moments, suspense, and stirring action.—*20th Century.*

BLACK FURY — ★★★★ — Here is depicted forcefully the struggle between miners and their employers, and the subversive effect upon both gangs of strikebreakers and their leaders. Paul Muni presents a strikingly vivid portrait of the life of an honest labor leader who is lead astray.—*Warner.*

DOUBTING THOMAS—★★★★—Can you imagine Will Rogers as a crooner? Impossible, you say? Not at all. In this picture, Will does just that—croon! Laughs by the score are in store for you, if you have not yet seen Will in *Doubting Thomas.*—*Fox.*

LES MISERABLES—★★★★½—There has never been a greater picture than this immortal film which brings to life the most famous of Victor Hugo's works. Fredric March as Jean Valjean and Charles Laughton as Javert reach new heights here. They act superbly.—*United Artists.*

FOUR HOURS TO KILL—★★★★—As the captured killer who is on his way to the death house, Richard Barthelmess brings to the screen in this film, the best portrayal of his long career. Dorothy Tree stands out in a small bit, and Joe Morrison also has a nice rôle.

GO INTO YOUR DANCE—★★★½—Here we have Al Jolson and Ruby Keeler, husband and wife, together on the screen for the first time. Ruby does her best dancing to date—and her best is excellent indeed, while Al, as a faded Broadway entertainer who comes back, gives a convincing performance.—*Warner.*

THE MAN WHO KNEW TOO MUCH—★★★★—You haven't seen a child actress until you see Nova Pilbeam in this story of international intrigue. Selected as the best picture of the year in England and chosen by the King and Queen as the first picture to be shown to them privately. See Nova Pilbeam, new child star!—*G. B.*

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Will Rogers looks at Billie Burke mischievously in the Fox film, *Doubting Thomas*

Fredric March faces captors defiantly in that historical photoplay, *Les Miserables*

Henry Wadsworth looks lovingly at Elizabeth Allan in the *Mark of the Vampire*

PRIVATE WORLDS—★★★★—Claudette Colbert, Joan Bennett, Charles Boyer and Joel McCrea in a whirlwind drama that takes place in an asylum for mental defectives. Unique and forceful—*Paramount.*

FAREWELL TO LOVE—★★★★—One of the year's best pictures with Clive Brook in the rôle of the power behind the throne in Denmark. Madeleine Carroll is also effective as the heroine of the film.—*GB.*

RECKLESS—★★★★—Jean Harlow and William Powell are positively terrific in this story of an actress who marries a playboy who commits suicide because of his inability to adjust himself to life. Also in the cast are May Robson, Ted Healy and Rosalind Russell.—*Metro.*

TRAVELING SALESLADY — ★★★ — Hugh Herbert steals the show from Joan Blondell and Glenda Farrell. Story tells about a girl whose toothpaste manufacturing father refuses her a job. Peeved, she goes to work for a rival outfit, is wooed and won by her father's star salesman.—*Warner.*

BABY FACE HARRINGTON—★★★—A grand comedy with Charlie Butterworth doing a fine job as the dizzy clerk who gets mixed up with a gangster mob. The results are hilarious. Una Merkel and Nat Pendleton stand out in the supporting cast. —*Metro.*

THE WOMAN IN RED—★★—Barbara Stanwyck does well, but the story, one about social snobbery, doesn't give either her or Gene Raymond a chance to do their best.—*Warner.*

STOLEN HARMONY—★★★—Cross between a musical and gangster melodrama with George Raft, Ben Bernie and Grace Bradley handling the leading rôles. Good entertainment.—*Paramount.*

ONE NEW YORK NIGHT—★★★—Entertaining story based on murder mystery with Franchot Tone as the young man who comes to New York and is innocently involved in difficulties, trying to help a girl. Excellent cast, with Una Merkel, Steffi Duna and Conrad Nagel.—*Metro.*

NAUGHTY MARIETTA—★★★★—In addition to being Jeanette MacDonald's best picture to date, this musical romance about a princess who runs away from marriage and finally into the arms of a brave Louisiana soldier introduces Nelson Eddy, a new sensation. You'll rave about him!—*Metro.*

STAR OF MIDNIGHT—★★★—William Powell and Ginger Rogers click as a team in this story of the attorney who falls in love with an actress and gets himself in a jam over a murder. Exciting and filled with excellent comic situations.—*Radio.*

MARK OF THE VAMPIRE—★★★—Horror picture concerning the murder mystery of the wealthy landowner in Hungary who is murdered by vampires. Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Bela Lugosi and Carol Borland in the cast.—*Metro.*

TEN DOLLAR RAISE—★★★—All about the forty-a-week clerk who tries to muster up enough nerve to ask for a raise. Very amusing, with Edward Everett Horton, Karen Morley, Berton Churchill in the cast.—*Fox.*

COMING PICTURES

NO MORE LADIES—Unsophisticated romance drama with comedy. Featured players are Joan Crawford, Robert Montgomery, and Franchot Tone. The comedy is supplied by Charles Ruggles anl Edna May Oliver.—*Metro.*

IN CALIENTE—This story has its setting in what is called Hollywood's holiday playground. In this musical film, Dolores Del Rio appears as an exotic Spanish dancer. In the cast are Pat O'Brien and Edward Everett Horton.—*Warner.*

OUR LITTLE GIRL—Shirley Temple, playing the rôle of a charming and sweet little girl, succeeds here in bringing together an estranged father and mother, Joel McCrea and Rosemary Ames. A circus is presented in this picture. And Shirley dances—this time with Jack Donohue.—*Fox.*

LOVE ME FOREVER—Once more Grace Moore appears in a singing rôle. Supporting her are Leo Carrillo and Robert Allen. Due to the introduction of new devices, it is stated that here, for the first time all of the fine qualities of Miss Moore's voice will be brought to screen audiences.—*Columbia.*

LET 'EM HAVE IT—As in the successful film, *G-Men*, the work of the agents of the Department of Justice is portrayed dramatically in this picture. Richard Arlen is the heroic G-Man, while Bruce Cabot is the notorious criminal. Virginia Bruce and Alice Brady are featured in important rôles.—*United Artists.*

LADIES LOVE DANGER—One minute after a murder has taken place in the apartment of a gay bachelor, a beautiful woman comes in and is taken captive. Mona Barrie and Gilbert Roland are starred in this film.—*Fox.*

BREAK OF HEARTS—After nearly wrecking their lives, two temperamental musicians discover that love is the most important thing after all. Katharine Hepburn and Charles Boyer are featured, while John Beal and Jean Hersholt take prominent parts in the film.—*Radio.*

THE RAVEN—The story of an inhuman madman, with Boris Karloff and Bela Lugosi as the principal characters, this picture is likely to turn red blood into ice water.—*Universal.*

PEOPLE WILL TALK—In this comedy of domestic life, Charles Ruggles and Mary Boland are in trouble, and due to their distress, many a humorous situation occurs.—*Paramount.*

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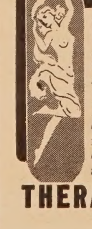

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THERAPY, LTD. Dept. 43 PASADENA, CALIF.

The Ladies
HAVE THE LAST WORD

Three mimics—Dixie Dean, Elaine Shepard and Dorothy White, who make up to look like Jean Harlow, Madge Evans and Gloria Swanson.

EVERYWHERE I go I see girls who are supposed to look like Joan Crawford, Marlene Dietrich—or almost any star. At least they *try* to look that way, and the result is not always particularly satisfactory. Speaking with Ann Sothern about this phenomenon, she had this to say: "The average girl should not attempt to imitate the appearance of a star, for no two people are alike and each girl, whether she considers herself a "Garbo type" or not, should have her own rules for hair-dress, make-up, et cetera. It is true that a girl can learn a great deal from watching Hollywood's methods of make-up, but she should never, never imitate—the result is sure to be disastrous." That Ann's opinion, and I second it!

• • •

SMOKE got in my eyes! It would be in yours, too, if you had been as close to Irene Dunne as I was and could feel the full force of her charm. I stole quietly into one of her fan club meetings where seventy-five of her adoring public had gathered to do her honor. She chatted with us all, much less the celebrity than the usual star, and sang us songs from *Roberta.* Irene is really a grand person!

• • •

NOT since Clark Gable first fascinated me with his shaggy eyebrows and piercing look have I been so disturbed—and you will be too! The name of this new man of the hour is Noel Coward, and you will see him as the perfect scoundrel in *The Scoundrel.* He's not handsome, but he's BAD all the way through until the last reel, and then only a miracle reforms him. His eyes seem to rip all sorts of coverings away until there lies your poor heart weeping and wailing for more. If he goes back to the stage and play writing it will be the movies' loss and yours!

ANOTHER discovery of the month is Julie Haydon, who also appears in *The Scoundrel* as the sweet girl poet whose love for the eternally relentless Mr. Coward finally saves him from having nightmares forever in his watery grave. Julie had the bad luck to start in Hollywood as "the girl who looks like Ann Harding"—you see what this imitating business can do—and passed right out of the picture. But now she has blossomed out splendidly!

• • •

THE other day I had lunch with Orry Kelly, that man with Warner's who designs the clothes that make our stars look gorgeous. We discussed this summer's fashions, and he told me what we'd all be wearing next fall. Here are a few tips from the man who knows—skirts will be shorter . . . The Grecian line is the most gracious of all . . . always dress to suit your personality, don't copy someone else (this is getting to be a theme song). Mr. Kelly predicts that fashions from *In Caliente,* starring Dolores Del Rio, will furnish a number of new summer styles. Better see it!

• • •

THE platinum blonde threat has arrived in a *Reckless* mood. Jean Harlow is too lovely for words in a gown of solid crystals, worn with a white fox cape. It's the nth degree in Harlow sophistication. I liked her everyday clothes with the big white bows and collars, the sort of thing that tones a girl up.

By the way, I like that Franchot Tone, don't you? He is one of those quiet, lean-looking lads who look like swell pals for a sail or a game of tennis. Joan Crawford seems to show good judgment when she really likes this Franchot, but it's not Joan's liking that makes him a star. Every picture since *Lives of a Bengal Lancer* has carried him on and upwards. Here's hoping he continues to hit the starred sky.

Julie Haydon begs Noel Coward not to end their love in *The Scoundrel.* The picture will tear you to pieces, and so will these two grand new personalities

• • •

NOW what do you think about it all? Another prize this month for the gal who writes me the smartest letter with a giddy feminine lilt to it about this and that in the movie world. This time the PRIZE is going to be a complete set of make-up . . . powder, lipstick, rouge . . . Out with the pens, Last Worders . . . and address me care of SCREEN BOOK, 1501 Broadway, New York City.

Gaily Yours!

Gwen

Tattoo your lips!
F. FARKAS
TATTOO

a New Red from the South Seas

Hawaii brings you the glorious red of the wild Hibiscus flower in a really *new* kind of lipstick! Called TATTOO "HAWAIIAN." It's a *new* shade of red, unusually bright and luscious . . . almost a Chinese lacquer red, a shade that gives life, dash, and vivid individuality. It's brilliant, saucy . . . decidedly daring . . . yet not hard to wear because with all its vividness it imbues the lips with a soft, sincere, feminine warmth they have *never* had before. This shade has been dreamed of ever since indelible lipsticks first were made, but because it would turn purple on the lips, could not be used. Now, TATTOO, and TATTOO only, offers this stunning shade in an infinitely *indelible*, extremely *transparent* stick which positively will not turn even the *least* bit purplish. It can't! Only "HAWAIIAN" gives you this gorgeous *new* red that *stays* red. Go Native!

ACTUALLY TRY IT AT THE TATTOO COLOR SELECTOR

Your favorite toilet goods dealer invites you to test, on your own skin, all five shades of TATTOO *at the Tattoo Color Selector, illustrated here and readily found wherever fine toilet goods are sold.*

TATTOO IS $1

TATTOO "HAWAIIAN"

PUT IT ON • • LET IT SET • • WIPE IT OFF • • ONLY THE *COLOR* STAYS

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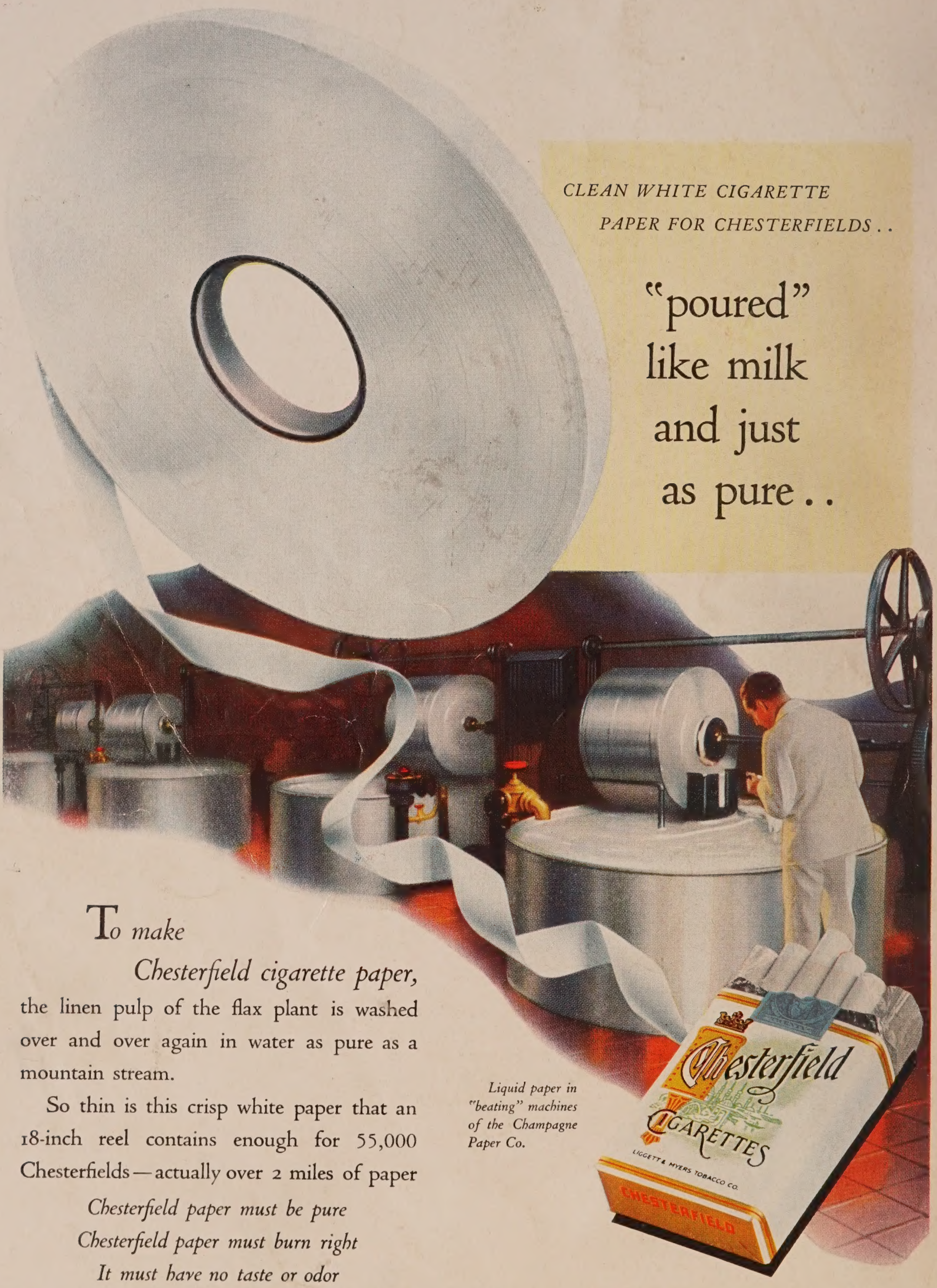

CLEAN WHITE CIGARETTE
PAPER FOR CHESTERFIELDS . .

"poured"
like milk
and just
as pure . .

To *make*
Chesterfield cigarette paper, the linen pulp of the flax plant is washed over and over again in water as pure as a mountain stream.

So thin is this crisp white paper that an 18-inch reel contains enough for 55,000 Chesterfields — actually over 2 miles of paper

Chesterfield paper must be pure
Chesterfield paper must burn right
It must have no taste or odor

Liquid paper in "beating" machines of the Champagne Paper Co.

—the cigarette that's MILDER
—the cigarette that TASTES BETTER

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BARBARA STANWYCK'S STRANGE DRAMATIC STORY BY JIM TULLY

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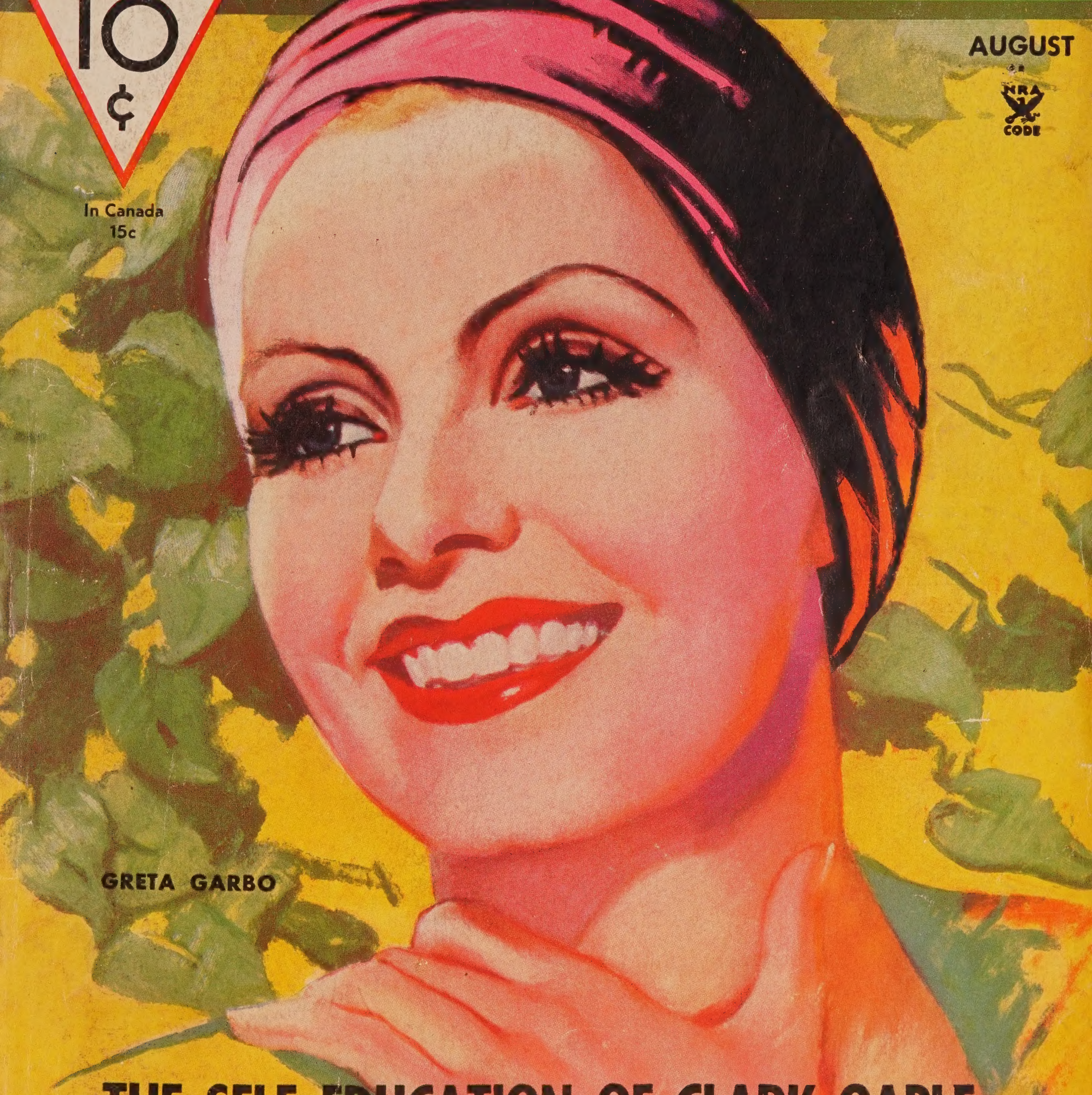
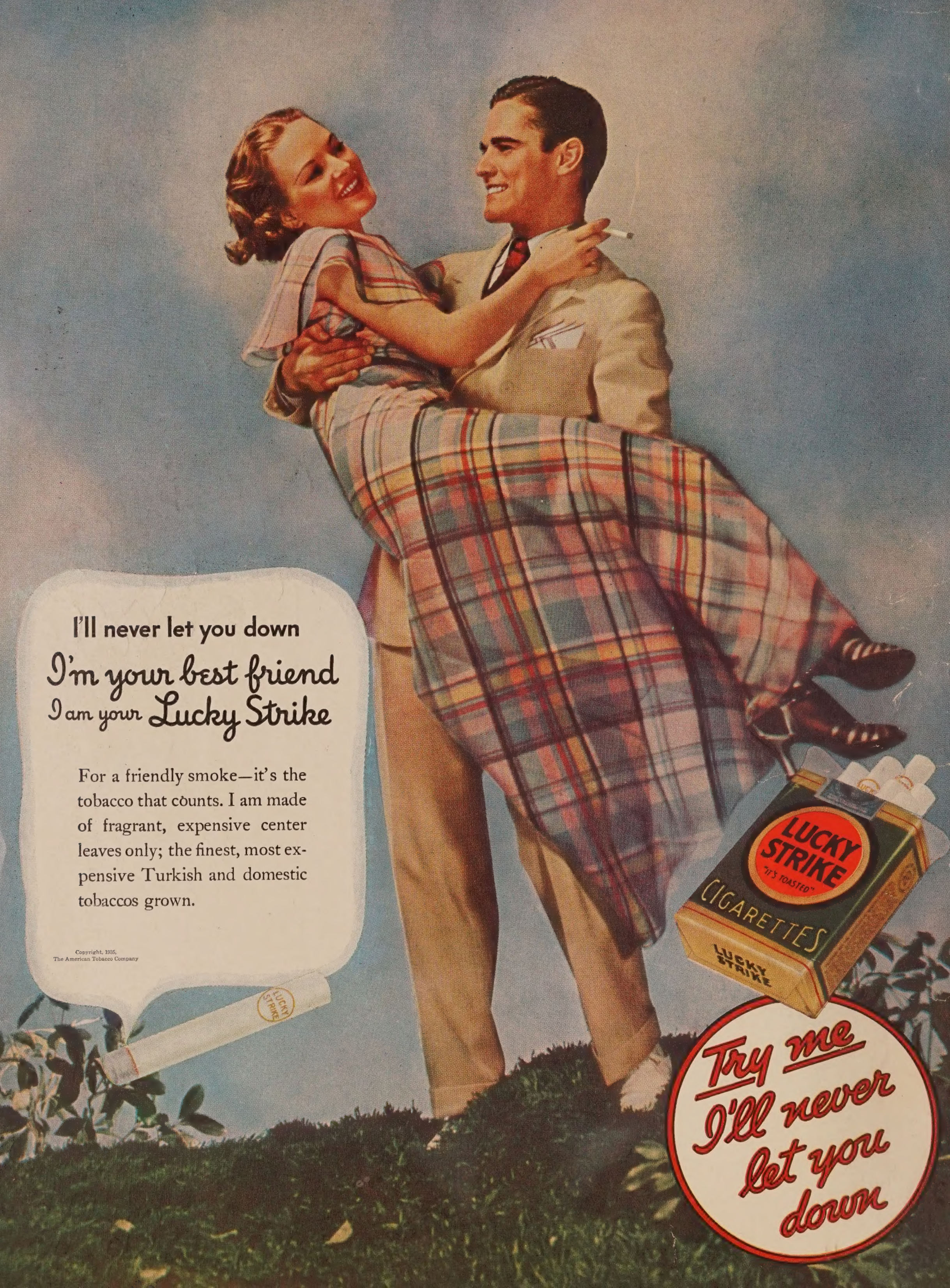


GRETA GARBO

THE SELF EDUCATION OF CLARK GABLE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"IT'S TOASTED"
CIGARETTES
LUCKY STRIKE
LUCKY STRIKE
Try me
I'll never let you down

I'll never let you down

I'm your best friend
I am your Lucky Strike

For a friendly smoke—it's the tobacco that counts. I am made of fragrant, expensive center leaves only; the finest, most expensive Turkish and domestic tobaccos grown.

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"I found a little *SECRET OF POPULARITY* that so many women *OVERLOOK*"

"FOR years I was left out of things—a young girl who rarely had a date and never had a beau. Now that is all changed. I am invited everywhere . . . life is gay and interesting—and all because I discovered a little secret of popularity that so many women overlook."

Popular People Realize It

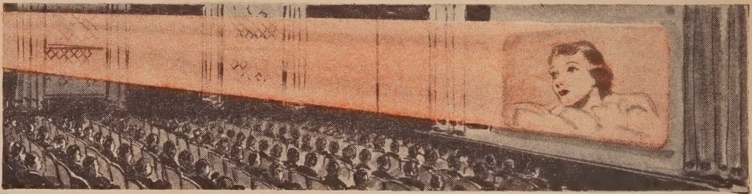
Popular people are never guilty of halitosis (unpleasant breath), the unforgivable social fault. That is one of the reasons they are popular. Realizing that anyone may have bad breath without knowing it, they take this easy pleasant precaution against it—Listerine, the quick deodorant, used as a mouth rinse. Most causes of halitosis, says a great dental authority, are due to fermenting food in the mouth. Tiny particles which even careful tooth brushing fails to remove, decompose and release odors. It happens even in normal mouths. No wonder so many breaths offend!

Listerine quickly halts such fermentation, then it overcomes the odors it causes. The breath—indeed the entire mouth—becomes fresher, cleaner, more wholesome. Get in the habit of using Listerine. It's an investment in friendship. Lambert Pharmacal Company, St. Louis, Missouri.

Keep your breath beyond suspicion. Use LISTERINE before meeting others

Discovered

IN A HOLLYWOOD PROJECTION ROOM!



Together, A GREAT STAR and a NEW STAR

The hush in the Metro-Goldwyn-Mayer projection room turned to a muffled whisper...the whisper rose to an audible hum... and in less than five minutes everybody in the room knew that a great new star had been born—LUISE RAINER—making her first American appearance in "Escapade", WILLIAM POWELL'S great new starring hit! It was a historic day for Hollywood, reminiscent of the first appearance of Garbo — another of those rare occasions when a great motion picture catapults a player to stardom.

WILLIAM POWELL *in*

Escapade

with

LUISE RAINER

FRANK MORGAN
VIRGINIA BRUCE
REGINALD OWEN
MADY CHRISTIANS
A Robert Z. Leonard Production
Produced by Bernard H. Hyman
A Metro-Goldwyn-Mayer Picture

William Powell adds another suave characterization to his long list of successes...and Metro-Goldwyn-Mayer swells the longest list of stars in filmdom with another brilliant name —Luise Rainer!

Aristocrat, sophisticate, innocent—one wanted romance, the other wanted excitement—but one wanted his heart —and won it!...Sparkling romance of an artist who dabbled with love as he dabbled with paints...and of a girl who hid behind a mask—but could not hide her heart from the man she loved!

AUGUST
1935

SCREEN BOOK

Vol. XV
No. 1

The News Magazine of the Movies

CARL A. SCHROEDER, Editor

DOUGLAS LURTON, Supervising Editor

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STAR OF THE MONTH—William Powell, suave maestro of sophisticated rôles, strides on and on across the face of the screen, making each performance better than his last. No one, least of all Mr. Powell, seems to know how he does it. *Escapade*, with Virginia Bruce, is his new picture

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Ann Dvorak, Hollywood's ace amateur swimming star, takes off from the board in her chic new Jantzen suit, doing one of those difficult back jack-knife dives

TODAY'S GOSSIP

By The Star Reporter

MARY PICKFORD and Buddy Rogers insist that they are not romancing and that the persistent reports of their engagement are entirely unfounded. But they can't quite convince Hollywood which prides itself on knowing a romance when it sees one. Didn't Buddy dash pell-mell to Santa Cruz to visit Mary when she went there for a brief vacation? And didn't he refuse, after first consenting, to pose with Mary Brian, once his heart-throb, when she returned recently from the East? Well-authenticated rumor has it that he left Mary and the assembled photographers high and dry because Mary Pickford objected to the proposed pictures.

HENRY FONDA wants a haircut and the powers-that-be at Fox won't permit it. He had to let his locks grow to nearly shoulder length for his role in *The Farmer Takes a Wife* and now it must remain at that length while he plays opposite Janet Gaynor in *Way Down East.*

KATHARINE HEPBURN is determined to return to the New York stage and is making plans to put her resolution into effect as soon as she finishes her next screen assignment, *Alice Adams.* It's no secret along the boulevard that her determination is bred in her desire to live down the dismal failure of her last stage venture, *The Lake,* which received a vicious panning from the critics.

PAT O'BRIEN is an easy-going Irishman who seldom loses his temper but we saw him smoulder dangerously the other day when a tactless reporter reminded him that in 1923, when he was a chorus boy in New York musicals, he was named one of the ten handsomest men in Gotham.

GLADYS SWARTHOUT, famous grand opera and radio star, has finally been signed by Paramount to play the title rôles in *Rose of the Rancho* and *Carmen.* The latter will be the only grand opera ever screened in its entirety. She is living in the same house that Grace Moore leased during her last Hollywood stay.

GRACE MOORE and her husband, Valentin Perrara, dashed away to Europe on the very day after the famous singing star made the final shots for her new picture, *Love Me Forever.* And never has been seen greater pandemonium than that which attended her sudden departure. The train left at midnight and she was still keeping business appointments at eleven P. M. In Europe they will stop for a few days in Paris while Grace re-stocks her wardrobe, then they go to London for two weeks before visiting the Riviera and Italy.

GEORGE ARLISS, whose staid British dignity makes him more of a mystery, off-screen, than Garbo, is Hollywood's leading exponent of fencing. Every day, he takes a workout with the foils.

RALPH BELLAMY, tennis addict, rented a vacant lot near his cottage at Palm Springs and installed a court for his own use. So many of his fellow stars "borrowed it" that he turned business man, built three more courts, a sandwich stand and a club house and reports, with justifiable pride, that his $30,000 investment is showing a very tidy profit.

FRED MACMURRAY and Gail Patrick are first to the post in the studios' mad race to cash in on the Dime-Chain-Letter craze. Every film factory in town has been driving its scenario writers overtime to turn out a drama themed on the chain letter idea before the epidemic dies out. Paramount is ready to go into production with its opus and Fred and Gail get the featured billing.

WALLACE BEERY has joined the regiment of Hollywood stars who will go to England this summer and fall to work in British-Gaumont films. He is to play Mulvaney in Kipling's classic tale, *Soldiers Three.* Maureen O'Sullivan had already been signed for the role of Dinah Shadd. Other Hollywood celebrities who are either already in England or will report there soon for work are Pat O'Brien, Helen Vinson, Fay Wray, Boris Karloff, Madge Evans and Walter Huston.

ROSAMOND PINCHOT spent six months twiddling her thumbs in a Hollywood studio without getting a single part, then left for the New York stage in disgust. No sooner had she arrived in New York than she received a frantic wire from the same studio, begging her to return and play Anne of Austria in *The Three Musketeers.* Margot Grahame, the English girl who gave such a brilliant performance in *The Informer,* will play the feminine lead.

AILEEN PRINGLE, formerly one of the great stars of the silent screen, has returned to pictures and will be seen in one of the leading roles in Metro-Goldwyn-Mayer's *Calm Yourself.*

[*Continued on page* 8]

"Accent on Youth"

Should a girl marry a man of her own age or should she choose a more mature husband? Can a girl in her twenties find happiness with a man twice her age? Granted that May and December are mismated; but what about June and September?

Millions of girls for millions of years have asked themselves these questions and attempted to answer them in their own lives.

Now the question — and one of the several possible answers — has been made the theme of one of the most charming screen romances of the season, Paramount's "Accent on Youth". . . As a stage play "Accent on Youth" won acclaim from the Broadway critics and tremendous popularity with the theatre-goers. Opening late in 1934 it promises to continue its successful run well into the summer of 1935.

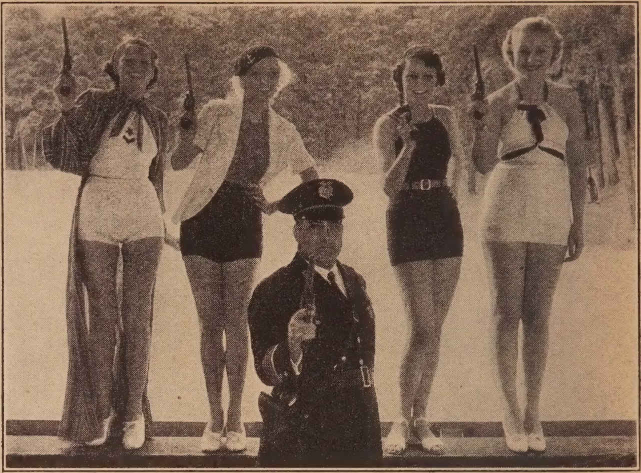
Sylvia Sidney plays the screen role of the girl who comes face to face with this age-old question. She is adored by young, handsome and athletic Phillip Reed and she is loved by the brilliant and successful but more mature playwright, Herbert Marshall . . . Which man shall she choose? . . . That is the question around which the entire plot revolves and to answer it in print would spoil the delightful suspense which the author, Samson Raphaelson, developed to a high degree in his original New York stage success and which Director Wesley Ruggles maintains with equal success and charm in the screen play.

In the supporting cast are such well-known players as Holmes Herbert and Ernest Cossart. The latter is playing the same role on the screen as that which he created in the original Broadway stage production.

(Advertisement)

TODAY'S GOSSIP

[*Continued from page* 6]



Shoot, ladies, it's a pleasure to die for you! These four starlets from Warner Brothers studio are learning to wield a deadly gat under the instruction of Police Chief Davis of Los Angeles

MARGARET SULLAVAN is working under the Stars and Bars of the Confederacy, thanks to the sentimentalism of her director, King Vidor. *So Red the Rose* being laid in the Old South, and Vidor being a loyal Southerner, he persuaded Paramount to fly the Confederate flag from the studio flag staff at all times when the company is shooting.

Margaret, by the way, gave the studio a bad scare. When she flew West to start work on her rôle, her plane was forced down at Abilene, Texas, and she came on by train. Arriving in town, she registered, under an assumed name, in an apartment house instead of going to her home. She wasn't discovered until the frantic studio executives were about to send out searching parties.

JACK OAKIE made a mistake in announcing publicly that he intended to reduce. The studio officials who have been worrying about the Oakie waistline, were delighted, and so were the manufacturers of various reducing apparatus. Jack found himself buried under a storm of booklets, brochures and sales letters.

"If I used all of the methods proposed," says he, "I'd be so thin I'd have to walk into a room twice to make an entrance."

SHIRLEY TEMPLE is wearing a bridge these days. Midway through the production of her current picture, she lost a tooth—a front tooth—and something had to be done about it. Fortunately, the studio had been forewarned and a bridge was waiting. Shirley wears it with great pride.

MIRIAM HOPKINS, in one scene in *Becky Sharp*, had to stand behind a half-closed door and sob. The camera angle wouldn't "jell" and Mamoulian, the director, was frantic. "You'll have to re-write the scene," he told Francis Faragoh, the author. "Why not rehang the door?" suggested Frank calmly.

Mamoulian regarded him with amazement and admiration.

"Faragoh," he declared. "You're a genius!"

ANN DVORAK came back from San Francisco where she made personal appearances with her new picture, *G-Men*, with a severe case of writer's cramp. While there, she visited a high school and had to autograph every note book in the place. At the request of one student, she scratched her name with a nail on the door of a brand new car.

ROSINA LAWRENCE is Hollywood's latest Cinderella. One day a few weeks ago she went to the Fox Western Avenue studios to visit her father, who is a technician employed on the lot. Sol Wurtzel, the producer, saw her and was so impressed by her beauty that he asked her to take a test. Presto! Rosina was signed on long term contract and given the femme lead opposite James Dunn in *Welcome Home*. Never let anyone tell you that Movietown has lost its romance.

NORMAN FOSTER, the hottest amateur movie camera fan in town, is leaving for Tahiti to resume production of an underwater picture which he started several months ago and had to postpone when Fox summoned him to Hollywood for a screen rôle. The picture will show the adventures of a pearl diver and features a battle with a man-eating shark. Norman hopes to release the picture commercially when it is completed.

[*Continued on page* 10]

Three of Hollywood's younger set as seen at the Trocadero—Paula Stone and Mary Rogers, daughters of our famous comedians, with Maxine Doyle

Dick Powell goes fishing in the pool in the backyard of his estate. He may not catch anything, but it gives him more time to think of Mary Brian

It's Warren William, behaving oddly, but if you look more closely you'll see a quoit ring in his hand. He is reputed to be an expert at the game

An Intimate Subject.... but thousands of women asked me to explain why Kotex

CAN'T CHAFE—CAN'T FAIL—CAN'T SHOW

"CAN'T CHAFE"

Means much on active days

To be happy and natural one must be comfortable. The new Kotex gives lasting comfort and freedom. You see, the sides of Kotex are cushioned in a special, soft, downy cotton—all chafing, all irritation is prevented. But mind you, sides only are cushioned—the center surface is left free to absorb.

"CAN'T FAIL"

Is important, too

Security means much to every woman at all times . . . and Kotex assures it! It has a special center layer whose channels guide moisture evenly the whole length of the pad. This special center gives "body" but not bulk—makes Kotex adjust itself to every natural movement. No twisting. The filler of Kotex is actually 5 *times* more absorbent than cotton.

"CAN'T SHOW"

Gives evening peace-of-mind

The sheerest dress, the closest-fitting gown reveals no tell-tale lines. What an aid to self-confidence and poise. The ends of Kotex are not only rounded but flattened and tapered besides. Absolute invisibility—no tiny wrinkles whatsoever.

IT'S only natural that women should be vitally concerned about this intimate subject. And I've discovered this: once women understand the 3 exclusive advantages that only Kotex offers, most of them will not be satisfied with any other sanitary napkin!

By reading the facts presented here, you can learn what I believe every woman has a right to know. You need never have times when you're ill at ease. For now there is a simple way to carefree, perfect poise on the days it's hardest to attain. Here's a modern sanitary napkin—Kotex—that has removed all annoyance from women's most perplexing problem.

Kotex brings women 3 gratifying comforts that you can understand by simply looking at the construction of the pad itself.

With all of these extra Kotex advantages costing so little, there's no economy in accepting ordinary kinds.

For greater protection on some days depend on Super Kotex. For emergency, look for Kotex in ladies' rooms in West Cabinets.

Mary Pauline Callender

Author of "Marjorie May's 12th Birthday"

WONDERSOFT KOTEX

BUY THE NEW KOTEX SANITARY BELT. Narrow and adjustable. Requires no pins.

QUEST

the positive deodorant powder for personal daintiness

A new scientific discovery makes possible the perfect deodorant powder for use with Kotex . . . and for your every need! Quest, sponsored by the makers of Kotex, is a dainty, soothing powder, pleasant and safe to use. Quest assures all-day-long body freshness. Buy Quest when you buy Kotex . . . only 35c for the large 2-ounce can.

Virginia Bruce, looking as fragile and glorious as the first flower of spring, pauses with her knitting to pose for our cameraman as he invades the set of *Escapade,* her most recent picture

Freddie Bartholomew, the young man who has captured Garbo's heart during the shooting of *Anna Karenina,* is more interested in his pony than anything else

TODAY'S GOSSIP

[*Continued from page* 8]

DICK POWELL continues to croon—but there's an undercurrent of worry and irritation in his voice. Frankly, he doesn't know what in Gehenna to do about a certain girl. Several weeks ago, she appeared out of the blue, calmly announced to his servants that she is Dick's cousin and attempted to establish herself in the Powell living room. Dick cross-examined her, proved to his own satisfaction that she is no more his cousin than you, or you or you, gave her a little financial assistance and politely but firmly told her that young ladies should not try to move into bachelor homes. Which was all very well, but the determined "cousin" keeps coming back. There are times when a movie star needs a watch dog.

SYLVIA SIDNEY, who is very much slimmer than of yore, has been receiving a telegram each day for more than two months from someone in New York. Just who, she refuses to tell.

BETTE DAVIS is by all accounts one of Hollywood's nicest people. She should have been a boy scout for never a day passes that she doesn't find an opportunity to do a good deed. Her latest protégé is Sally Sage, her stand-in. Bette decided that Sally has talent and forthwith determined to develop it. Every day, between shots, she coaches Sally in thespian technique and Warner Brothers have become interested enough to arrange for tests.

CLAIRE TREVOR vacationing in Honolulu . . . Tullio Carminati in Europe, dividing his time between Paris and London . . . Kay Francis sojourning in Paris where she has been seen repeatedly with Maurice Chevalier who was her constant escort here in Hollywood . . . Dick Arlen and Joby Ralston back from a visit in St. Paul with his parents . . . Jimmy Dunn giving Broadway a whirl after seeing the Baer-Braddock fight . . . Mona Barrie motoring through the historic Bret Harte country in northern California . . . Irene Dunne vacationing at the Casa de Manana in La Jolla, the stars' new playground, while waiting for Universal to complete the script for *Magnificent Obsession,* her next picture . . . Myrna Loy writing glowing letters from Europe, which she is seeing for the first time. . . .

ARTHUR CAESAR, Hollywood's favorite quipster, comes to the front with the pertinent suggestion that someone should organize a new producing company under the title "Miracle Pictures."

". . . and then they could advertise," he explains, "that 'if it's a good picture, it's a Miracle.'"

KEN MAYNARD, always practical, has reversed Hollywood's regular procedure. Instead of spending a fortune to gratify a whim, he is making his favorite hobby pay him an income.

For years, he has spent most of his spare time in Mexico, delving in ancient Aztec ruins and visiting out-of-the-way pueblos. And now he has opened in Hollywood a very attractive shop, completely stocked with authentic Indian potteries, silver work and jewelry which he has personally collected.

ROCHELLE HUDSON slated for the lead opposite Warner Baxter in *Champagne Charlie,* which is based on Sir Gilbert Parker's famous novel, *The Right-of-Way.* . . . Freddie Bartholomew, Victor McLaglen, Constance Collier and Lionel Barrymore are set for leading rôles in *Oliver Twist.* . . . Gary Cooper and Ann Harding are co-starring in *Peter Ibbetson.* . . . Alice Faye and Jack Haley will be teamed in *Ball of Fire.* . . Chester Morris is to be starred in Universal's *King Solomon of Broadway.* . . . Mary Brian has the lead opposite W. C. Fields in *Everything Happens at Once.*

America's loveliest heads are "Duart Waved"

INDIVIDUAL PACKAGE OF 30
DUART PADS
FOR ONE PERMANENT WAVE
SEALED FOR YOUR PROTECTION

Demand this sealed package of pads for a genuine Duart wave

This SEALED package protects your hair from danger of re-used permanent wave pads.

OLIVIA DE HAVILAND
New Warner Bros. Star
with JOE E. BROWN in
"ALIBI IKE"

No other wave gives you Duart's protection and lasting natural beauty.

Today, more than ninety Hollywood beauty salons use the Duart method to create the beautiful waves worn by their famous screen-star patrons. The assurance of a soft, lovely wave of natural beauty and the positive protection against re-used pads, have made Duart the undisputed choice of the Hollywood stars.

Many a star would tell you that until she had a Duart wave she didn't know her hair could lend such radiance and charm to her personality.

You, too, will be thrilled with the new loveliness this wave will bring you. Why not call your beauty operator now and arrange the appointment for *your* Duart wave! Remember, the SEALED package of pads is your guarantee of fresh, genuine Duart materials. Look for it!

Send Coupon for Free Booklet

of Hollywood stars' hair styles

Twenty-four pictures of famous stars showing exactly how their hair is dressed. Hollywood's most noted hair stylist, PERC WESTMORE of Warner Bros.' Studios, designed this entire series of smart stars' coiffures exclusively for Duart. Take this twenty-four page booklet to your hairdresser and have her help you select the "star style" best suited to your type. Booklet sent FREE with one 10-cent package of Duart Hair Rinse. Select from twelve shades listed in coupon below. NOT a dye nor a bleach. Just enough tint to give the hair sparkle. Use coupon.

DUART *permanent waves*

CHOICE OF THE HOLLYWOOD STARS

Duart, 984 Folsom Street, San Francisco, Calif. Enclosed find 10 cents; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

Name...

Address...

City.............................State.........................

☐ Black
☐ Dark Brown
☐ Chestnut Brown
☐ Titian Reddish Brown
☐ Henna
☐ Golden Brown
☐ Titian Reddish Blonde
☐ White or Gray (Platinum)
☐ Ash Blonde
☐ Medium Brown
☐ Golden Blonde
☐ Light Golden Blonde

WHAT A DIFFERENCE!

what a truly amazing difference Maybelline Eye Beauty Aids do make

DO you carefully powder and rouge, and then allow scraggly brows and pale, scanty lashes to mar what should be your most expressive feature, your eyes? You would be amazed at the added loveliness that could be so easily yours with Maybelline Eye Beauty Aids!

Simply darken your lashes into long-appearing, luxuriant fringe with the famous Maybelline Eyelash Darkener, and see how the eyes instantly appear larger and more expressive. It is absolutely harmless, non-smarting, and tear-proof, and keeps the lashes soft and silky. Black for brunettes, Brown for blondes.

Maybelline

BLACK BROWN AND BLUE

Now a bit of Maybelline Eye Shadow blended softly on your eyelids, and notice how the eyes immediately take on brilliance and color, adding depth and beauty to the expression. There are five exquisite shades of this pure, creamy shadow: Blue, Brown, Blue-Grey, Violet, and Green.

Maybelline
EYEBROW PENCIL

BLACK AND BROWN

Form graceful, expressive eyebrows with the smooth-marking, easy-to-use Maybelline Eyebrow Pencil. A perfect pencil that you will adore. It comes in Black or Brown.

Maybelline
EYE SHADOW

BLUE, BROWN, BLUE-GREY, VIOLET AND GREEN

To stimulate the natural growth of your lashes, apply the pure, nourishing Maybelline Eyelash Tonic Cream before retiring.

Maybelline

COLORLESS

The name Maybelline is your assurance of purity and effectiveness. These famous products in purse sizes are now within the reach of every girl and woman at all leading 10c stores. Try them today and see what an amazing difference Maybelline Eye Beauty Aids can make in your appearance.

Maybelline

BLACK OR WHITE BRISTLES

Tested and Approved
Good Housekeeping Bureau

All Maybelline Preparations bear the seal of approval

Maybelline
EYE BEAUTY AIDS

Ask GINGER ROGERS a Question!

IF YOU met Ginger Rogers face to face, what questions would you ask her? Jot them down on the coupon which appears on this page and mail to SCREEN BOOK's Inquiring Reporter. Then, although we can't arrange for all of our readers to meet Ginger, we can satisfy your curiosity.

The Inquiring Reporter will take all the questions he receives to Ginger Rogers and have her answer them, one by one, for the most thorough article ever published about this popular star—watch for it in an early issue of SCREEN BOOK!

When you write your questions on the coupon, remember these points: All questions must be written on SCREEN BOOK coupons. Questions which violate the bounds of good taste will be discarded, as will any questions which conflict with studio policy. All questions addressed to Ginger must be mailed in time to reach The Inquiring Reporter not later than July 20, 1935. No questions will be answered personally, but all will appear in SCREEN BOOK.

ANSWERS FROM CLARK GABLE WILL APPEAR IN THE SEPTEMBER ISSUE OF SCREEN BOOK.

Mail this Coupon!

Inquiring Reporter
SCREEN BOOK,
7046 Hollywood Blvd.,
Hollywood, Calif.

Please ask Ginger Rogers the following questions, answers to which will be published in an early issue of SCREEN BOOK.

....
....
....
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....
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Your Name..
Address ....
....

The Travel Log

Gene Raymond, who has made three trips across country in four months, arrives in Hollywood ready for work after an invigorating ride on one of the new air-cooled transcontinental flyers

Hollywood to New York: Betty Furness flies to New York via Transcontinental Airways. . . . Sylvia Sidney recently hopped a plane for New York. . . . Ketti Gallian resting in state at the Savoy Plaza. . . . Lee Tracy journeying Eastward to consider a play . . . Cary Grant on his way home. . . . Dorothy Tree says goodby to her friends at the Kingsley Nolan agency before leaving for Gotham. . . . Laura La Plante in the big city looking over the plays.

Abroad: Claire Trevor is in England by now. . . . Fay Wray has returned and is doing the rave about her trip . . . Maurice Chevalier is in France appearing at the Casino de Paris . . . Richard Dix sails for England aboard the huge ship *Normandie* . . . Helen Vinson is in London making a film for the British . . . Margaret Sullavan and her husband, William Wyler, have returned from their honeymoon . . General Brooke, who has been visiting Pat Paterson and her husband, Charles Boyer, is over the waves to deah ol' London . . . Robert Donat on his way to do *Captain Blood* for Warners. . . . Eddie Lowe returning from the Orient . . . Darryl Zanuck, film executive, and his family in Alaska.

Here and There: John Barrymore arriving in Havana after a long cruise on his sporty yacht. . . . Mary Pickford touring the great northwest in a play she made famous, *Coquette*. So far, she has played Seattle and Vancouver. . . . Eddie Cantor and his daughter, Marjorie, arrived in Hollywood via the Panama Canal. Eddie starts work in *Dreamland*. . . . The trek to Palm Springs is still as popular as ever with the stars.

TAKE YOUR MIND OFF YOUR NOSE!

STOP MAKING UP IN PUBLIC
• • •
MEN DETEST THE INTRUSIVE POWDER PUFF

Any Face Powder

THAT NEEDS REPLACEMENT IN LESS THAN 4 HOURS ISN'T WORTHY OF THE NAME!

By *Lady Esther*

I get over ten thousand letters a week. Among them are not a few from men. And most of them have the same thing to say—or rather, the same kick to make.

It's this nefarious habit women have of constantly daubing at their noses in public and in private.

In a radio talk a few weeks ago, I said I wondered what young men think when a perfectly lovely girl takes out her powder puff and starts to dab at her face and here is the letter that answers my question from a young man of Detroit, Michigan, who signs himself simply "Dave."

"Dear Lady Esther: Your radio talk last night hit the nail squarely on the head. I know many of us would like to voice our opinion but can't. I hope you will repeat your message to the women of the world so often that not one will miss hearing you. What can be worse than seeing a woman using her make-up box in public, on the street, in the stores, at the table where she dines. Please, Lady Esther, I hope you will be the means of putting a stop to this."

Shiny Nose, No Longer a Bugaboo

There is no question that it is annoying, if not a wee bit disgusting, to see a woman constantly peeking into her mirror or daubing at her nose. It suggests artificiality! But to be perfectly fair to women there *was* a time when they were justified in worrying about their noses. The only face powder they could get did not cling or hold. It was no sooner put on than it was whisked off, leaving the nose to shine before the whole world.

But when I brought out Lady Esther Face Powder, I ended the bugaboo of shiny nose. Lady Esther Face Powder is distinctive for many things, not the least being that it *clings!* By actual timing under all conditions it clings perfectly for at least four hours, not needing replacement once in that time. Yet, as adhering as it is, it does not clog the pores. It goes *onto* the skin, but *not* into it.

In other words, while this face powder forms a veil of delicate beauty over the skin, it lets the skin breathe. This not only permits the skin to function, which is essential to true beauty, but it also helps keep the powder intact. This is one reason why Lady Esther Face Powder does not cake or streak on the face.

All 5 Shades FREE

You may have tried all kinds of face powders, but none like Lady Esther. None so soft and smooth. None so adhering. None so flattering. But I don't expect you to accept my word for this. I expect you to prove it to yourself *at my expense!* So I say: Accept a generous supply of all the five shades in which I make Lady Esther Face Powder. Let your mirror prove which one is the most becoming to you. Let your clock prove to you that this powder stays on for four hours or longer and still looks fresh. Mail coupon today. Lady Esther, Evanston, Ill.

Copyrighted by Lady Esther, 1935

(*You can paste this on a penny postcard*) (15) **FREE**

LADY ESTHER
2030 Ridge Avenue, Evanston, Ill.

Please send me by return mail a trial supply of all five shades of Lady Esther Face Powder.

*Name*____________________

*Address*____________________

*City*____________ *State*________

(*If you live in Canada, write Lady Esther, Toronto, Ont.*)

Margaret Lindsay

Patricia Ellis

Winnie Shaw

Who Is the Most Promising Young Actress of 1935?

Help your favorite to win a beautiful award. Turn to page 76 and mail your ballot today!

Last Year's Winner—Frances Drake

YOUR Letter Page

Every letter published wins a prize! Write your opinion on movies and stars to Your Letter Page, SCREEN BOOK, 1501 Broadway, New York City

$15.00 Letter

Last Word on Gable

I THINK we can all pray for Clark Gable and it won't do him a bit of harm, even though the preacher who asks our prayers may need them more than does Clark. No prayers can change the character lines of good sportsmanship and an honest heart that Clark totes around with him. Dimples or no dimples, sex appeal or sense appeal, let's have more of Clark Gable and his ilk.—*Mrs. A. J. Welton, Steamboat Springs, Colorado.*

$10.00 Letter

"Authentic as Potatoes"

IN THAT gem of a character sketch, *Side Street*, we met Aline MacMahon! Now there's a girl! "Who is she and how long has she been acting?" Nobody seemed to know a lot. So we tried *Big Hearted Herbert*, and even in this semi-comedy she was just as good. She is as authentic as fried potatoes in Iowa or maple syrup in Vermont. She's as much a personality as Will Rogers; poignant as Ann Harding; dramatic as Kay Francis. I am so doggone tired of bulgy lipped blondes with bias eyebrows. I hope Aline McMahon gets rôles that star her in SOMETHING TREMENDOUS!—*Rae Wilkinson, 5137 Shearin Ave., Los Angeles, Calif.*

$5.00 Letter

Heaven Help Us!

HELP! Help! Katy Hepburn, have a heart! You made wider skirts the fashion in *Little Women* and now you are doing the same thing in *Break of Hearts!* Don't you realize now that prices are higher what it will cost to buy yards and yards of dress material that has no excuse for being, except to swish around a lady's feet? Or is it to fascinate in the manner of that old line which goes something like this—"Her dainty feet, like little mice, stole in and out." But you're all right, Katy. You've had your ups and downs but you are the tops now. Good luck to you!—*Belle M. Drake, Newfoundland, N. J.*

$1.00 Letter

Sniffing at Musicals

A POX on these much publicized musicals! They all have the identical formula—lottsa legs, lottsa smiles, little bit of plot. I should think that even the front row baldies would be satiated with the row after row of beautiful legs and yards and yards of cloying sweetness. Just as Ruby Keeler gets going good she is surrounded by hundreds of mincing imitations. They make her a speck on the horizon—one dot in a circle of swinging legs. It's maddening!—*Mrs. John Flanagan, 222 West 7th St., Cedar Falls, Iowa.*

$1.00 Letter

Branding the Gangster

G MEN is a picture every man and boy over sixteen should see. It strikes the crown of romance from the head of the gangster and pulls the cloak of valor from the shoulder of the killer. Much mawkish sympathy and disgusting adoration have been lavished on the gangster, killer and the kidnaper by people from all walks of life. *G Men* should bring a blush of shame to such people and prove to anyone of even ordinary intelligence that "Crime Does Not Pay!" James Cagney makes a real man of "Brick Davis" and the intensive training these men must go through convinces us that before a man is taken into this organization he must show that he is "all man" and that he can "take it." We who live here in Washington know that to be a fact.—*Mart W. Zielie, 1819 G St., N. W., Washington, D. C.*

$1.00 Letter

Give Actors a Break!

WE GO to the movies for entertainment, so why all the continual squawking about those insidious trifles that mean nothing at all. I'm certain that we all make mistakes and I am willing to wager that there would be few, if any, of the squawkers who could get up in front of a camera and do as well. I attend the movies and if the picture doesn't satisfy me I overlook the facts and excuse them for it. Let's give the actors a break and not be so ready

Attention Ladies!

***The following letter to* The Ladies Have the Last Word *wins the angel skin yarn and knitted dress instructions. For information concerning a new gift to be awarded this month, see page 82.*—Editor.**

YOUR *Ladies Have the Last Word* is extremely interesting, vitally informative and vividly entertaining. Simply devastating was your Nelson Eddy eulogy. Nels surely has what it takes. Snappy, your timely approbation of the languorous Gary Cooper. He's my favorite because of his unselfconsciousness at all times. His simplicity is his greatest charm. I like the Helen Vinson girl, too, and think she can emote along with the best of them. I envy your breakfasting with the glorious Claudette Colbert. You would be that lucky to dine with the stars! We usta know Tommy Farrell, so we are very much interested in any news of Glenda. We think she can't be beat for wise-cracking rôles. Hoping to hear more of the ladies who have the last word.—*Mrs. Sheila MacCulla, 613 Seventh St., Santa Monica, Calif.*

to condemn their efforts.—*Walter E. Hoffman, 3628 North 13th St., Milwaukee, Wis.*

Finding flaws in movies and in performances of the players has become a general pastime. Many, like Mr. Hoffman, have the intelligence to resent it.

$1.00 Letter

Pertinent Suggestion

HOW about giving the public a treat by putting Shirley Temple and Spanky McFarland together in a picture? Spanky and Shirley are the two cutest youngsters on the screen. I should like very much to see them together and am sure that many fans will agree with me.—*Maxine Scott,* 1308 *Winchester Ave., Kansas City, Missouri.*

$1.00 Letter

Shirley Kidnaps 'Em

JUST as my husband and I were preparing to leave our neighborhood theater last Saturday night, we spied the little five-year-old daughter of our neighbor, seated all alone and gazing rapturously at the screen, evidently much pleased with Shirley Temple's antics in *The Little Colonel.* On questioning little Helen we learned that she was at the theater alone and furthermore that she was coming "tomorrow and the next day, and the day after that and . . ." Whereupon we brought her home to find that her mother had been frantically searching for the child for almost five hours previously. We learned that Helen and her mother had seen *The Little Colonel* the night before and the child had somehow gained admission to the theater without being noticed. She intended to stay until they closed the place up.—*Mrs. Esther Miller, 4727 Easton Ave., St. Louis, Mo.*

[*Continued on page* 76]

You Must Be Modern!!

Would you like to make the most of yourselves—your life, your opportunities? If you would, then read CAROLE LOMBARD'S advice to the girls of today in the August issue of MOTION PICTURE. Carole says: BE MODERN OR BE A WALLFLOWER!

Don't Miss Reading—

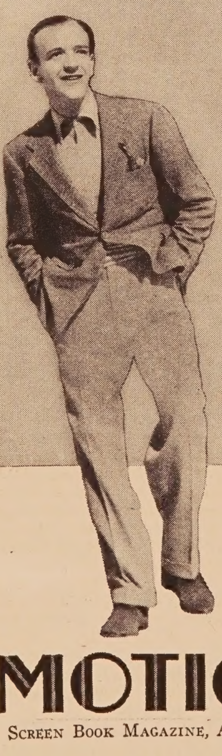
What JOAN CRAWFORD says about her real self in the interesting, intimate story: JOAN CRAWFORD TELLS ON HERSELF. Also: *What* BING CROSBY, veteran father of twins, has to say to RICHARD DIX, the new twin daddy!

Will Fred Astaire Give Up Dancing?

Read what FRED ASTAIRE'S mother has to say in answer to this absorbing question!

■

And, *last but not least,* MOTION PICTURE announces the beginning of a NEW and FASCINATING GAME in the August issue! Solve THE MYSTERY OF THE MISSING NECKLACE! Enter this NEW GAME NOW!



Now Only

10c

At All Newsstands

MOTION PICTURE
10c
JOAN CRAWFORD TELLS ON HERSELF
WILL FRED ASTAIRE GIVE UP DANCING?

MOTION PICTURE

FREE FROM
CORN
AND PAIN

FROM THE RED CROSS LABORATORIES

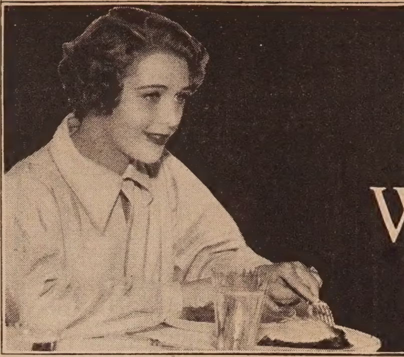
NEW CORN PLASTER FITS THE TOE

• The best way to convince yourself that this is a *Better Corn Plaster* is to try it on a troublesome corn. Here's how it differs from the old-style kind. Professional design, with slip-proof tabs. Holds fast to toe, very inconspicuous. The new patented Drybak covering makes it immune to water. Doesn't stick to stocking. The individual medicated centers are safer, and unexcelled for removing hard corns.

Send 10c for a trial package— write Dept. 603.
For professional foot treatment see a Chiropodist

Johnson & Johnson
NEW BRUNSWICK, N. J., CHICAGO, ILL.

RED CROSS
DRYBAK
CORN PLASTER
(Also Drybak Bunion and Callus Plasters)



Ruby Keeler's WEEKLY MENU

DESPITE the fact that Ruby Keeler has a slim and supple figure, she doesn't diet, but eats generously of all foods. Her menu, however, is carefully balanced, and there is little danger that she may become over-weight. Follow this menu for energy and good health.

SUNDAY

Breakfast

Tomato Juice
Waffles with creamed chipped beef gravy
Coffee

Dinner

Seafood Cocktail
Consomme
Roast Stuffed Turkey
Riced Potatoes
Asparagus
Romaine and Grapefruit Salad
Mint Ice
Demi-tasse

Supper

Fresh Fruit
Custard

MONDAY

Breakfast

Orange Juice
100% Whole Wheat Toast
Coffee

Luncheon

Vegetable Broth
Fruit Salad

Dinner

Olives and Celery
Melba Toast
Unsalted Butter
Brook Trout with Lemon Juice
Spinach
Demi-tasse

TUESDAY

Breakfast

Grapefruit Juice
Cereal with Cream & Raw Sugar
Toast
Coffee

Luncheon

Cream of Mushroom Soup
Fresh Fruit
Cheese

Dinner

Fruit Cup
Stuffed Pork Chop
Baked Potato
Green Peas
Green Salad
Rice Pudding
Coffee

WEDNESDAY

Breakfast

Bananas and Cream with Raw Sugar
Shredded Wheat Biscuit
Coffee

Luncheon

Vegetable Salad
Melba Toast
Glass of Milk

Dinner

Beef Broth
Relishes
Casserole Dish, consisting of kidney beans, corn, cheese.
Sliced tomatoes, lettuce with Russian dressing (egg chopped into mayonnaise and catsup)
Peach Shortcake
Coffee

THURSDAY

Breakfast

Tomato Juice
Bacon and Egg
Whole Wheat Toast

Luncheon

Fresh Fruit
Glass of Milk

Dinner

Avocado Cocktail
Relish
Melba Toast
Stewed Chicken with Dumplings
Green Peas
Romaine Lettuce
Demi-tasse

FRIDAY

Breakfast

Orange Juice
Cereal
Coffee

Luncheon

Combination Salad
Toast
Green Tea

Dinner

Soup
Salmon Souffle
Tomato Aspic Salad
French Pastry
Coffee

SATURDAY

Breakfast

Orange Juice
Whole Wheat Toast
Applesauce
Coffee, with Raw Sugar

Luncheon

Welsh Rarebit
Fresh Fruit
Tea

Dinner

Bird's Nest Soup
Chinese Chow Mein
Lichee Nuts
Candied Fruits
Tea

SPEAK to ME of LOVE

A department of genuine value for those who have problems in romance

By *Stephanie*

Robert Montgomery and Joan Crawford, screen lovers in *No More Ladies*

Dear Stephanie,
I am very much in love with a brilliant newspaper-man who is eager to marry me. Having had little education, I feel that there will be an intellectual difference that will keep us from being happy. Can you advise me?—**Joan, Chicago, Ill.**

You can't measure love by mental capacity, Joan. If you love this man, marry him. With no offense to you, exceedingly clever men usually are happier with wives who do not attempt to keep pace with their brilliance. I think you may under-estimate yourself, but it never hurts to make a man believe that you think him a genius.

Dear Stephanie,
Because I am so very young, I hesitate to write you, for I feel I know what your answer will be. I am in love, at the tender age of seventeen, with a young man twenty-four years of age. He has a fine position, has known me for several years and insists that we should marry at once. I finished high school at fifteen and have been working as a stenographer since, but I am hesitant, although I want a home of my own, for fear I may not be old enough to really know my mind.—**Ruth, Detroit, Mich.**

A girl apparently as clever as you are, and one who has such an apparent mature viewpoint should be capable of making a wise decision. Many girls who wed before they are twenty have happy marriages, and I am sure yours will be.

Dear Stephanie,
A married man for whom I am working has asked me to accept a date with him. He is not separated from his wife, and they have two children. Would you?—**Miriam, New York City.**

Don't allow yourself to become interested in a married man, even though he may tell you that his marital life is unhappy. You will regret it if you do, and have you ever thought how many interesting, unattached young men there are?

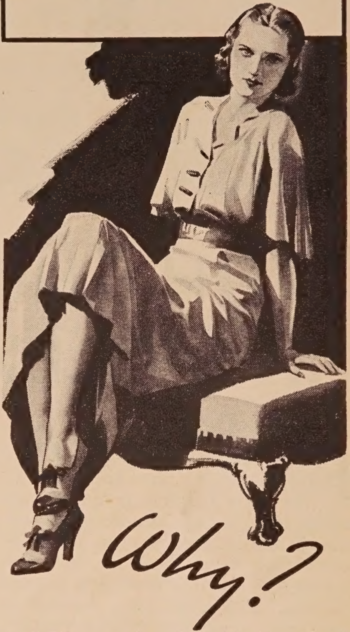
Dear Stephanie,
I have been engaged to a young man for five years. I know that I was in love with him at the beginning. And I think that I still am. But sometimes I wonder. The reason that we have not married is that he has only had odd jobs since we were engaged. Do you think I should break things off and marry an older man who has a good job and has wanted to marry me for years?—**Florence, Duluth, Minn.**

If you have been engaged to this young man for five years, it is a pretty good indication that you care for him much more than a little. Times have been hard. If your young man is trying, he will surely get a steady job within a reasonable time. Since you say that the older man has wanted to marry you for years and still you have not married him, I would suggest that you wait and marry the man to whom you have been engaged for so long. Undoubtedly, it is the young man that you love.

Free, Confidential Answers to Your Problems

Stephanie is a sophisticated, sane young lady who knows her Hollywood and the right answers to romance problems that annoy us. Write to her in confidence and let her help you with your own problem. Address Stephanie, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed, stamped envelope (U. S. Postage Only) for a free and prompt reply.

No takers



MEN say of her, "Good looking. Good company. Nice Girl. But please excuse me."

Why?

There is just one reason. She's careless about herself! She has never learned that soap and water cannot protect her from that ugly odor of underarm perspiration which makes people avoid her.

She has nobody to blame but herself. For it's so easy, these days, to keep the underarms fresh, free from odor all day long. With Mum!

It takes just half a minute to use Mum. And you can use it any time — before dressing or afterwards. Mum is harmless to clothing, you know.

It's soothing to the skin, too. You can use it right after shaving the underarms.

The daily Mum habit will prevent every trace of underarm odor without preventing perspiration itself. Get into the habit —it pays socially. Bristol-Myers, Inc., 75 West St., New York.

MUM

TAKES THE ODOR OUT OF PERSPIRATION

ON SANITARY NAPKINS. Make sure that you can never offend in this way. Use Mum!

Frances Dee and Miriam Hopkins in scenes from "Becky Sharp," which is Hollywood's newest contribution to progress in the motion picture art

WITH THE EDITOR IN HOLLYWOOD

FOR many weeks Hollywood, the famed city of cinema and chimera, has been buzzing pro and con about color — all because of *Becky Sharp,* the beautiful and moving all-color film which steals the month's spotlight. But it is extremely doubtful that color will sweep the screen with the speed that talkies loomed across the film horizon.

At first, talkies were accepted as a novelty, and later demanded in every film in spite of technical imperfections, simply because sound was so necessary to the dramatic value of a picture. Color just as surely will be demanded in every film, but it must be absolutely perfect before we, the public, will accept it completely. *Becky Sharp* approaches the nth degree of perfection, but many months were needed to produce it, and we consequently will have to wait patiently until all-color pictures can be made with the speed of present films.

At last! A way for Mae West to get rid of those alleged husbands, a chain letter idea offered gratis by your generous editor

● *A strange fact lies behind the development of one new color process. Insisting that all things are in actuality colorless—leaves of a tree being green only because leaves absorb every color but green, the originators have a process which takes the color out of the film after the picture is shot and then puts it back in again to secure perfect results. On this theory, only color-blind persons see things as they really are. The rest of us are abnormal.*

FROM Elissa Landi comes the most interesting slant on the advent of color. She says that it will make things mighty tough for the director who now has the three-fold task of putting the players through their paces, judging sets and wardrobe, and juggling the story to suit his purposes. In the silent days the director's job was almost a snap. Then talkies came and the director had to be a real genius. With color he will have to make certain that the colors are just right. He can't have his characters wearing brilliant clothes during a deeply emotional scene; the color scheme of his sets must be in the mood of the story. Elissa points out that the average woman can make herself more attractive when she goes out of an evening by the simple means of knowing in advance whether she will be spending her time in brilliant or soft light, and dressing in colors that will agree.

● *This tip from Elissa Landi reminds us of a story about the one-time glamorous star who gave a gala party. Cleverly, she arranged to have her suite flooded with a sharp, light blue light and made up both her costume and face to agree. Imagine the shame and anger of feminine guests who discovered that their hostess was radiantly beautiful while they looked ghastly pale and haggard as they were forced to listen all evening long to their male companions rave about the elderly star's lovely, youthful appearance.*

TO CRITICS who say that color has no place on the screen we need only repeat the comment of the charming wife of Robert Edmund Jones, the color director of *Becky Sharp.* "Would you give your child black and white toys to play with," she said, "if you could get them in color?"

● *Did you know that Edward G. Robinson turned down the star rôle in* G-Men *which is now breaking all records from Sandy Hook to Walla Walla? Mr. Robinson had the call before Jimmy Cagney, but nixed the idea, predicting that the picture would be a colossal flop. Is he mortified!*

DON'T let anyone tell you that Mae West has slipped a cog in popularity. Her new picture, *Goin' to Town,* was held over for a fourth week by popular demand at Paramount's theater in New York. If Mae wants to keep her alleged husbands out of the newspapers, we offer her the newest ideas in chain letters. All she has to do is mail out a list of five names of men who insist they married her way back when, instructing each to shoot the pretender whose name appears at the top of the list, add their own at the bottom, and mail copies to five other husbands. In three weeks the whole race of Mae West's husbands will have disappeared.

● *Closing with a personal tip, don't miss the first of Jim Tully's* Tragic Stories of Hollywood, *beginning next month. It's a sensation!*

Carl A Schroeder

SCREEN BOOK
AUGUST, 1935

One Star *Hollywood* CAN'T UNDERSTAND

Irene Dunne breaks all the rules that would make her a sensational star; yet she has a corner on popularity. You can apply her secrets of behavior to your own life!

By
Eric L.
Ergenbright

HOLLYWOOD, regarding the quiet dignity of Irene Dunne, is perpetually amazed, and asks these questions:

"How does she succeed, where every other star so situated has failed, in being a part-time wife? How can she live alone, three thousand miles from her husband, go out socially, dance and be gay, and still avoid the least breath of scandalous surmise and rumor? How can she refuse invitations without incurring enemies? How can she violate Hollywood's rules and precedents without paying the usual penalties?"

And the true answer to those questions lies in her perfect poise, in her sincerity, in her reserve, in her *sophistication*. She leaves no loop-holes for attack. Even the most persistent gossip mongers who have mastered the fine art of magnifying mole-hills into mountains, can find no means of assailing her.

Hollywood doesn't understand Irene Dunne.

Almost unanimously, the filmland typewriter-pecking brigade will assure you that she is "difficult copy."

"It's impossible to get 'close' to her," they complain. "She's the nicest person in the world, the most charming woman imaginable — but she's never sensational! She never says or does anything to make a story!"

And the complaint is founded in fact—but the fact is misunderstood and misinterpreted. Irene Dunne is poor "copy" because she is so perfectly poised, because she is too intelligent and too modest to be dogmatic in her opinions, because she instinctively dislikes the blatant fuss and furor of Hollywood showmanship.

She is more "mysterious" than Garbo, much less known than the illusive Ronald Colman. Hepburn, with her explosive statements, her patched overalls and her dynamic gestures, is an open book compared to the quiet, reserved Irene.

Talk to her fellow-workers on "the lot." Ask them these questions:

"Do you know Irene Dunne?"

"Sure," they always answer. "Know her well . . . mighty well . . . she's one of the most gracious and friendly people in the world . . . nothing high-hat about Irene Dunne. . . ."

"*What* do you know about her?"

And the answer dies away in vague mumblings which add up to the one word, "Nothing!"

Irene Dunne is the most sophisticated lady in town!

More than any other star, she has ordered her manner of living to conform perfectly with her tastes and desires. She has coined a philosophy which eminently satisfies her needs. She has discovered her own formula for happiness, made it work, and refuses to alter it for anyone. In short, she has mastered the art of living graciously, purposefully and happily, of doing exactly what she wishes to do when she wants to do it and at the same time pleasing others.

And that is sophistication.

HOLLYWOOD commonly misconstrues the word. In general usage, here, sophistication implies a combination of wise-cracking, smartness and smut. By that definition, Irene is not sophisticated—for she does not need wise-cracks to reenforce her poise, smartness to double for breeding and taste or smut to conceal a lack of intelligence. She is a sophisticate in the true meaning of the word.

When she came here, she was already famous on Broadway as a musical star, and the studio [*Continued on page 72*]

I Spend

By Jerry Asher

One of Joan's close personal friends

What We Did

6:30 Cocktails in Joan's attractive green and biege bar. (Joan doesn't drink).
7:00 Dinner, with the favorite dishes of each guest. Joan's particular passion is fresh green onions!
8:30 Motion pictures in Joan's little theater. Joan has several prints delivered and the guests take their choice.
11:30 Midnight supper of hot buttered popcorn.
12:00 Joan plays the newest records made by Franchot Tone and herself during their singing lessons.
12:30 Guests—Helen Hayes, Jean Dixon, Julie Haydon, Dorothy Parker, Alan Campbell, Franchot Tone, Lynn Riggs and Jerry Asher—depart.

"HELLO. This is Joan Crawford speaking. I'd like you to come to dinner on next Saturday night. We'll have cocktails in the bar at six-thirty. Dinner at seven. The women are dressing and the men will wear black tie. I do hope you can come. And please try to be on time!"

Here is the invitation right from Joan herself. These are exactly the words she would use if it were possible to invite you to dine with her on Saturday night. (Joan never entertains on week nights when she is working on a picture.) Unfortunately, only Joan's few close friends get to have the pleasure of her company in her own home. As one of those friends, I am in a position to tell you just what it is like.

Promptly at six-thirty we ring the bell. Because Joan plans every moment of her life, we make the effort to be right on time. As our wraps are being taken in the hallway, our first greeting comes from "Pupchen" (meaning, little doll) and "Baby," the two Dachshunds. They come tearing madly down the stairs, their ears pinned back in the breeze. They bounce up and down like rubber balls, until you stoop to pet them. Then they immediately roll over on their backs and get very coy.

Our hostess next puts in an appearance, looking too beautiful to be real. For this particular evening Joan is wearing a wide-flowing ivory taffeta dress. The only bit of color is three blood-red camellias at her throat. (No, she isn't forsaking all gardenias). The skirt is so full that when Joan walks she gives the impression of running along on wheels. Her hair is still damp and clings to her head in tiny ringlets. When Joan is working, she washes her hair every night, as she cannot stand to have any grease paint in it.

We go into the attractive green and beige bar, which is situated right off the dining room. This barroom has walls of knotty pine, divans and high stools upholstered in beige and green leather. One of the unusual features are tiny individual shelves on which sit Joan's collection of Staffordshire figurines. During the earthquake many of them were broken. Being a lady who believes in preparedness, Joan now has them all wired on. Also all the glass shower doors in her house are now shatter-proof, to prevent them from splintering again.

Joan's guests for this evening are Helen Hayes, Jean Dixon, Julie Haydon, Dorothy Parker, Alan Campbell, Franchot Tone, Lynn Riggs and myself. We gather 'round the bar and Franchot obligingly demonstrates his prowess as

an Evening with JOAN CRAWFORD

An intimate account of one writer's unusual experiences as the guest of the star who has become one of Hollywood's most popular hostesses

a bartender. Joan never drinks. While Franchot stirs the best Martini in Brentwood, Joan excuses herself and goes in to arrange her flowers. There are fifty-five vases in the Crawford household and Joan takes care of them herself. She loves handling flowers and as a fashion note (not created by Adrian), Joan wears the garden variety of cotton gloves, while she completes her job.

PROMPTLY at seven, Joan's efficient butler, Monroe, announces dinner. The table glistens in crystal whiteness and old English silver. In the center are two nut dishes with cone-shaped vases shooting out of the center. They are filled with gardenias. There are also gardenias at each place and a pin to attach them. And a beautiful cigarette box, match-box and ash trays for individual use. Huge candelabras burn at each end of the table. Joan's electric victrola in the barroom, softly plays the finest symphonies.

If Joan were entertaining the crowned heads of Europe, there is one nightly ritual she would never overlook. A paper is spread on the floor next to her chair. Two bones for the dogs are brought in and they are allowed to dine along with the guests. So well-trained are they, they never once carry the bones off the paper. And Joan has even taught them to gnaw so quietly, you'd suspect them of having rubber teeth.

FOR dinner we have broiled steak, two inches in thickness. Joan calls it a "Jean Dixon Dinner." (She played opposite Joan in *Sadie McKee.*) For this is Jean's favorite dish. For Lynn Riggs, Joan sees to it that his favorite hot biscuits are served. Joan is always solicitous of her guests' taste. Once she finds out what they like she always tries to have it on the table. And Joan herself indulges in her favorite dish. Steady now! You're going to take this one right on the chin. Joan loves fresh green onions! And [*Continued on page* 74]

This is the charming home through which pass the most contented guests in the world. Joan entertains in a simple, amusing manner that is not at all what you would imagine from a glamorous favorite

The Strange Drama of

Compared to Barbara Stanwyck's bitter struggle, the success stories of other stars are pink tea parties. Read this vivid life picture as revealed by a famous author

IF TOLD by a novelist, the story of Barbara Stanwyck would be considered excellent fiction. It is, however, heroic and *true*.

She early dipped into the well of tragedy which she plays so powerfully upon the screen.

While the future actress was still a little girl, her mother was pushed from a moving street car by a drunken stranger. About to bring another child into the world, the fall killed her.

Barbara's father, a laborer, tried to keep his children together. The agony told upon his nerves. He drank too much. At last, in desperation, he went to the Panama Canal Zone, where he remained six years.

During this time his four children were scattered in orphanages and the homes of different people.

The little girl, with face finely-chiseled, long auburn hair, and large life-hurt eyes, was taken in by a family in Brooklyn, her native city.

The family had a demented son. He cut the child with a knife. Barbara carries the scar to this day.

There was in the child, even then, a bravery that laughed at despair.

Going from one home to another, and to an orphanage in between, Barbara reached her twelfth year.

Her two sisters were older, her brother younger than herself. A vaudeville dancer, long retired from the road, became interested in Barbara's two sisters, and taught them the rudiments of dancing. They would meet Barbara whenever possible and pass what they had learned on to her. Thus the kindness of a vaudeville trouper made many things possible for Barbara later on.

But that was far in the future.

After six years in the Panama Canal Zone, Barbara's father sent his children word that he was returning home. The four youngsters eagerly anticipated the arrival of the boat.

Their roving Irish father had written that they were all to have a home at last, and had sent money to furnish one. It was now ready.

Gathered from four different quarters

ODD FACTS ABOUT BARBARA

Born in Flatbush, Brooklyn on July 16, 1907, Barbara's early life was filled with poverty and sorrow . . . her real name is Ruby Stevens . . . she did "time" in an orphan asylum after her father went to the Panama Canal Zone to get a new grip on life . . . her mother died while she was still a child and death also prevented a reunion with her father . . . her romance with Frank Fay got off to a fighting start; she disliked him on sight and the feeling was mutual . . . after trading insults for months a friend had to tell them they were in love . . . then they promptly married.

Barbara Stanwyck

By
JIM
TULLY

Frank Fay met and married Barbara Stanwyck when she was a nobody and he a famous star. He did everything humanly possible to bring her stardom because he had faith in her ability, and now that she has attained the pinnacle of success they cling together with a fierce loyalty

of Brooklyn, the four children, in their pathetic Sunday best, went proudly to the dock.

Laden with dreams for them, the great boat came into the harbor. As it drew near, Barbara spied a man leaning over the rail of the deck.

"There's daddy," she yelled. The other children took up the cry.

When the boat anchored, the children pushed eagerly forward.

After a seemingly endless wait, the captain of the ship approached the expectant children and told them that their father had died and was buried at sea.

The children stared through wet eyes at the great ship which arrived for so many—but not for them.

The captain took them to his cabin. There for some hours on the ship from which their father had been lowered to his everlasting rest, they learned of great kindness in an indifferent world—then went their orphaned ways again.

The furniture was returned—at a discount.

THEN followed a longer period of drudgery. At thirteen, the future actress left all her childish cares, and joys, if any, behind her and went to work at ten dollars a week for a telephone company.

When fourteen, a gentleman where she was working spoke to her harshly. Being Irish and red-headed, she told him to go to a warm country.

The man did not go. Instead, he promoted her. She remained with the company until she was about fifteen, when she became obsessed with an ambition to become a missionary in China.

Upon learning how far it was to the Orient, she decided to study dancing.

At this time she selected the name she was later to make famous.

Glancing at an ancient English theater program, she read the name of James Stanwyck. Ruby Stevens borrowed his name, and called herself Barbara Stanwyck.

She now studied dancing in earnest and to keep herself alive, did whatever work possible, from being an office girl to selling patterns for a "woman's magazine."

No rift came in the sky for many months. Then she read that girls were wanted by the Remich Music Company—the salary twenty-five dollars a week.

She was the first girl to call the next morning.

Expecting work as a typist, she was amazed when the man asked her if she could dance. And here was the turn in the road that changed the course of her life, though she did not know it.

She promptly answered, "Yes."

"Where did you ever dance?" was the next question.

Her sisters had danced at the Marigold Gardens in Chicago.

Barbara remembered, and may the white lie never be charged against her. "The Marigold Gardens, Chicago," was her answer.

The company was putting on a show. Barbara was given work in the chorus.

Fired with ambition, the girl worked early and late.

SHE attracted the attention of a producer, and when *The Noose* was opened she was given a small rôle. It was not

[*Continued on page 77*]

Barbara Stanwyck as she appeared in her first great Broadway success – *Burlesque*

His real name is William Clark Gable

• • •

He has done every sort of work from labor in an oil field to the selling of classified advertisements

• • •

He once worked as an extra in John Gilbert's *The Merry Widow* at a salary of $7.50 a day

• • •

His stirring voice is considered the most pertinent reason for his sudden advancement in pictures

The Self-Education of CLARK GABLE

By Sonia Lee

THE Clark Gable you see on the screen today is not the Clark Gable of three years ago! He has changed mentally and physically.

What he is today is the result of his application to the task of creating a Clark Gable who could meet the demands of Fame!

His program of self-education has trained his body and his mind. In the process he has lost none of that glittering and dynamic force which made him a box-office sensation overnight. As a matter of important fact, his self-education has preserved that indefinable charm which is the basis of his success!

When Clark Gable came from comparative obscurity to dazzle the world—when within twenty-four hours he became top-man socially and professionally, skeptics prophesied that the very nature of his appeal would be dissipated by success! He himself saw the threatened danger, realized that not luck but a careful and studied plan would not only safeguard what he had, but would give it a firm and sound foundation!

And so began the self-education of Clark Gable!

Today that potent charm is as strong as it was in the beginning! That ingratiating quality, that suggestion of brutality and sweetness, of bitterness and illusion, his power to electrify the emotions of audiences, has remained. But, in addition to that, he himself more nearly approximates the characters he creates on the screen.

In the beginning he was an illusion!

Today he is the reality!

Clark Gable knew when he first became a star that he lacked certain essentials to retain his position. He was not completely poised. He was not always master of that big body of his. He was not quick on the trigger in emergencies, either in social contact or in business contact. These handicaps he has overcome with distinction!

Paradoxically enough, the affluence Fame brought him made it possible for him to do the very things which developed into a program of self-education—a fame-saving, a personality-saving, a developing program!

THIS man has an incredible ability to look at himself objectively, appraise his faults and his virtues, his shortcomings and his assets—even the dangers—with detachment. In the swiftly-passing months following the world's astonished discovery of him, he was caught up in the Hollywood vortex—adulation, and intrigue, and flattery swirled about his head. Instinctively he sensed the abatement of that precious quality, that precious fire which riveted attention to him.

For a very little while he wasn't Clark

The strange story of the star who struggled against powerful influences he did not at first understand

From intellectual development to superlative skill in sports, Clark Gable has perfected himself so that no one can say he is pretending to be the sort of man he isn't!

Gable! He was Clark Gable of Hollywood! Clark Gable, the sensational actor!

He took stock of himself! He looked for other interests to balance his life, to keep him normal, to keep him sane. He found that in athletics. In sports in which he had always been interested. In diversions which were formerly forbidden by material considerations. Now he was in funds! Now he could do some of the things he had always wanted to do.

"All my life I had dreamed that someday I would have the time and the money and the facilities to go in for sports," Clark Gable declares. "Now I could afford them and had the leisure for them. Golf and riding and polo and tennis and swimming.

"At first, all this was a diversion. But gradually it became a training school.

"All athletics require perfect coordination. As I acquired facility in them, I acquired a rhythm, a sense of timing. I carried over the ability to coordinate from sports to the studio set. I found that as a result, I was a better actor.

"I had always worried more or less about my hands and feet. I felt I was awkward in handling my body. But as I acquired sureness in athletics, I also acquired physical grace.

"I found that my approach to the interpretation of a part was changed. I didn't have to worry about entering a room, or leaving it. Those things became mechanical, and I could concentrate on the meaning of words and of lines, of intonation and expression. I think I became a better actor in consequence.

"MY MENTAL attitude changed too. I found a new patience, a new balance, a new poise on the tennis court and the golf course, and on those long pack trips into back country. Not only my body, but my mind was disciplined in these new activities. I welcomed this new method of self-education. It was what my mind and my body needed.

"When I came to Hollywood I was soft, and rather puny. My shoulders were narrow. I weighed about a hundred and eighty pounds. Since my new curriculum has gone into effect my physique has changed entirely. My shoulders are broader. They've straightened out. I walk differently, more lightly, carry myself better.

"Naturally it helps my appearance on the screen. I've put on at least fifteen pounds of solid muscle—and feel better than I ever have in my life before. I am as husky as I was when I worked in a lumber camp.

"Being out in the open, meeting the physical demands that proper handling of a horse, a game of polo, or a hard hunting trip makes on a person, gives you a poise which permits you to meet the various social problems when you get back to civilization.

"You get sort of clear-eyed about yourself and about situations. You can understand why regular men look at you with a skeptical eye as much as to say 'So you're a great lover—oh yeah!' You can't go about banging people in the face to prove that you're not a softie. You have to do it by humor and by patience, and also by [*Continued on page 79*]

Our FEMININE Fred Astaire

By Clark Warren

Meet "Sweleanor" Powell, the most fascinating dancing beauty ever to come to Hollywood. The story of her climb to fame we correctly label "colossal"

—Clarence Sinclair Bull

Eleanor Powell dances blithely to screen fame in *Broadway Melody of 1936*, being the first, man or woman, to challenge the great popularity of Mr. Fred Astaire

"THE World's Greatest Feminine Tap Dancer!"

That's Eleanor Powell's title—and she earned it by winning the championship award of the Dancing Masters of America. Bill Robinson won the male award. Now Hollywood hails her as the feminine edition of Fred Astaire.

Eleanor was born in Springfield, Mass., on the twenty-first day of November. She spent the first sixteen years of her life in that city. Her father is Clarence Powell, a business man in Springfield.

When she was six, her mother, Blanche Powell, sent her to dancing school—but not to learn to dance. Mrs. Powell thought that the contact with the other children might make Eleanor lose some of her extreme bashfulness. The plan worked, and in attaining self-confidence, Eleanor also became an excellent dancer.

When she was thirteen, accompanied by her mother, she went to Atlantic City for a summer vacation. Gus Edwards, famous producer of children's revues, saw Eleanor doing an acrobatic dance on the beach. He was so delighted with her individuality that he asked her mother if the child might not appear nightly at the Ritz Grill. Edwards agreed that Eleanor would only have to do one show each night and could spend her days on the beach, so her mother gave consent. Each winter, the girl and her mother went back to Springfield so Eleanor could continue her dancing lessons and her schooling, but when summer arrived they would return to the resort and the child would play on the beach by day and dance by night. That continued for several years.

AT SIXTEEN, Eleanor had become such an expert dancer that her instructor thought she should go to New York for a try at the musical comedy stage. The youthful dancer made the rounds of the Broadway musical producers and learned that they liked her acrobatic and ballet-dancing—but they wouldn't give her a job because she didn't know any tap steps.

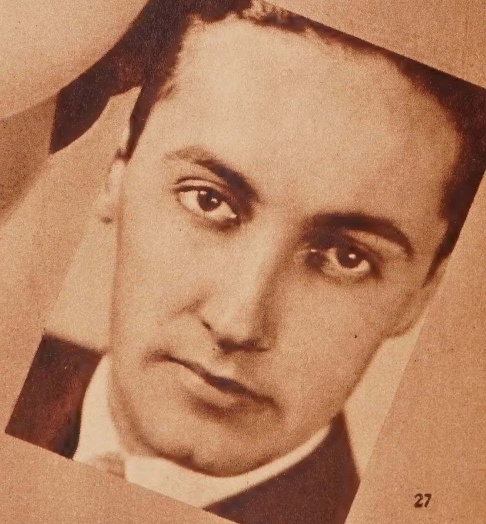
Determined to succeed, she took ten tap lessons from Jack Donahue. After the course she worked alone for several weeks until she knew tap-dancing from A to Z. Just five years later she was given her "World's Greatest Feminine Tap Dancer" award.

Then the dark-haired girl started her New York career in earnest. Her first show was *Follow Thru.* She wired her old dancing teacher in Springfield to come to Broadway to see her début. She bought him a seat in the first row. That night he died—just before the show. In order to keep Eleanor from knowing what had happened, the dancing teacher's wife occupied that seat during the show—because she knew that her husband's greatest ambition was to have his favorite pupil make good in New York. Eleanor appeared in *Follow Thru* for a year and a half. She was a principal as well as a featured dancer. In every show in which she has appeared she has always played a principal rôle besides doing her unique dancing routines.

In order, she next appeared in *Fine And Dandy* with Joe Cook; Ziegfeld's *Hot Cha; The Varieties* as the lead opposite Bert Lahr and Harry Richman; *George White's Scandals,* and the road show of *Crazy Quilt.*

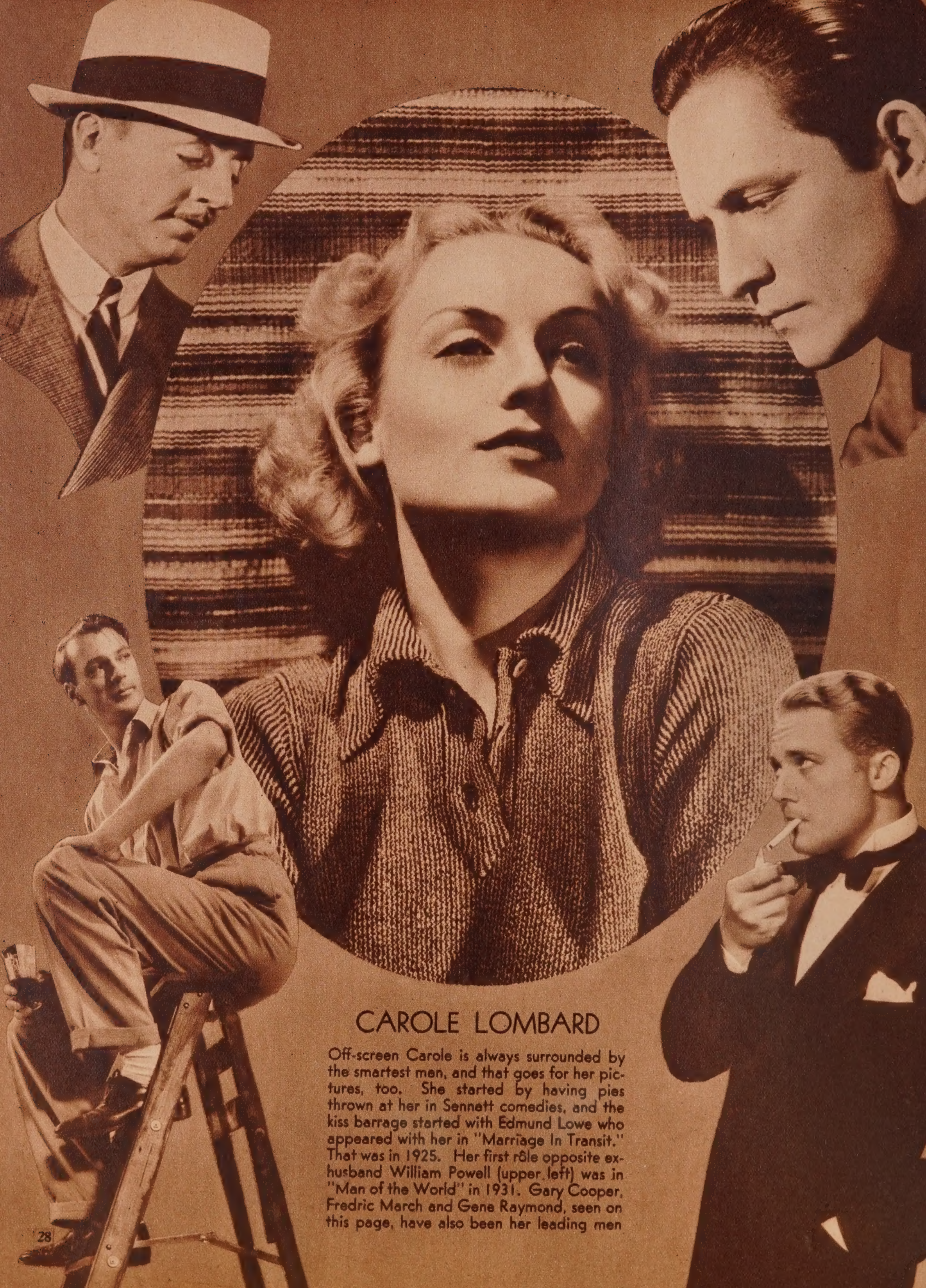
In the latter, she appeared with Charlie King and Anita Page, who played the leading rôles in the first *Broadway Melody.* [*Continued on page* 65]

Stars and their Mates



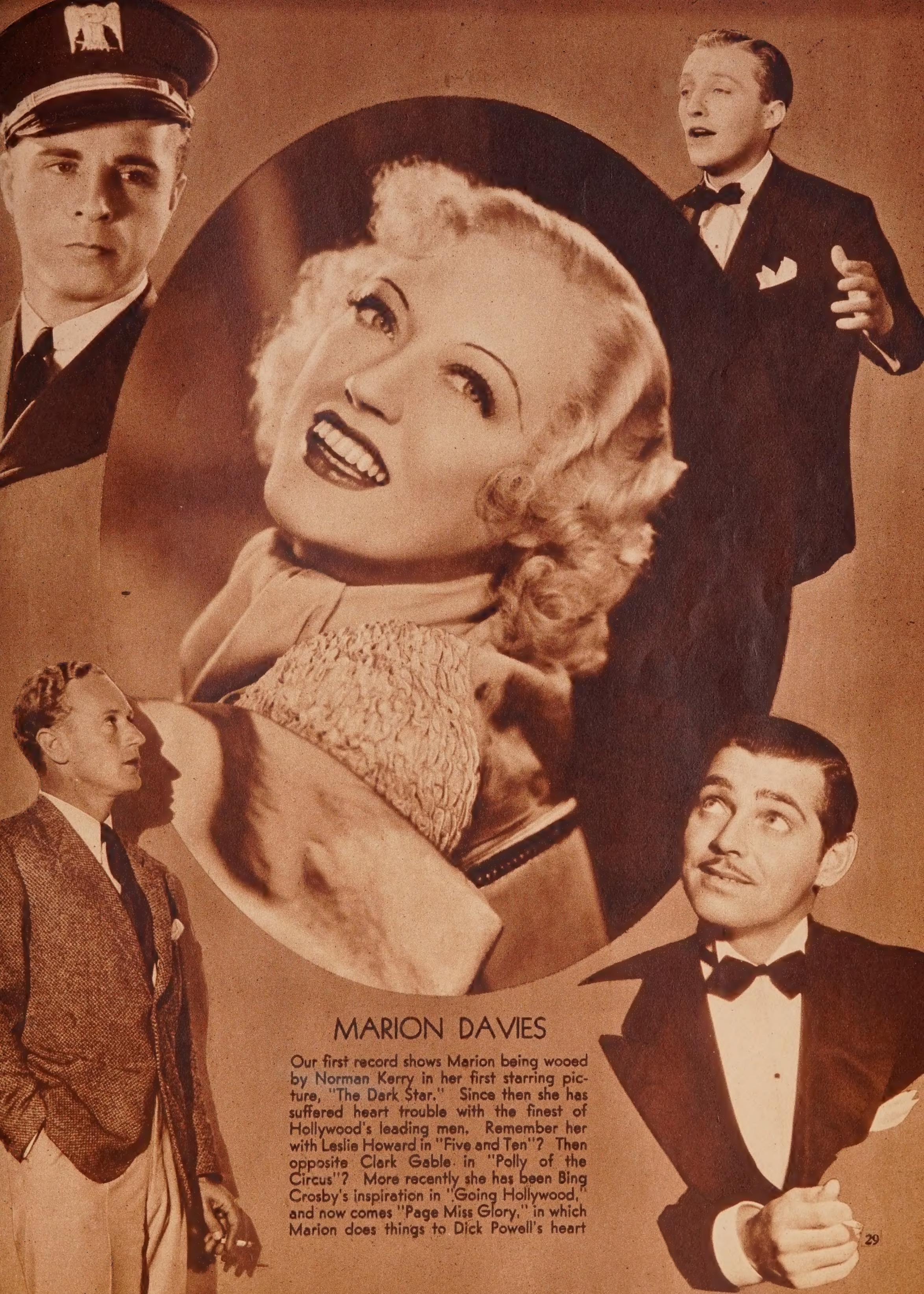
NORMA SHEARER

Star of thirty-eight pictures since her first in 1922, Norma Shearer has had for her cinema lovers almost every leading man of importance, a few of them being Adolphe Menjou, Lon Chaney, Ramon Novarro, John Gilbert, Bob Montgomery and Clark Gable. Her favorite man, whose face has never appeared on the screen, is her husband, Irving Thalberg. From his picture on this page you can see that he is every bit as handsome as any cinema hero



CAROLE LOMBARD

Off-screen Carole is always surrounded by the smartest men, and that goes for her pictures, too. She started by having pies thrown at her in Sennett comedies, and the kiss barrage started with Edmund Lowe who appeared with her in "Marriage In Transit." That was in 1925. Her first rôle opposite ex-husband William Powell (upper left) was in "Man of the World" in 1931. Gary Cooper, Fredric March and Gene Raymond, seen on this page, have also been her leading men



MARION DAVIES

Our first record shows Marion being wooed by Norman Kerry in her first starring picture, "The Dark Star." Since then she has suffered heart trouble with the finest of Hollywood's leading men. Remember her with Leslie Howard in "Five and Ten"? Then opposite Clark Gable in "Polly of the Circus"? More recently she has been Bing Crosby's inspiration in "Going Hollywood," and now comes "Page Miss Glory," in which Marion does things to Dick Powell's heart

CLAIRE TREVOR

Ask any young leading man what girl he'd like to make love to on the screen and Claire Trevor will be the answer. At the upper left you see Spencer Tracy, who appears with her in "Dante's Inferno." Claire's first pictures were with that handsome muscle-man, George O'Brien, in westerns, and those two suave gentlemen known as Jimmy Dunn and Edmund Lowe are other film mates

There Has Been TOO MUCH *Bunk About* HEPBURN!

By
Ruth Biery

A popular writer reveals how she discovered for herself the truth about an actress who has taken more criticism than any other Hollywood star

THE first time I met Katharine Hepburn, she had refused to see me. This could not have been personal as she knew nothing of me except as a writer. She had decided to see no writers!

She always lunches in the public dining room of a studio. I knew this. So I chose noon during the shooting of *Little Women* and waited until she entered with her director, George Cukor. Before they could be seated, I stepped before her, introduced myself and asked if I might have luncheon with her.

There was a moment of silence. I expected an explosion. They had told me she might lie down on the floor and kick and scream—

Instead—I almost read her rapid thoughts. Her mind worked swiftly. It's worth a wager that it said, "After all, this woman writes. She has me cornered. There's nothing I can do about it but be gracious."

She was not only gracious but indescribably charming. Although she ate very little, she insisted upon over-feeding me. And she talked freely — about other people. She had expected, from what others had said, to find Joan Bennett a difficult co-worker. Joan's reputation is somewhat like Katy's own, you know. Instead, she had found Joan delightful. She told of a scene they had shot and re-shot together—so many times both were utterly exhausted. When director Cukor had called the final "okay" they went into each other's arms in a burst of tears and laughter. Two women enjoying mutual hysterics from exhaustion!

She told of her admiration for little Jean Parker. She took no credit for her own influence upon Jean; in fact did not mention it! Yet, Jean had told me. I really believe it was watching Katharine Hepburn work in *Little Women* that inspired Jean with her first great ambition to be a fine actress. Jean had spent each ounce of her childhood energy straining for fame in art-work and dancing. But when she saw the same anxiety for acting in Hepburn—what more natural than that she should decide acting was as noble an art as dancing?

"LOOK here," her voice was controlled. There were little worry lines around her eyes, but that was all. "There's a reason why I *can't* talk to you about my personal business. There's a good reason, too. It isn't a pose. Really! I don't want you to think it is. I'll tell you how I live," she became almost eager, "I sleep hours and hours and hours. I try to read in bed at night but usually fall asleep at once. I cook. I love to cook. I live away from Hollywood. I don't go in for much social life. Perhaps that's because I need so much sleep. But when it comes to marriage and things like that, I *can't* talk!"

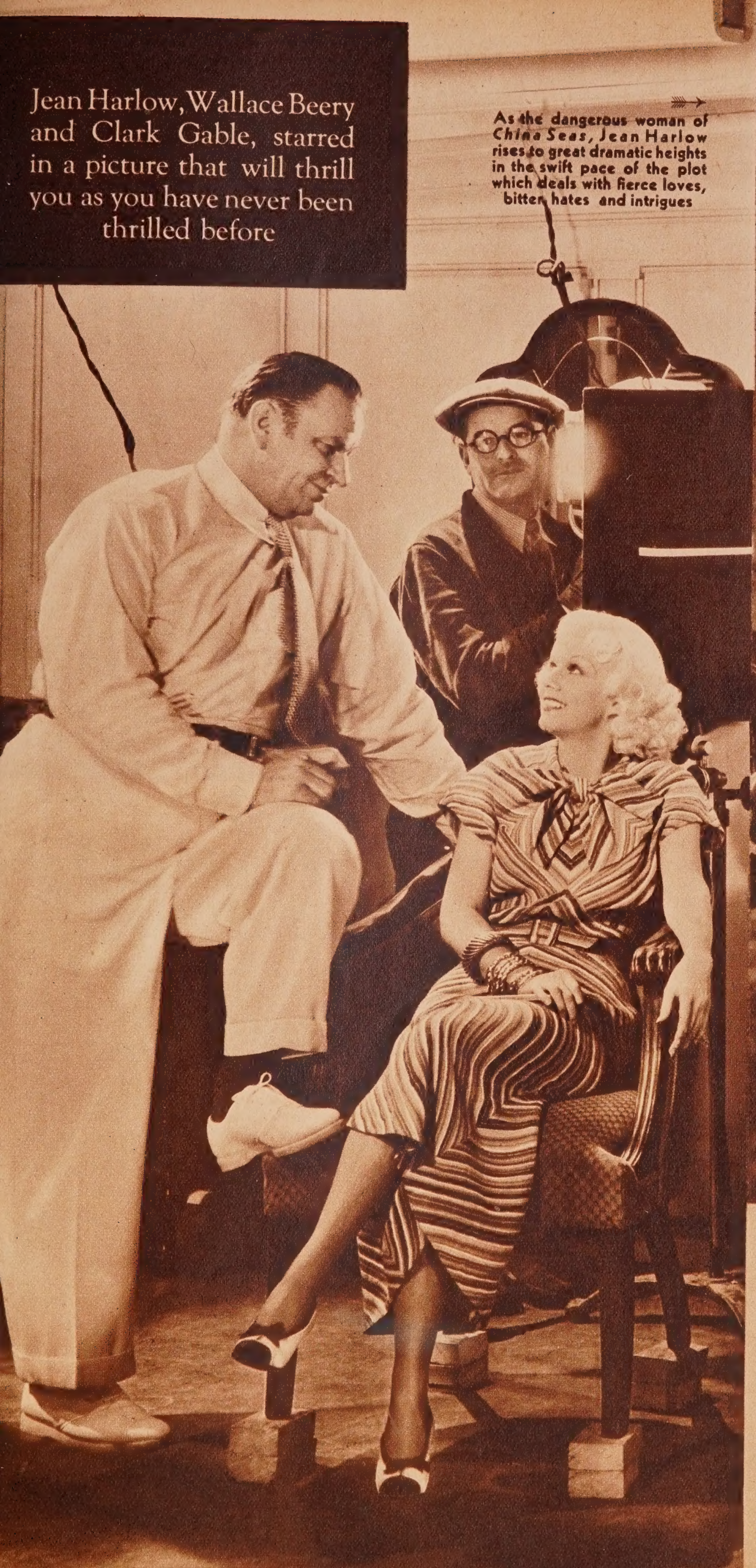
Not long after [*Continued on page* 68]

FIRST PREVIEW OF CHINA SEAS

Jean Harlow, as the adventurous lady who has a weakness for sailors, finds herself in the clutches of Wallace Beery, a mean old China coast pirate

Lovely Rosalind Russell has the picture's choice rôle. She plays the sweetheart who watches and waits for Clark Gable, a bold sea captain

Jean Harlow, Wallace Beery and Clark Gable, starred in a picture that will thrill you as you have never been thrilled before



Wallace Beery and Jean Harlow as they appeared a moment before the camera went into action. A prop man in the background is adjusting the lights. Note the wooden blocks under the legs of the chair, placed there to bring Jean to just the right height for her conversation with Beery

As the dangerous woman of *China Seas*, Jean Harlow rises to great dramatic heights in the swift pace of the plot which deals with fierce loves, bitter hates and intrigues

Henry Wilcoxon and Loretta Young in a love scene from *The Crusades*

Afraid of LOVE?

"If you are a modern woman you needn't fear marriage," says Loretta Young, who tells the important lessons experience has taught her

By Sonia Lee

"THE modern woman's most precious asset is an honest heart and an honest mind," declares Loretta Young who, at twenty-two, has already given nine years of service to the screen, and has risen through hard work from obscurity to stardom! Loretta enrolled early in the school of experience. At seventeen she was married, knew love. At eighteen she was divorced. Since then she has been romantically linked with a number of important men in the film colony, who have paid tribute to her beauty and to those spiritual qualities which distinguish her from the ordinary girl. There is something in the acting of this young star that indicates the depth of wisdom with which her mind rules her heart. No young actress has a more promising future.

LORETTA YOUNG SAYS—

"No woman can say 'I will not love.' If she does, she is running away from life . . . even an unfortunate love, which turns out to be a mistake, is better than an insulated heart!"

Loretta has profited by the hard lessons that life has taught her. Out of these she has achieved a coherent, compact philosophy of the relationship of the modern woman to love—and of the place of love in the contemporary scheme of things. Curiously enough, Loretta Young believes that love, contrary to popular notion, is given greater value by the women of today than ever before. That now, they can *afford* to give it an idealistic value.

She says: "Before women were independent, before they could make their own livelihood, before they had taken their place equally with men as wage-earners, the realization of love in marriage placed a material burden on men. Today it does not! And, also, women can afford to wait for the perfect love! Women today idealize love and refuse to compromise. If they fall in love with the wrong man—that is, wrong for them—if they find flaws in him which they objectively realize will interfere with the happiness which they demand, they can easily step out of marriage. They have other things to substitute. Independence. Self-reliance. Their own work.

"We permit ourselves in these days to fall in love and marry, knowing well that we are safe, that the door to the termination of the married state is always open. Possibly too, it is because love has become an ideal that the independent woman no longer—unfortunately—takes marriage seriously. With me, however, marriage is a serious thing. If I marry again, it must be permanently. If I make a mistake in showing my affection for a man, then that mistake must be rectified before marriage. My career, though, is not so important to me that I would permit *that* to interfere with marriage. Still, I must choose carefully. I must know that the next time I marry will be the last.

"My ideas about men are crystallized now. I think I know what I want. Certainly I have an ideal conception of marriage as it should be. I can maintain that ideal because I am independent. Long ago, if a woman became infatuated with a man she had to blind herself to the fact that it was infatuation she felt, and nothing more. Today, because of her very independence, she can say to herself, 'This isn't love.' And—'It's over.' She can do this with dignity and with no loss to her self-esteem. Women today may safely question love!

"Perhaps that is why modern women are so restless. They seek perfection. They interrogate love too closely. They make so many demands that again and again they find disappointment. Even the *measure* of love has changed. Today we don't consider only a man's nose and eyes and mouth and muscles. The exterior is unimportant. We look [*Continued on page* 69]

Give the ACTOR a Break!

The case of Gene Raymond versus the annoying heckler. Read it for a better understanding of a problem that faces every popular star

By John R. Baldwin

"I WOULDN'T have the nerve to sit here and tell you that acting is the toughest business in the world," Gene Raymond said, puffing on a new briar pipe which was being given its first workout. "But it is a grind at times and there are some things that drive you to distraction."

"For instance?" The question prodded him on.

"For one thing, even though the public as a whole is appreciative of the actor's efforts whether they are good or bad, there is a very small class of people that makes me want to start a one-man war.

"Wherever an actor goes he finds a few people who are waiting eagerly with the hope that they can say, 'Huh, I saw So-and-So. What a prude he is—Hollywood certainly has gone to his head!' Too often, the actor becomes innocently involved in a situation that puts him on a spot, and he has absolutely no way to defend himself.

"For example, while making a personal appearance in an Eastern City it so happened that mobs of people crowded the theater, jammed the alleyways and stretched out for a full block in front of the theater. Many of them wanted to see me personally. It was impossible to meet each individual, but they were being kind to me and I tried my best to greet everyone I could.

"It happened that a vaudeville actor who had been on the stage for thirty or forty years and was extremely popular because of his considerable talent, came to see me. I didn't know that he had come and evidently the doorman through some mistake believed I was not at the theater and told him I had left. The vaudeville actor was later reputed to have said that I had refused to see him, which didn't happen to be so. A columnist picked up the story and published it in the next edition of his paper. That night several thousand people read that Gene Raymond was too high hat to see an actor who had been in the business years before he had even started. Later I received a number of letters asking whether or not it was so, but a good many others doubtless accepted it as a fact.

"If the actor reads this, he will know that I had no intention of slighting him, but there is no way of telling the many others that the incident was not true. All this may appear as though I had a reason to defend myself, but it has happened to so many others in the profession that all anyone need do is ask an actor and actress to learn of other such incidents."

Gene Raymond, one of the screen's most popular actors, has an appreciative legion of admirers, but like other Hollywood stars he is constantly menaced by false stories that the public sometimes mistakenly accepts as the truth

GENE RAYMOND'S personal experience, as he says, is no different from those of many others. For example, this writer happened to be with Jimmy Cagney one evening in a night club. As soon as Cagney's presence became known a group of girls surrounded him, plucking at his coat sleeve, trying to touch his hair, and generally embarrassing Jimmy before his wife with comments that were not at all in good taste. Jimmy left with as good grace as he could, trying not to offend. But the chances are that those responsible for the situation have been accusing Mr. Cagney of being a snob ever since. This, despite the fact that he, like Gene Raymond, is one of the most easy-going of all actors, and attempts to pay back in a small way what admirers have done for him by being democratic.

"At the risk of appearing to make a mountain out of a mole hill," Gene went on, "I'll give you another anecdote. Recently I tried to find a six-room home in

[*Continued on page 64*]

How to DANCE

There is a gold mine for every man, woman and child in the words of Ned Wayburn, Broadway's famous trainer of stars. Let this article be the beginning of a profitable career!

HOW can you begin a dancing career?

The person who should know all the answers is Ned Wayburn—the man who also knows practically all of the dancers who have made starry names for themselves. In fact, he helped most of them to make those names.

If you are the least bit Broadway-conscious, if you have ever really considered ways and means of becoming a professional dancer, you have heard of Ned Wayburn. He was the man behind the scenes of so many of *Ziegfeld's Follies,* the man whose dancing lessons made so many *Follies* girls famous. He has directed the dances of more Broadway hits than he can remember (he has been in the business for thirty years), has contrived and staged innumerable dancing numbers for vaudeville, and has taught literally thousands how to dance for money. In eight years, his famous school has received 160,000 applications for admission, including entrants in his home-study courses—which gives you an idea.

And Ned Wayburn—a tall man, large in proportion—will study you through thick-lensed glasses and tell you that you do not have to be born a dancer to *be* a dancer. That sets Mental Hazard No. 1 at rest.

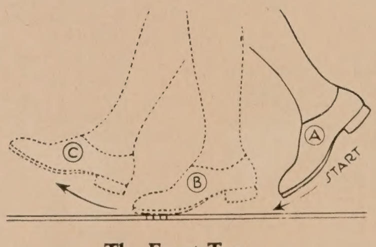
"Who is probably the greatest dancer alive today?" he will query. "Fred Astaire. And he didn't get that reputation overnight. He started young, and he worked early and late at his dancing. On top of that, he has an uncanny ability for originating new steps constantly. But even without that particular ability, he would be a great dancer—because he was willing to work to become one. He had the ability to lose himself in his work. No instructor on earth could have given him that. He had it to start with."

So at the top of that list of things you must have to become a dancer, put: A capacity for hard work. Take a dancing lesson from Fred Astaire.

When Ned Wayburn first saw Fred, that nimble-footed star was "about eight years old." Together with his sister, Adele, who was two years older and with whom he was later to share stage stardom, Fred was brought to the Wayburn studios in New York by his mother —"a very fine woman, with a natural aptitude for showmanship, who was everything to Fred and Adele that Mrs. Pickford was to Mary." The two children took ten lessons each, under the personal direction of Mr. Wayburn. A year or two later, their mother again came to him, this time to have him write and stage a sketch especially for them. He wrote the sketch, titled "A Rainy

Two views of Eleanor Powell who is winning fame in Hollywood as the best feminine tap dancer in the world

Try This First Simple Lesson in the



The Front Tap

• This simple, primary tap dance lesson is based on the first simple exercises given by the majority of dance instructors. Read several times before trying it. You cannot, of course, expect to become expert through this brief, illustrative lesson, but it will give you an idea of the rudiments. Illustration at the left shows how, with the knee bent slightly and swinging the leg from the knee down, the ball of the foot strikes the floor with a distinct tap. Count "Forward-back-down" slowly as you swing the leg, tapping as you say "forward" and "back," and bringing the foot down flat at the completion of the backswing.

for MONEY

An Exclusive Interview
By
Carol Craig

Saturday," then set about rehearsing the two youngsters in it. To kill their stage fright, he had them rehearse on the big stage of a theater to which he had access. He would sit in the front row, directing them. As he recalls it now, "I handled them just as I have handled hundreds of children. You know, you can't scold or boss children into becoming expert dancers. They're human, too—they learn best only what they like best. And to give them that liking for real work takes endless patience, endless urging."

But the veteran instructor spotted something unusual about these two children. "Fred had decided ability even then—and Adele already was showing signs of being a comedienne. I had such confidence in them that I decided to open the sketch 'cold' in New York, instead of having a tryout first in some town like New Haven or Philadelphia. They got their start where most dancers want to end up—right on Broadway. I put their act into a big Sunday night benefit. And they made such a hit that they were booked on the Orpheum Circuit."

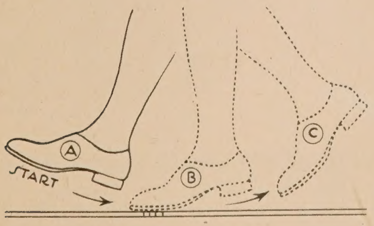
MR. WAYBURN, however, does not want anyone to think he is claiming any credit for the success of Fred Astaire today. "Fred got there by using his own brain," he insists. "All I can say is that I was present at the launching."

He is reticent about talking of the famous ones in whose careers he has had a hand; he does not want—or need—to bask in reflected glory; and, besides, he wants them to get all the credit that is coming to them.

From another source, however, I learned of some of those he has helped up the ladder of fame. Mae West, for example—whom he first saw when she was twelve or thirteen and had dancing ambitions (incidentally, she was never a chorus girl—she started as a principal); Jeanette MacDonald, who studied dancing with him and appeared in the musical prologue he devised for the opening of the Capitol Theater in New York; he saw Grace Moore in a play in Boston, and was instrumental in getting her a Broadway break; Clifton Webb, who was Fred Astaire's only rival on Broadway and who is now entering films opposite Joan Crawford in her next picture, studied with Wayburn, who recognized his ability and created opportunities for him; Patricia Ellis took an intensive two-year course in dancing, dramatic and voice work at the Wayburn School and went directly from there to Hollywood; Grace Bradley, who is headed for screen stardom today, graduated [*Continued on page* 63]

Presenting Ginger Rogers and Fred Astaire in the "Isn't This a Lovely Day" number from their picture, *Top Hat*

Tap Dance. You Will Want to Take More



The Back Tap

• Now, after practicing the front and back tap slowly with each leg until the movement is natural, combine the two. "Forward-back-down" with the right leg; "Forward-back-down" with the left. As you learn to speed this up, you will have taken the first steps to mastering the simple tap dance. Make your taps as sharp and clear as possible—don't "shuffle." If you follow these directions carefully, you soon will become interested in learning more intricate steps that are taught by the many competent instructors available to every ambitious person. You may write the editor of SCREEN BOOK for information concerning home study courses.

Our Cameraman

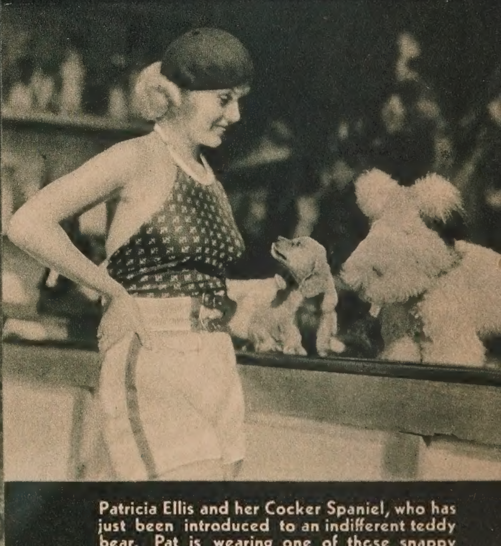
Lens flashes of interest from all around Movietown

A glimpse of the new Buddy Rogers, rugged and handsome, who gets his new start in pictures as the leading man of *Old Man Rhythm*

Your old friend, Douglass Montgomery, at the theater with stage actress Laurine MacLain, who wears a startling new evening creation

Fay Wray, a favorite in two countries, hurries from plane to shipboard, bound for England to star in a series of pictures

He's a jolly good fellow! So say the chorus step with that famous lady-killer



Patricia Ellis and her Cocker Spaniel, who has just been introduced to an indifferent teddy bear. Pat is wearing one of those snappy shorts costumes that are all the rage now

is on the Job!

beauties of *Escapade* as they fall in of the screen, William Powell

KEEP TO RIGHT
AUTO CLUB SO. CAL.
ONE WAY STREET
AUTO CLUB OF SO. CAL.

We'd break all traffic laws just to be arrested by a policeman like this. She is Ruth Holden, one of the dazzling beauties from *Red Heads on Parade*

The camera pays a visit to Dolores Del Rio and her mother, who is one of the sweetest personalities in the film colony

The old queen and the new—Lois Wilson, once one of the greatest stars, with Claudette Colbert, 1935's cinema queen

The camera had to move fast to catch Janet Gaynor returning a sizzling serve. Tennis is her favorite sport

The Private Life of JANET GAYNOR

By Eric L. Ergenbright

IN SPITE of the fact that Janet Gaynor, for more than eight years, has been one of the screen's greatest stars, little has been written and little is known, even in Hollywood, about her private life. She nurses no "Garbo-complex," and does not try to surround herself with mystery. She is merely rather shy and retiring, slow to make new friendships and slower still to indulge in confidences.

How, then, does she live, off-screen? What are her tastes, her habits, her beliefs, her pleasures?

Here is the plain, unvarnished truth:

She lives, very simply and unpretentiously, in a rented house in West Hollywood. By no stretch of the imagination could it be called a "movie-mansion," for it contains only seven rooms, and instead of being ornate, is content to be "just friendly" in the best traditions of old English architecture. The grounds are spacious, containing nearly five acres, but there, again, one can find no evidence of ostentation. The shrubbery and flowers, all of the "homey" varieties, are planted hap-hazardly. It is all very natural, very unaffected.

Indoors, there is the same lack of fuss, style and pretense. The furniture, which Janet purchased when she leased the house, is designed more for satisfying comfort than for show.

In the long, roomy living room, with its huge fireplace, there is nothing stiff nor formal. A deep, overstuffed davenport and several big, overstuffed chairs. In one corner of the room, a spinet-legged piano, on which Janet, who makes no claim to great musical ability, rather unskillfully picks out "tunes." In another corner, a combination radio and electric phonograph, which will play, in proper sequence, a selection of thirty records. There is nothing that Janet enjoys more, after a long day's work before the cameras, than to "put on" a complete opera, curl up in one of the big easy chairs, and relax.

Janet's bedroom, upstairs, is charming in the complete simplicity of its furnishing and decoration. It is a restful room, a room with personality. The color scheme is ivory and blue. An ivory-colored rug, an ivory-colored dressing table, chest of drawers and bed. Organdie curtains at the windows and a bedspread of dotted net. The bed, itself, is a faithful copy of an old French bed which Janet saw and admired on her first trip to Europe. There are only three pictures on the wall and they are landscapes. But there are books—books everywhere, just as there are in the living room and in the "den" at the head of the stairs. They are well-thumbed books, in wide variety, for Janet is not only a book-worm, but also an omnivorous reader.

HER cosmopolitan tastes are clearly shown by a casual survey of her library. It contains many volumes of biography, a wide assortment of travel tales and a sizeable collection of metaphysical literature. There are complete sets of Anatole France, Rudyard Kipling, Joseph Conrad and Pierre Loti. There is a comprehensive selection of poetry, with the works of Edna St. Vincent Millay, Don Blanding and Shelley showing convincing evidence of repeated readings. One shelf is filled to overflowing with fairy tales, in which she finds deep delight. All of the "Oz" stories of Frank Baum are there, and the tales of Hans Christian Andersen and Grimm.

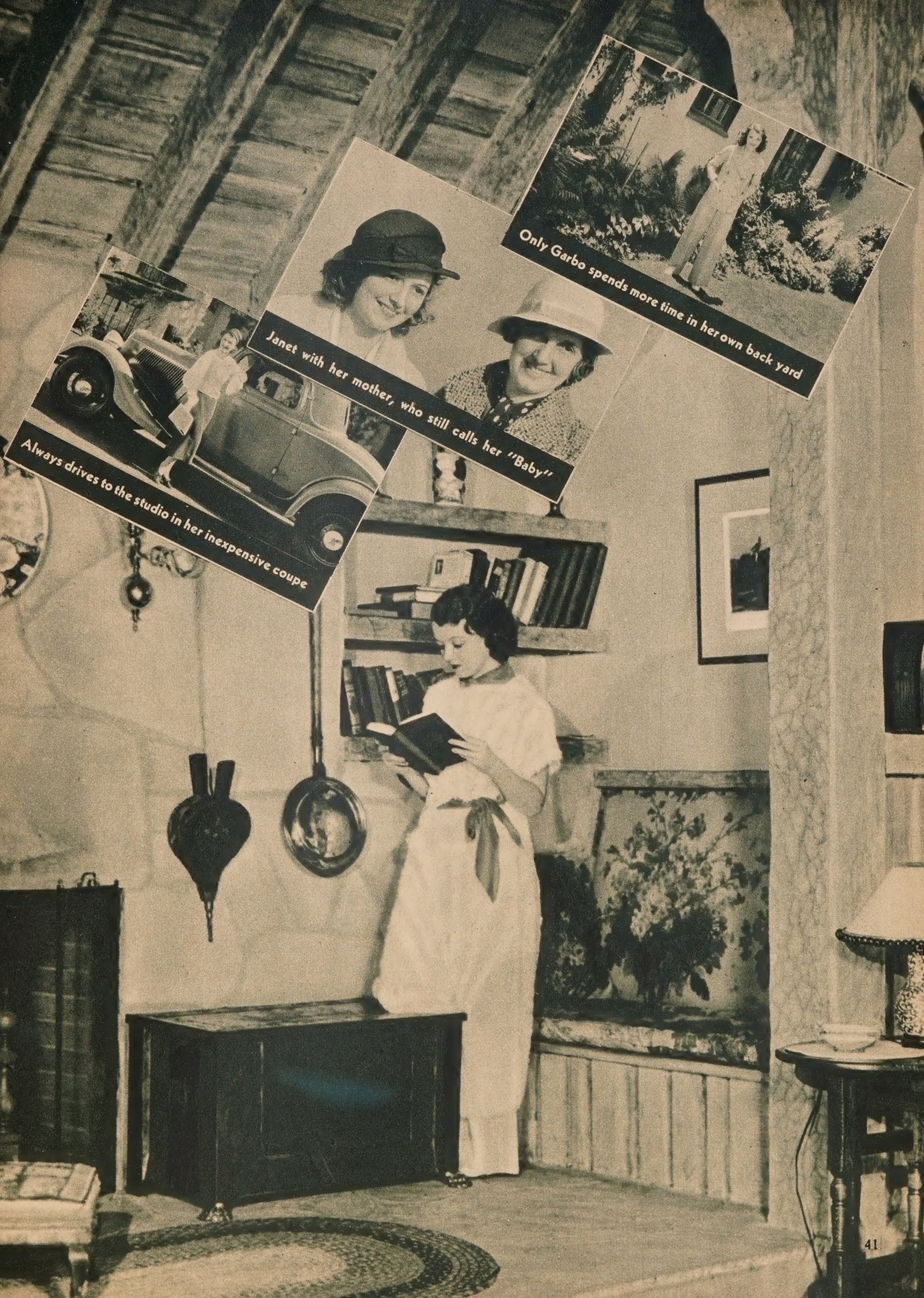
The "den" is also a storehouse for souvenirs, for Janet is a sentimentalist. In a specially designed cabinet, she has stored away complete sets of stills from each of her pictures. Scattered about the room are souvenir dolls, given her by friends and sent to her by her fans. There is a collection of huge spanish hats from San Sebastian, a number of French character sketches which she gathered in Paris, the shoes that she wore in *Seventh Heaven,* the leis that have been given her on her many trips to Honolulu. Every article in the room has some sentimental significance.

The predominating note struck by her house is modesty, peace of mind, relaxation. In

[*Continued on page 75*]

IT IS ALMOST UNBELIEVABLE THAT—

Janet Gaynor wore out four pairs of shoes looking for work as an extra before she "clicked" . . . Despite not one sensational picture, she has been the foremost woman favorite for four years running . . . Her first "important" part was a bit in a picture starring Alberta Vaughn . . . She has been in pictures only eleven years, eight of which have been as a star of the first magnitude, and in all that time her popularity has not wavered once . . . Her one superstition is that she must in every picture wear for a moment the shoes she wore in her first big hit, *Seventh Heaven.*



Always drives to the studio in her inexpensive coupe

Janet with her mother, who still calls her "Baby"

Only Garbo spends more time in her own back yard

MERLE OBERON *is* *Afraid* to be Glamorous!

By Clark Warren

They spent a fortune to make her a sensational star; now Merle Oberon insists on discarding the mysterious disguise. Read why!

"Only the stars who are *real* ever last. Maybe you'll hate me before we're through, but I'm going to sell the real Merle Oberon—not an artificial creation."—*Sam Goldwyn*

THE Merle Oberon you saw on the screen in *Scarlet Pimpernel* and *Folies Bergere* was an imitation! A very exotic, very glamorous, very seductive Benda mask, completely unreal!

Actually, Merle Oberon, who was born Estelle Merle O'Brien Thompson, is a tiny, vivacious, rather hoydenish youngster who speaks with a decided English accent and displays a typical British fondness for out-of-door sports. She is a bundle—a very diminutive bundle—of mighty ambitions. Her enthusiasms fizz like champagne and she discusses them with Puck-ish frankness. To meet her in private life, after seeing her slumberous, semi-oriental characterization in *Folies Bergere,* is a shock. To be prepared for a Circe . . . and meet a Thompson!

You will understand more fully when you see her in her next picture, *The Dark Angel.* In it, she will drop the Benda mask and wear her own personality. She is determined to build her success on something more permanent than an exotic make-up. She is desperately intent on success, is Merle Oberon, and she fears that false glamor may have a disastrous effect on her career.

"I set out deliberately to make myself exotic when I was cast as Anne Boleyn in *The Private Life of Henry VIII,*" she admits. "I was unknown and very unimportant. I had to do something to make myself stand out from the crowd, something to be 'different.'

"My features have always had a slight oriental cast. I accented that and I drew my hair back tightly and smoothly from my forehead. It changed my appearance completely . . . but after seeing the other girls, with their hair beautifully marcelled, I don't think I would have had nerve enough to go through with it without the encouragement of Charles Laughton.

" 'Be startling,' he advised me. 'The only way to win recognition in this business is to make yourself *stand out.* If everyone else in the cast is beautiful, be ugly—if everyone else is ugly, be beautiful. But whatever you do, be different.' "

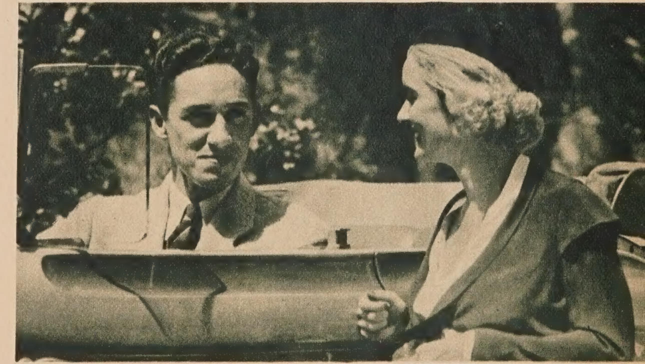
And Merle, with her startling hairdress and slanting, Eastern eyes, stood out so strikingly in *Henry VIII* that she became an overnight sensation. Doug Fairbanks signed her as his leading lady in *Don Juan.* Sam Goldwyn saw her and immediately offered her a long term starring contract in Hollywood.

In *Folies Bergere,* her first picture here, her make-up was even more striking than before. She wore a wig and the corners of her eyes were pulled up to heighten their Oriental cast. Her part was comparatively small, but her appearance was so intriguing that she became a storm center of speculation. Not since Pola Negri, then at the crest of her beauty, glamor and fame, arrived in Hollywood, had any girl created such a storm of interest within the motion picture industry itself. A thousand stories were told about her origin and background, about her love affairs and her triumphs. And masculine Hollywood, almost to a man, begged for introductions.

[*Continued on page* 79]

"You'd Be a FOOL to Marry Me!"

When Harmon O. Nelson proposed to Bette Davis, she warned him what would happen, and her prophecy came true! But read her own story of their successful battle for happiness



By Sonia Lee

"MY MARRIAGE could have been wrecked a dozen times in the last three years. Ham (Harmon O. Nelson) and I had everything against us—nothing for us," declares Bette Davis.

"The only thing that saved our marriage was stubbornness. We refused to roll with the punches. We took it on the chin time and time again and came back for more. We were insistent that our marriage be a success!

"Ham and I are a pair of stubborn people. It wasn't the fact that we were in love so much which made us indifferent to the most cruel things which could possibly be circulated about our marriage. It wasn't as negative as indifference. It was a positive stubbornness—which we think is the only quality, the only feeling, that is true marriage insurance in Hollywood."

Bette Davis, who set the world a-sizzle following the revelation of herself in *Of Human Bondage* and *Bordertown,* acquired the fighting spirit in a hard school. Developed that "I will" fortitude, that stubborn persistence which has carried her through years of struggle, to her most recent eye-opening successes *The Girl from Tenth Avenue* and *Front Page Woman.*

"The hardest job in Hollywood is the job of being a husband," she declares. "It takes a pretty fine man, a person with depth and sincerity and courage, to go on quietly loving a woman when he knows that he is accused of everything, from being a gigolo to being a blotter.

"I told Ham he was a fool to marry me! I told him he would have to 'take it' from all the nasty tongues in town. That it would take more than love to keep our marriage intact.

"In our first two years we were on the verge of breaking up a dozen times. Not because we didn't love each other—not because our love wasn't as great as it was before we were married. But the innuendos about Ham's dependence on me became more than a proud woman could bear, and much more than a self-sufficient, intelligent, competent man would want to take.

"THANK Heaven, we were both stubborn. In that first year of marriage, when I was in Hollywood and Ham was in New York, just out of college and trying to get a foothold for himself, I suffered. Not only because I had to listen to constant rumors which defiled our love, but because I didn't dare, in loyalty to our marriage vows, to give my husband the help which a wife is supposed to give.

"'For better or for worse, for richer or for poorer.' That commanding edict applies every place in the world except in Hollywood. The Hollywood ceremony should read 'If you are as important as I am, if you continue to make as much money as you do today, then we'll stick.' That wasn't *our* idea. We believed the tenets, the spirit of the marriage ceremony.

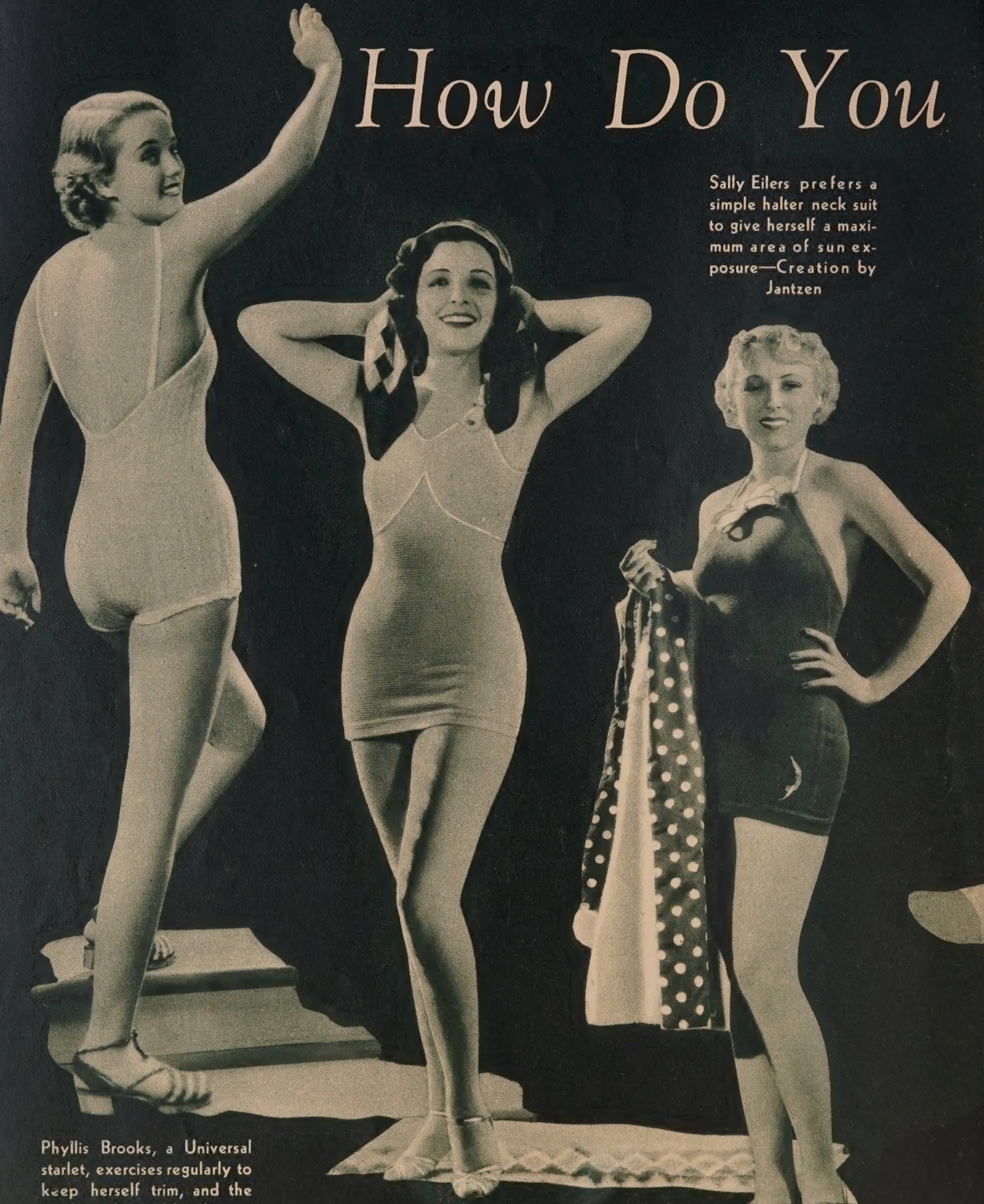
"Yet I could not practice it!

"Ham was starving in New York. He had a dingy little room. He was discouraged and heartsick. There was not one thing that I could do. I couldn't give him courage. I couldn't give him help. Instead, I merely added to his woes by the stories which came out of Hollywood. That Bette Davis, the motion picture star, was supporting her husband, Harmon O. Nelson.

"It would have been very easy for me to send him money, to give him a little help financially when he needed it, to even help him get set with a job. Normally that is the *right* of a woman. I was denied that right because I am a motion picture actress with a fairly decent salary. As such, what was mine had to continue mine.

"I wasn't going to risk [*Continued on page 62*]

How Do You



Sally Eilers prefers a simple halter neck suit to give herself a maximum area of sun exposure—Creation by Jantzen

Phyllis Brooks, a Universal starlet, exercises regularly to keep herself trim, and the results, enhanced by this appealing backless white-ribbed suit by Gantner and Mattern, are very effective

Mona Maris, with the grace of a Spanish dancer, models another suit in the white vogue—Gantner and Mattern

Figure?

Hollywood stars appreciate the latest in beautiful beach wear, but they know that a stunning suit needs a good figure. Take a tip from the lovely screen favorites on these pages

Suit by
Catalina

When Betty Grable appears on the beach a gasp of jealous admiration arises from the audience of feminine sun-worshipers. Her dashing, modern suit with gay stripes is perfectly designed for the girl with a perfect figure. Betty is an acrobat, too, which helps. Even if you aren't one, you can learn how she keeps her figure so utterly feminine and attractive. See page 58

Make Yourself Measure Up to Perfection

Experts agree that the following measurements are correct for the modern woman if she hopes to be more shapely and appealing than Venus herself:

Height—5 feet, 3 inches
Weight—118 pounds
Neck—12½ inches
Chest—32 inches (normal)
Bust—33½ inches
Waist—26 inches
Hips—36 inches
Thigh—23 inches
Calf—13½ inches
Ankle—8 inches

NOTE—If you are taller or shorter than approximately five feet, three inches, your physician can give you accurate information as to measurements considered ideal for yourself. Proper exercises will help you!

HOLLYWOOD

"But it's my town—and I love it!" says Nina Wilcox Putnam, close friend of our greatest favorites. Read the final instalment of her unique experiences in the city where nothing is too strange to happen

EVERYTHING you hear about Hollywood is probably true. In no city, not even in Monte Carlo, Cairo or Paris can the seemingly impossible be realized as easily. It would take a volume as big as an encyclopedia to tell of all the strange and colorful happenings there, of the sky-rocketing successes and the hopeless plodding, of the gaieties and heartbreaks which go to make up the life of the Capitol City of Glamourland.

And, in trying to tell something of my experiences there, all I can do is to present in words what you would see if you could look over my shoulder at the pictures in my photograph album. Here, then, are some informal snapshots of famous people. And I am going to be as candid as any camera.

Will Rogers, how hard I've tried for years, to catch him napping! It's about as easy as putting salt on a guinea pig's tail. Ever since we first met at the speakers' table at a banquet, I've been trying to catch Will off-guard. And always failed. If I spoke first, he'd always take something I'd said and turn it into a laugh at my expense. If I was scheduled to speak last, he'd take a crack at me in advance. Always good-humoredly and truthfully but a crack none-the-less. And the only time I've caught him napping was when I had an office in a business building in Beverly Hills. I went there to work, away from the clamor of my household, and I had occupied the spot for two weeks, writing four or five hours a day, when I discovered I could see into the office next door through a window in a wing. And there, day after day, I saw Will Rogers, fast asleep at his desk, his feet on the writing-pad, his spectacles down on his nose. When I kidded him about this, he merely looked at me pityingly.

IT'S TRUE!

The door to Will Rogers' office carries the sign "Storage Room!" . . . Richard Bennett has a pet turtle that eats at the same table with him. . . . May Robson gives the most popular parties in Hollywood; yet serves not a drop of liquor. . . . Charles Laughton once turned down a huge Hollywood salary to earn one hundred dollars a week. These and many other amazing facts are revealed in this story by Nina Wilcox Putnam.

"I don't need mor'n ten minutes to do my work," he commented. "I'm all through before you even get started, and then I'm free to let your typewriter lull me to sleep."

Incidentally, the door to his office has nothing written on it except the words "Storage Room."

In strong contrast to the rugged physique of Rogers and his virile humor is the smooth, clear-cut young manhood of Lew Ayres. He looks like a kid of seventeen, and in the rough, turtle-necked sweaters and old slacks which he loves, he appears even younger. Yet he likes to joke in his own way, too. And when he's kidding he keeps a perfectly straight face so that you are completely unprepared for what's coming. I remember one evening when Lew dropped in at our house on some small errand or other. His cheeks were pink as a girl's, his eyes bright and shining, and every gesture told of suppressed excitement. He was obviously on his way to some big adventure. We offered him a drink, which he refused, and no amount of urging could persuade him to stay. Finally, I asked him if he had a date. He nodded briskly.

"With a girl?" I asked. Again he nodded.

"Is she pretty?" I wanted to know.

"Prettiest in the world," said Lew.

"A new heart?" I persisted.

"No," he said. "I've adored her for years. But I don't get to see her often enough."

This made me sit bolt upright and I could already see myself wiring a choice morsel to my editor. I insisted upon knowing, and suddenly Lew seemed very hesitant and coy.

"Well," he said, "since you're so darned inquisitive, it's my Mother!"

IF ONLY I could make you feel what a truly wonderful person my dear—perhaps my dearest—friend in Hollywood is, I'd feel that my years spent in the Cinema Capitol were justified by that achievement alone. I am talking about Miss May Robson. And where to begin about her is my only difficulty.

I do wonder if you who have only seen her on the screen know that she is as great a lady as she is talented as an actress. Miss Robson is one of the few women in America, either in the social register

LEW AYRES: Looked like a kid of seventeen; wouldn't take a drink; had a date with the prettiest girl in the world. Who was she?

Is CRAZY!

By
NINA
WILCOX
PUTNAM

or out of it, who really deserve the description of *grande dame*. She has that rare quality which once earned a fast-vanishing aristocracy, a well-deserved respect. She has wit, humor, and kindliness with which to temper them, and a boundless generosity to the deserving. And here is something which will pop open the eyes of many hostesses. When May gives a party, nobody refuses. Her teas are crowded to suffocation and nothing short of a broken leg will keep anyone from her dinners. *And she serves no liquor of any kind.* She does not believe in it and will not serve it, and yet her Hollywood parties are always a riot of gaiety. Yet at my birthday party she sat in that famous bar of mine talking with so much vivacious laughter that another guest remarked, "Nobody could be that gay on tea—don't tell me she hasn't had anything to drink!"

May overheard and turned on the speaker.

"Of course I've had something to drink, young man!" she said. "I've been drinking in all the beauty of life ever since I can remember!"

TOM MIX: How does it happen that the author rates this veteran western star as one of the most clever men in movies? She tells why in the accompanying story

ANNA MAY WONG: Did you know that she numbers among her friends the most intellectual of the world's scholars?

W. C. FIELDS: Why is it that even though he is the world's silliest golfer every star wants a game with him? Miss Putnam knows the answer to this question and other intimate facts about him

W. C. Fields is one comedian who takes friendship seriously and the spending of money on his friends is one of his solemn, self-imposed obligations. He is the smartest check-grabber on the coast and he holds the championship for doing it graciously. He is an ardent and excellent golfer, and keeps up such a stream of wit while playing that it's a wonder his opponents can keep their minds on the game. I shall never forget one round at the country club, when Fields and my husband were playing in a foursome, and the twosome behind us refused to go through; they had no idea who Fields was, but they preferred to stay where they could hear him talk!

Then there is the Bennett family. Phew! One has to hold one's breath before making a plunge into their midst, even in memory. Father Bennett—"King Richard" to his friends—is always the center of the maelstrom. His daughters

[*Continued on page* 66]

The CRITIC'S

Joel McCrea with his screen daughter, Shirley Temple, who saves his happy marriage from disaster in *Our Little Girl*

Our Little Girl ★★★★

A SHIRLEY TEMPLE picture hardly needs a recommendation. They are all good, and this one is no exception. Shirley is the small daughter of a young doctor whose work threatens his marital happiness. Rosemary Ames and Joel McCrea are happily cast as the young parents of Shirley, and Lyle Talbot does a fine job as the menace who threatens to break up the marriage. Both young and old will enjoy the circus scenes, although hardly as much as Shirley did while they were being filmed. The Scottie dog walks off with some amusing scenes and J. Farrell MacDonald contributes a fine bit of comedy. Directed by John Robinson. *Produced by Fox.*

Warner Baxter goes back to his rustic rôles and woos the adorable little dancer, Armida, in *Under the Pampas Moon*

Under the Pampas Moon ★★★★

WITH so simple a story as the account of a man whose horse is stolen falling in love while he searches for the animal, this picture is a knockout! Warner Baxter is back again in his "Cisco Kid" type of rôle and rates a great big bundle of orchids for his romantic genius. For the first time, Ketti Gallian shows her real talents in playing the part of the girl who captures Baxter's heart. You will also like the work of the gay and perpetually enchanting little Armida. Others in the cast who are outstanding include villainous Jack LaRue, Soledad Jiminez and John Miljan. Directed by Buddy DeSylva. *Produced by Fox.*

Bob Montgomery, the philandering husband, encounters á cool moment with Joan Crawford in a scene from *No More Ladies*

No More Ladies ★★★★

JOAN CRAWFORD sparkles more brilliantly than ever as the girl who marries an habitual philanderer, determined to make it last. Bob Montgomery is the erring husband who finally becomes tangled in his own alibis and is forced to pay for his sins all in one evening. Strengthening the splendid major rôles is a fine supporting cast which includes such excellent players as Franchot Tone, Charlie Ruggles, Edna May Oliver, Gail Patrick and Reginald Denny. Miss Oliver is particularly amusing as the high-ball drinking grandmother. You won't want to miss it! Directed by E. H. Griffith. *Produced by Metro.*

Ida Lupino receives a toast from the romantic Tullio Carminati as they frolic through the delightful *Spring in Paris*

Paris in Spring ★★★

FEMININE audiences will be particularly appreciative of this gay comedy in which Tullio Carminati offers a gay, sophisticated performance opposite Mary Ellis. James Blakely and Ida Lupino are perfect as the sweet young lovers, and the comedy scenes of Lynn Overman and Akim Tamiroff are devastatingly hilarious. The plot which concerns the agonies of four people in love reveals how four frustrated lovers set about to make the objects of their affection jealous. This critic's one objection, and a minor one, is that the picture hasn't more of Carminati's singing. Mary Ellis seemed to get all the breaks in this direction. *Paris in Spring* does not pretend to be a great picture, but it is amusing, colorful and filled with sprightly music—all of which guarantees it to be enjoyable. Directed by Lewis Milestone. *Produced by Paramount.*

CHOICE

Miriam Hopkins, first heroine of an all-color movie, *Becky Sharp*. In this exciting drama we see Miriam as the lavishly beautiful woman who wins the hearts of many men, and loses all in her quest for riches

Becky Sharp ★★★★

(Cutting Room Preview)

THE screen has seen color before, but never presented more beautifully or with finer dramatic effect. It is easy to see why *Becky Sharp*, based on William Makepeace Thackeray's Vanity Fair, is the forerunner of a sudden boom in all-color pictures, and why it may have as revolutionary an effect on the screen as did the first talkie. Perhaps the greatest tribute that can be paid to this picture is to say that even without the added glory of color it would have been a cinema event of importance. Miriam Hopkins in the title rôle was never more brilliant. Her striking portrayal is seconded by the delightful work of Frances Dee. Others who fill out the perfect cast include Cedric Hardwicke, Billie Burke and Nigel Bruce. The plot, much more interesting than is usual in costume pictures, concerns the many loves and intrigues of a woman to whom wealth and social position mean everything The color will be more effective in larger theaters, and don't sit too far up front. Color director, Robert Edmond Jones. Directed by Rouben Mamoulian. *Produced by Radio.*

ADDITIONAL REVIEWS ON PAGE 80

The Raven ★★★

WHEN two such horror experts as Boris Karloff and Bela Lugosi get together on a picture based on a potpourri of Poe terror tales the result can only be an epidemic of chills on the movie-goer's spine. Lugosi expertly plays the mad physician whose dementia causes him to emulate Poe characters by torturing the girl who rejects his love. Boris Karloff is effective as the criminal whose face is fiendishly mutilated when he seeks to have it disguised by Lugosi. Irene Ware makes a hit in the leading feminine rôle, with Lester Matthews, Spencer Charters and Inez Courtney doing well in the supporting cast. Directed by Louis Friedlander. *Produced by Universal.*

A terrified actor keeps mum when he encounters Boris Karloff, who assists Bela Lugosi in making *The Raven* terrifying

Love Me Forever ★★★★

IMPOSSIBLE as it may seem, Grace Moore's voice is even more beautiful in this picture than in *One Night of Love*, thanks to a new sound process which gives voice a "third dimension" quality. The romantic story concerning an ambitious young singer who wanders the world in search of success and romance is aptly suited to the sprightly, golden-voiced Miss Moore, who breezes gaily through her scenes, setting a fast pace for her fellow actors. Just as Tullio Carminati won fame for himself in her last picture so does Leo Carrillo step into the limelight in the rôle of the café proprietor who discovers the lovely young singer and wins her heart. In the cast are a number of capable actors including Robert Allen, Michael Bartlett, Luis Alberni, Douglas Dumbrille and Gavin Gordon. Directed by Victor Schertzinger. *Produced by Columbia.*

Handsome Robert Allen is among the several leading men who make love to golden-voiced Grace Moore in *Love Me Forever*

FLASHES at New PICTURES

Sylvia Sidney has one of the finest rôles of the year in *Accent on Youth.* Scene shows Sylvia regarding her athletic new husband with some annoyance

Jack Oakie and Lyda Roberti, who appear together in *The Big Broadcast of 1935,* can't confine their clowning to the set

Great news! Gary Cooper and no less a person than Ann Harding are being starred in *Peter Ibbetson*

A new pair of lovers, Charles Boyer and Loretta Young, co-starred in *Shanghai*

Hollywood Charm

Where our fashion expert tells what is new in star styles

By
GRACE MACK

HOLLYWOOD has suddenly become very, very suede-conscious. It all started when Bette Davis chanced upon a little out of the way shop and found a clever young artist by the name of Voris doing some truly original things with suede. Bette was so intrigued that she immediately ordered an evening gown in oyster white suede that is as soft and velvety as kitten fur, and several pairs of suede shorts with shirts to match.

It doesn't take long for things like this to get around in Hollywood and in no time at all the clever little Voris found herself swamped with orders. She did a grand sports outfit for Kathleen Burke in rust-colored suede, the jacket accented with criss-cross suede thongs of a lighter shade of henna. You'll see from the picture how the seams are laced together with thongs.

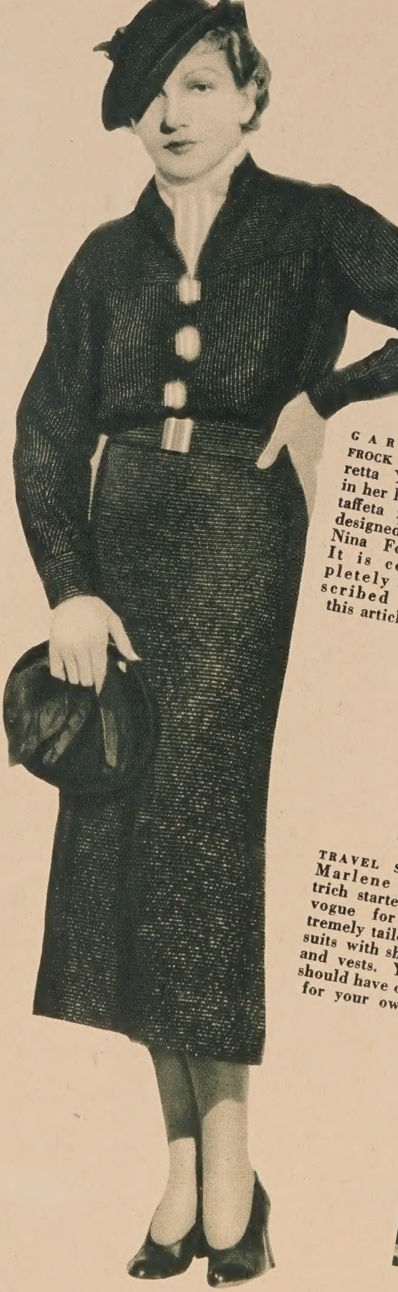
It may have been the effect of the Russian wolfhound who reposes on a big white rug in the front of Voris' shop which led Sally Eilers to choose a Russian peasant costume. Certainly it is different and Sally looks like a dream in it. The frock is a heavenly shade of powder blue and the wide circular skirt has narrow suede bands of tangerine, green, Spanish tile and yellow around the bottom. The belt is done in the same shades and the buckle is worn in the back. A powder blue suede hat and an envelope purse complete the outfit.

Several of the stars have suede shirts to wear with tailored suits. Dolores Del Rio has one of chamois yellow which she wears with a deep burgundy red suit. Voris also made her a little chamois yellow flower to wear in her lapel.

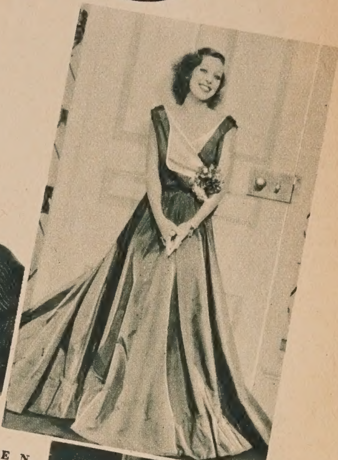
Speaking of tailored suits, I believe that every star in Hollywood has at least one in her wardrobe and some of them have as many as a dozen. Of course tailored suits are much the same the world over but variety can always be achieved through accessories and each star, it seems, is a law unto herself.

Dietrich, for example, wears very tailored shirts and vests with her suits, and always there is a bright colored flower in her

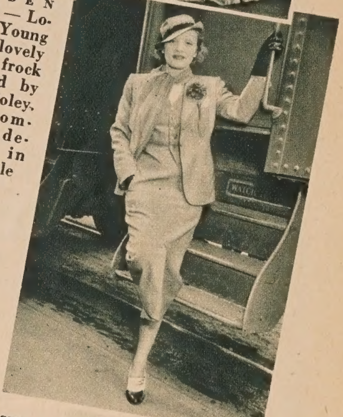
[*Continued on page* 71]



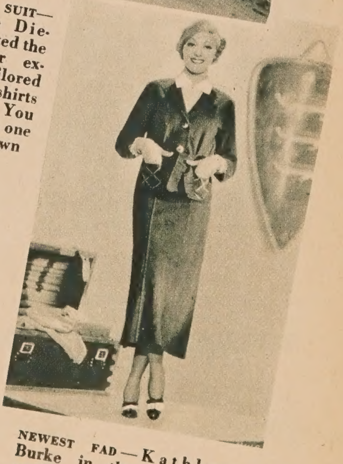
FOR AFTERNOON—Claudette Colbert in her frock of ribbed silk in brown with gold thread separating the stripes. Note the chic white scarf



GARDEN FROCK—Loretta Young in her lovely taffeta frock designed by Nina Foley. It is completely described in this article

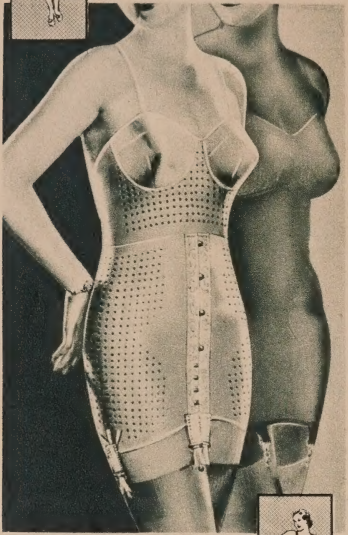


TRAVEL SUIT—Marlene Dietrich started the vogue for extremely tailored suits with shirts and vests. You should have one for your own



NEWEST FAD—Kathleen Burke in the smart new suede style in sports wear. It is of rust color with seams laced together by thongs

"DOUBLE-QUICK"
REDUCTION
During the
SUMMERTIME



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3 INCHES in 10 DAYS
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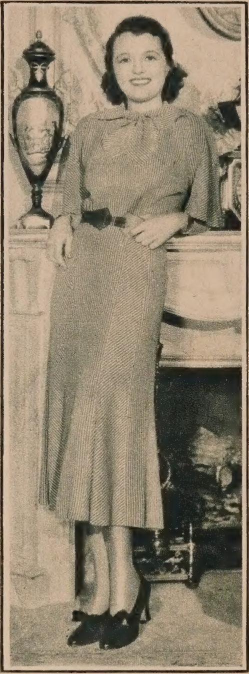
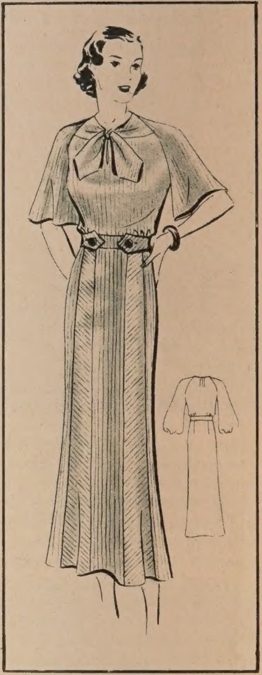
Hollywood Charm

TRY A JANET GAYNOR TYPE FROCK!



Left: Note how trim Janet Gaynor looks in her diagonal stripe frock. You can model one for yourself by ordering a pattern through SCREEN BOOK'S prompt, inexpensive service



Right: Artist's sketch which shows a variation of the Gaynor frock. Novelty sport silk or shantung will be effective if you don't care for striped material. The sleeve, as the sketch shows, may be made longer in length, and puffed, should you want the frock for your fall wardrobe

HARMONY, more than any other thing makes for Beauty and Happiness! Next time you view that most delectable exponent of girlish charm—Janet Gaynor, brilliant star of Fox Studios—take a long, searching look at her for there is much to be learned here! She knows the keynote of her personality is her simplicity and understands the wisdom of wearing those clothes that harmonize with her inner self.

If you, too, possess the charm of fresh youth let simplicity in dress be the foundation of your wardrobe! Send for the pattern above, choose the very fabric you've been longing for and presto—it's yours! It's that easy to make! The flared raglan sleeves are so easy to set into the simple bodice. The simple knotted scarf lends neck interest and two panels in the skirt very wisely take a diagonal cut for smartness.

Pattern B252 is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 3½ yards 39-inch fabric.

Mail This Coupon—Pattern Delivered Quickly!

Screen Book Pattern Department,
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For the enclosed......................cents, please send me a pattern of the Janet Gaynor Type Frock,

size.....................bust................. ☐ Pattern B252. ☐ Screen Book's Pattern Catalogue which includes many other lovely creations.

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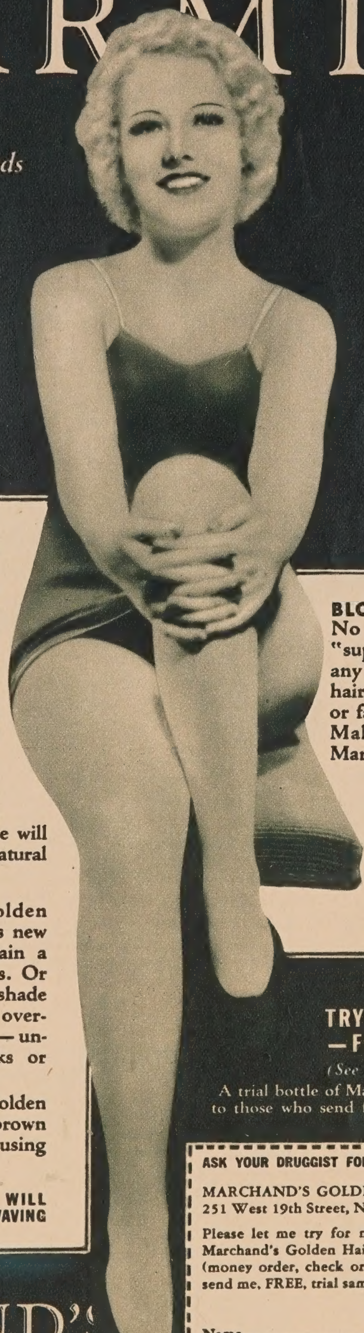
All pattern orders filled promptly. 15c included with this coupon will bring you complete instructions and pattern for the Janet Gaynor Type Frock. When ordered in combination, the pattern and the catalogue, the price is 25c. Place check marks in squares to indicate your order.

CHARMING

Sunny *Golden Hair!*
Compliments from my friends



Lustrous golden hair softens and flatters your head and face — gives that fresh, bright clean look so admired by friends. Whether blonde or brunette, use your hair to bring out all the natural beauty and charm you possess. Rinsing with Marchand's Golden Hair Wash will make your hair the most important, most fascinating part of your attractiveness.

BLONDES — is your hair darkened, faded or streaked? Marchand's Golden Hair Wash used as a rinse will restore its former lightness and natural sunny golden hues.

BRUNETTES — let Marchand's Golden Hair Wash give *your* hair glorious new life. Rinse your dull hair and gain a sparkling sheen of tiny highlights. Or lighten it to any natural blonde shade desired. (You can do this almost overnight if you wish. Or gradually — unnoticed — over a period of weeks or months.)

Get a bottle of Marchand's Golden Hair Wash in the new gold and brown package at any drugstore. Start using it today.

MARCHAND'S GOLDEN HAIR WASH WILL NOT INTERFERE WITH PERMANENT WAVING

BLONDES and BRUNETTES
No longer any need to risk "superfluous" hair removal of any sort. Blend "superfluous" hair (whether on your legs, arms or face) with *your* skin coloring. Make it unnoticeable with Marchand's Golden Hair Wash.

Only with Marchand's can you retain as Nature intends, the attractive softening effect of scarcely noticeable hair. Start using Marchand's Golden Hair Wash today.

TRY A BOTTLE — FREE!

(See coupon below)

A trial bottle of Marchand's Castile Shampoo — FREE — to those who send for Marchand's Golden Hair Wash.

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Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. I am enclosing 50 cents in stamps (money order, check or coins accepted) for a full-sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

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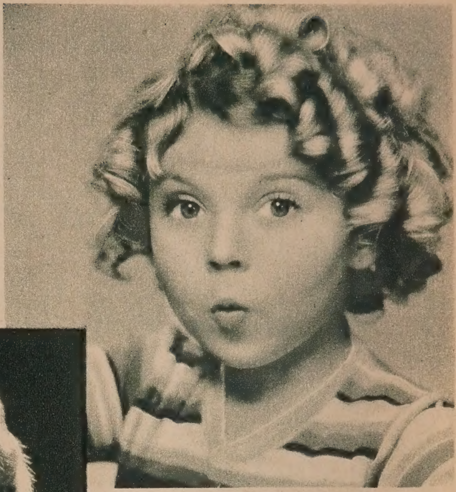
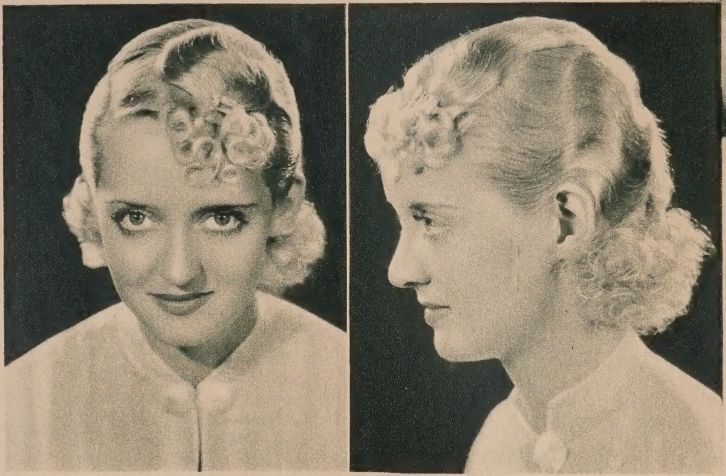
Hollywood Charm

HAIR STYLES THAT ARE FASCINATING!

By JANET LYNN



Mothers will be interested in Shirley Temple's hair dress. Shirley's curls are natural, but the same effect can be secured by a nice croquignole permanent. When the child's hair has a slight natural wave, the "Temple" curls can be achieved without a permanent, provided the mother wants to twist the moistened strands of hair around curlers



For really dressy occasions, Bette Davis transforms her bangs into a mass of flat sculpture curls, caught together with a flat jewelled ornament. She considers the fluff of curls at the nape of the neck more suitable than a smooth roll for formal wear. Bette has a permanent wave, of course, so her bangs stay in

FREE ANALYSIS—
Send Your Photo!

If you wish to know the most attractive hair style for your type, send a snapshot of yourself to Janet Lynn. She will return the snap with a letter giving you the benefit of her expert advice. Miss Lynn also will answer, free, any other questions you may have about personal beauty problems. Address Janet Lynn, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed, stamped envelope (U. S. Postage Only).

WHETHER we are contemporaries of Shirley Temple or Bette Davis, summer usually does dreadful things to our coiffures. Grown-up young ladies find that long hours spent on the beach dry and bleach their hair, and mothers of five-year-olds discover that play-hours spent in sandpiles have much the same effect on the silky locks of their little girls. Another hair-hazard that afflicts us, regardless of age, is the all-pervading dirt and dust. Hair is never at its best unless it is free of dirt, dandruff and other foreign particles.

It isn't fair that these difficulties should cloud our summer, so let's see what can be done to counteract them. In case your hair or your small daughter's has already been dried by the sun, there are always oil treatments to restore to the porous shaft of each hair some of the natural oil taken from it. If you are a regular patron of a beauty shop, you will find steamer treatments a decided help in re-vitalizing your hair. These treatments consist of a thorough brushing, a professional scalp massage and the application of hot oil, followed by a session under a hair-dryer-like affair that envelopes your oiled head in a safe cloud of steam. The steam, you see, opens the pores of the hair, permitting the oils to penetrate and lubricate the hair. Just about the same effect can be obtained by substituting steaming hot towels, but of course it's not nearly so easy on you or so much fun!

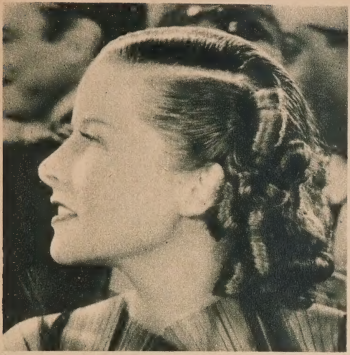
If you have pronounced difficulty in keeping your hair in curl during warm weather, then either you haven't a permanent wave or you haven't a good one! Hair that is carefully and skillfully waved shows no signs of developing stringy ends and that general look of lankiness and mussiness even after eighteen holes of golf on the hottest day.

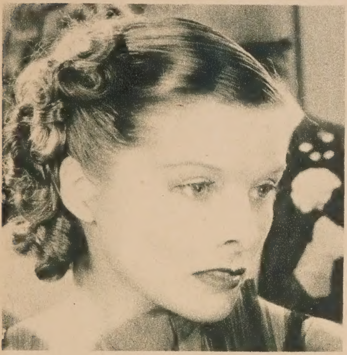
But, you ask impatiently, "What *is* a good permanent wave? I've had so *many* that were failures. . . ." Frankly, there are several fine systems used in the better beauty shops, but not even the most improved system can produce a lovely wave when it is mishandled by an inexperienced or unethical operator or when the hair being waved is dry, brittle, over-bleached or treated with injurious compounds. . . .

Never attempt to get a permanent wave until you have "conditioned" your hair by a series of hot oil treatments (either the beauty salon or home variety), daily scalp massage and daily brushing . . . If your hair is shining and healthy when it is wound on the rods, it will be shining and healthy when the heaters are removed and the hair unwound!

AFTER you have your wave, continue the hot oil treatments every week or so and the brushing as well (No, indeed! Brushing does *not* "take the wave out." Beautifies it, instead!) and either have your hair set weekly or do it yourself. That is no longer a hard task, with all the quick-drying wave lotions and the simple little end-curlers that are so comfy you can sleep on them. . . . If you don't believe me, write to me and I'll give you the names of several that bear out my claim!

If your little girl has all of Shirley Temple's cuteness but wasn't blessed with Shirley's naturally curly hair, you can remedy this oversight by having her hair permanently waved. . . . I've seen some frightful examples of permanent





Above: Katharine Hepburn's new hairdress features a low left part with a series of curls in back. Below: The hair is absolutely smooth in front before breaking into curls at the crown of the head

waves on children and, candidly I would not advise it when the child looks particularly attractive with a short, straight bob or has hair that can be coaxed into curling naturally . . . You must be even more careful of the type of permanent wave given a small girl, for a child's hair is softer and finer than an adult's and cannot withstand the amount of heat and strength of solution that would be safe for a grown-up person's hair. In addition, it is advisable, if possible, to have the operator use a small machine that does not have the heavy over-head heaters, for these often frighten or tire the child needlessly.

In the photographs of toiletries accompanying this article you will see a box, containing permanent wave pads, that is a guarantee of a successful wave for you or your daughter or your little sister. There is a habit among unethical beauty operators of re-using pads or using cheap ones (to make more profit on each service) and often, when you ask for a nationally advertised wave, you don't really get one. The machine used may be made by the right manufacturer, but the pads and solution are not. The Duart Manufacturing Company, makers

[*Continued on page 73*]

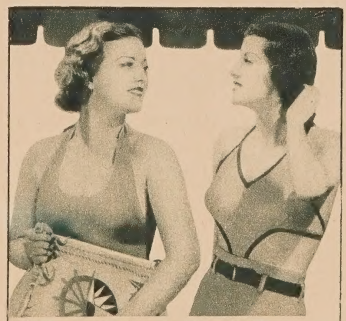
YOUR BROTHER'S A NEW MAN SINCE HE MARRIED LUCY. HE OUGHT TO JOIN THE HAPPY HUSBAND'S CLUB.
HE MIGHT AS WELL JOIN THE "GRAY SHIRTS," TOO.

"That's a mean crack. Why don't you be nice and tell Lucy how to get rid of tattle-tale gray?"

"How would I know? I've never kept house. You tell me and I'll tell her."

"All right, listen . . ."

"Lucy's trouble is left-over dirt—her clothes are only half clean. So tell her to change to Fels-Naptha right away. That *grand golden soap* is so *chockful of naptha* that dirt almost flies out. And I mean *ALL OF IT*, too!"



"I'll remember—anything else?"

"Sure! Tell Lucy to wash everything in that gorgeous trousseau of hers with Fels-Naptha Soap. It's gentle as can be to silk undies and stockings. And it's nice to hands, too."

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FEW WEEKS LATER . . .

"Look! I told Lucy what you said about Fels-Naptha—and now she won't keep house without it. It's a life-saver!"

"That's why I tell everybody . . .

BANISH TATTLE-TALE GRAY WITH FELS-NAPTHA SOAP"

Generous
FREE SAMPLE

MARROW'S Mar-O-Oil
Tested and Approved Good Housekeeping Bureau

PROVE TO
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THE MAGIC
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This trial bottle of Mar-o-Oil will convince you that this amazing new method of cleansing hair and scalp is the *perfect way* to get rid of dandruff accumulations and correct irritating, dry or oily scalp conditions. Mar-o-Oil cleans thoroughly . . . does not lather . . . rinses out in clear warm water. ● One shampoo will show you why Hollywood studio hair dressers and beauty shop operators everywhere recommend Mar-o-Oil as the one all-purpose hair cleanser and tonic combined. It leaves your hair clean, soft and lovely, yet more manageable. Waves stay in longer. You'll be delighted with the way Mar-o-Oil brings out the natural color and hidden lustre of your hair.

PERT KELTON
featured in RKO'S
"HURRAH FOR LOVE"
. . . is one of the many Hollywood stars using soapless oil shampoos for lovely, alluring hair beauty.

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Please send me your liberal 2-trial bottle of Mar-o-Oil—FREE. I enclose 10¢ (stamps or coin) to cover cost of handling and mailing.

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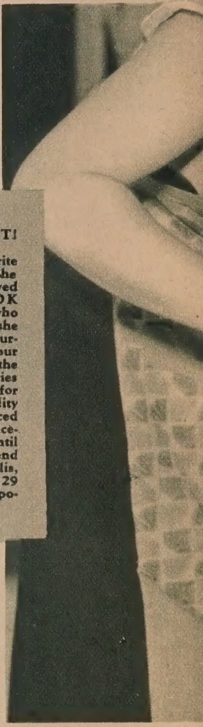
SALLY EILERS' KITCHEN TIPS

By
Grace
Ellis

WIN A SURPRISE GIFT!

Send your own favorite recipe to Grace Ellis. She will test each one received from SCREEN BOOK readers and to the one who submits the best one she will award a valuable surprise gift for use in your own kitchen. Due to the large number of entries received in competition for the Toastmaster Hospitality Tray, Miss Ellis is forced to postpone the announcement of the winner until the September issue. Send your recipe to Grace Ellis, SCREEN BOOK, 529 South 7th St., Minneapolis, Minn.



Sally Eilers is one of those stars who frequently helps prepare meals for her guests. We see her here in the act of starting one of her favorite dishes—broiled lamb chops

SALLY EILERS has ideas on summer cookery, which are worth passing on.

Many a cook struggles along in the torrid season, resignedly turning a bald snack from a tin can, shooing the family toward a side porch with a glass and a couple of sandwiches—or apathetically thumbing toward the ice-box with a heated groan.

"You can't keep going upon pop and a sandwich," she insists. "And that goes for cold weather and hot. It takes no more effort to prepare a balanced meal when the thermometer stands high, than when cold breezes bluster, *if* you do the main dishes, at least, in the oven—shutting the heat in, with the food.

Along with that main dish, Sally's summer formula calls for a generous accompaniment of the luscious fresh fruits and vegetables, for which the "sunshine-state" markets, are noted. It is natural that this should be so. For Sally is not only an avid California fan, but fate has added to her sparkle of personality, a considerable dash of common sense. And nothing suggests a more sensible summer diet than an abundance of appetizing fruits and vegetables, combined with one substantial hot dish.

Some of Sally's recipes follow:

Broiled Lamb Chops

Place racks of lamb on well heated broiler, after thoroughly salting and peppering. Broil on one side until nicely brown, turn, and repeat. Chops cut one inch thick will take from fifteen to eighteen minutes to cook on both sides in a broiling oven set at 500 degrees F.

Sauted Pineapple: Remove chops to hot platter, and set aside broiling rack. Put pan containing drippings from chops over a low fire. Add thick slices pineapple and cook slowly until brown on both sides. Serve one slice of pineapple with each lamb chop.

Sally's Orange Sponge

Add slowly to one can of condensed milk, the grated rind of one orange, ¼ cup lemon juice, and ⅝ cup orange juice. Put between layers of fresh sponge cake. Chill for twenty-four hours. Serve with whipped cream flavored with sugar and a dash of sherry.

Bowl of Green Salad

Rub a wooden salad bowl with a cut clove of garlic. Line with chilled lettuce leaves. Add shredded endive, (which has been thoroughly chilled), thin slices of unpeeled cucumbers, (which have been soaked in salted ice-water), sections of peeled tomato and a few chopped green peppers. Sprinkle with French Dressing. Blend at the table, and serve.

Sally's French Dressing: Blend ½ cup sugar, 1½ teaspoons paprika, 1½ teaspoonfuls salt, and one teaspoonful dry mustard. Add ½ cup vinegar and one cup salad oil, slowly and alternately, and beat with the electric mixer, or a hand beater until thick and smooth.

Broiled Salmon Steaks

(With Grilled Summer Squash)

Salt salmon steaks and brush, on each side, with French dressing. Lay on rack in broiling pan and cook for twelve to fifteen minutes turning salmon once. Use very young summer squash Slice, but do not peel or remove seed, since the latter are small and not very

troublesome. Dot squash with butter, and salt and pepper. Broil squash on the same rack, along with the salmon, and allowing the same amount of time. Squash need not be turned during broiling process.

Golden Sauce: Using the top of the double boiler as a saucepan, make a white sauce by melting ⅓ cup butter, blending with two tablespoons flour and then adding one cup milk. Boil for three minutes stirring constantly. Pour over two beaten egg yolks, beating hard. Return to double boiler and cook over hot water three minutes. Remove from fire. Add two tablespoons lemon juice and salt to taste. Serve over salmon, or over fresh asparagus tips. (Double recipe to serve six).

Summer Roast Chicken

Prepare a 5-6 lb. chicken for roasting. Rub [*Continued on page 77*]

"Funny-tasting stuff . . . this knitting! Can't say the brown kind is particularly good. Not much flavor. How's that white stuff you've got, Brother — lemme try a mouthful of that!"

"Say, this is swell—a nice long, hard bone in it! Feels great on that place where there's going to be a new tooth next week. No — you can't have it! I found it! G'wan off — it's mine!"

"Oh, take it, cry-baby! This woolly stuff's making you cross . . . you need Johnson's Baby Powder to soothe away the prickles. It's so soft, it makes any baby good-natured — even you!"

"I'm Johnson's Baby Powder . . . when I'm on guard, skin irritations don't have a chance to get started! I 'slip' like satin, for I'm made of finest Italian talc. No zinc stearate—and no orris-root. And does your baby have Johnson's Baby Soap and Baby Cream? He should!"

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Baby
Powder
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12 POUNDS IN FIVE WEEKS
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YOU MAY EAT WHAT YOU WISH AND AS MUCH AS YOU WANT

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☐ Enclosed find $3.00, please forward, postpaid, one box of 90 Dilex-Redusol Capsules in plain wrapper.
☐ Send Dilex-Redusol Capsules, C. O. D. I will pay postman $3.00 (plus 23 cents postage.)
If I do not lose at least 12 pounds after taking the first box of Dilex-Redusols as directed, you will refund my $3.

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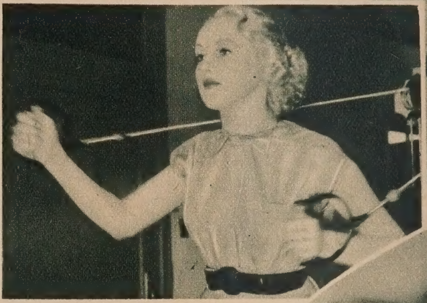
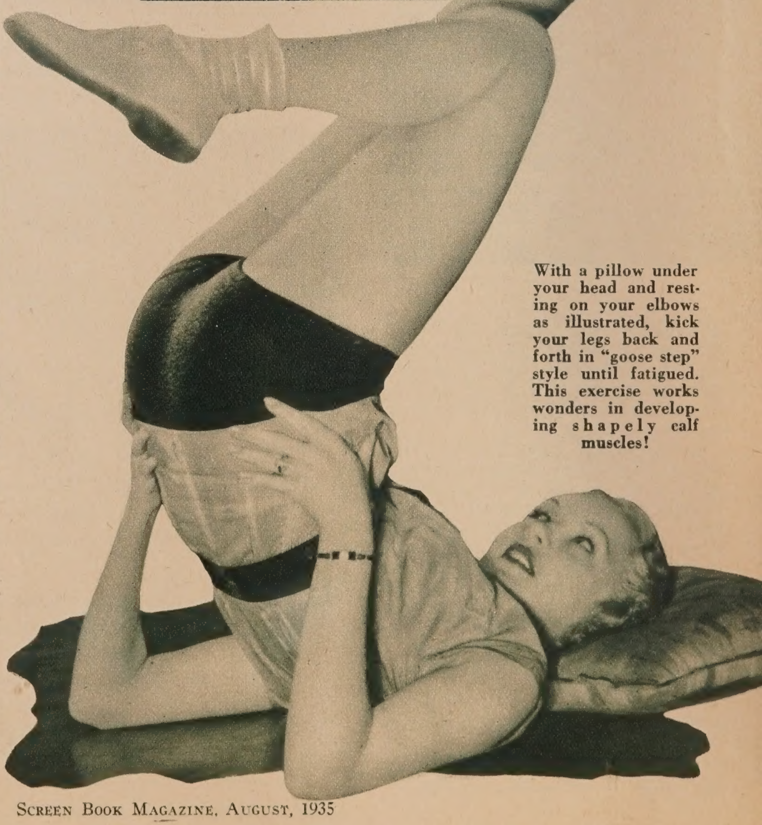
"Be ATHLETIC!"

Modern girls are lovelier because they keep themselves physically perfect. A coming star reveals her exercise secrets for the first time here

Says Betty Grable



Betty, whose new picture is *The Nitwits*, works out in the gym daily with a "pull-up" exerciser. Those arms are trim and shapely, but they can pack a punch, too!



With a pillow under your head and resting on your elbows as illustrated, kick your legs back and forth in "goose step" style until fatigued. This exercise works wonders in developing shapely calf muscles!

Below: Betty checks her weight daily with a physical instructor. You can do the same on your bathroom scales

Above: Fencing will give you a strong, supple figure, and the equipment is easy to get

Posed by professional model

MEN WOULDN'T LOOK AT ME WHEN I WAS SKINNY

but . . .

Since I Gained 10 Pounds This New, Easy Way I Have All the Dates I Want

NOW there's no need to be "skinny" and friendless, even if you never could gain an ounce before. Here's a new, easy treatment that is giving thousands attractive flesh — *in just a few weeks!*

Doctors for years have prescribed yeast to build up health. But now, with this new yeast discovery in little tablets, you can get far greater tonic results—regain health, and also put on pounds of firm flesh, enticing curves — *and in a far shorter time.*

Not only are thousands quickly gaining beauty-bringing pounds, but also clear skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe — the richest yeast known — which by a new process is concentrated 7 times — *made 7 times more powerful.*

But that is not all! This super-rich yeast is ironized with 3 special kinds of iron which strengthen the blood, add energy.

Day after day, as you take Ironized Yeast tablets, watch flat chest develop, skinny limbs round out attractively. Skin clears to beauty, new health comes — you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, or how long you have been that way, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money will be instantly refunded.

Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body," by a well-known authority. Remember, results are guaranteed with the very first package— *or money refunded.* At all druggists. Ironized Yeast Co., Inc., Dept. 288, Atlanta, Ga.

WHY BE FAT?

Delighted women everywhere are telling their friends how easy it is to have an alluring figure the RE-DUCE-OIDS way.

***She LOST 50 Pounds**

without Diet or Exercise

● There's no need to envy other women with their captivating figures, while you sit in the background ashamed and uncomfortable. Here is the easy, safe way that has transformed the overweight bodies of thousands of delighted women into lovely figures admired by everyone, after other methods had failed.

*Mrs. Jennie Schafer, 1029 Jackson St., Kansas City, Mo., writes "I reduced 50 pounds with RE-DUCE-OIDS. Every other method failed, but RE-DUCE-OIDS succeeded! After I lost this fat, my doctor pronounced me in better health than for years, and I felt better in every way."

EASY-TO-USE—SAFE—EFFECTIVE when used according to directions. Doctors prescribe the ingredients which science combines for you in RE-DUCE-OIDS, in easy-to-use, tasteless capsule form. Hundreds of letters tell of permanently reducing as much as 70 pounds . . . and report feeling better while and after taking RE-DUCE-OIDS. No weakening diets, no reducing baths, no exercises!

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● If you are not entirely satisfied with the wonderful "slimming" results you obtain from RE-DUCE-OIDS, you get your money back. Your word and the used package is all we require, you risk no money! So start now, before fat gets one more day's headway. . . . **Your druggist or department store has RE-DUCE-OIDS, or can get it quickly.** If your dealer is out, send $2.00 for 1 package, or $5.00 for 3 packages, to Scientific Laboratories of America, Inc., 746 Sansome St., San Francisco, Calif.—or C.O.D. Plain wrapper.

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The CHILDREN'S COLUMN

By Don

THERE'S going to be the grandest horses you ever saw in the next Will Rogers' picture, for the Fox Company has estimated that these blooded horses will be worth one million dollars! The name of the movie will be *In Old Kentucky,* and there will be a simply thrilling horse race you'll just love to see!

• • •

DO you remember Richard Dix in all the swell horse pictures he used to do? Well, he's about the proudest person in all Hollywood now, for he is now the father of two husky sons, which were born in the Good Samaritan Hospital, Hollywood. He was working on a picture called *The Arizonian,* and he left for Hollywood in a hurry. Mr. and Mrs. Dix have just built a new nursery wing on their house, and the twins are certainly going to have fun in life with a father like Richard Dix, don't you think?

• • •

WASN'T Bill Robinson excellent in *The Little Colonel* with Shirley Temple? He's got a new good-luck charm he claims is perfect, and it's a tooth of a jack rabbit shot in the full of the moon on Friday the 13th! But what a job it must have been to get that charm, so we do hope it brings Bill good luck.

By the way, Shirley's new picture is *Curly Top*—don't miss it.

"Scottie" Beckett and "Spanky" McFarland corner Pete, the Pup in a scene from *Follow the Leader.* The cowboy and Indian suits, complete with pistol, bow and arrow, leather chaps, are identical to those which will be given to six lucky readers of The Children's Column

Win a Prize!

Boys and girls, this is great news! The popular members of the Hal Roach Our Gang, now appearing in *Follow the Leader*, are giving away three cowboy suits and three Indian suits, just as you see them pictured on these pages, to the six boys and girls who write the best letters to Don this month. Write a letter, long or short, about why you like Our Gang comedies, and mail it to Don, SCREEN BOOK 1501 Broadway, New York City. Winners of these fine prizes will be announced in an early issue!

THERE'S another lucky boy out in Hollywood, and his name is Roger Lee McGee, eight years old, from St. Louis, Missouri. He has won five "perfect boy" contests, and now he has been signed by RKO to be used as an extra in *Village Tale*. If he is really good in this he will be kept in Hollywood for other pictures!

• • •

FREDDIE BARTHOLOMEW is not only a very good actor, as you were able to judge in *David Copperfield*, but he is a very bright boy too! In Los Angeles he appeared before the Board of Education, and was given a very stiff examination, and he passed it with a rating of 135. This means that Freddie is almost a genius, and at 10 years old answers questions most sixteen-year-olds can hardly answer. Freddie studies every day with a special teacher, and she says [*Continued on page* 65]

READ YOUR MOVIES
IN THIS BIG MAGAZINE

CLARK GABLE ❖ LORETTA YOUNG
in Jack London's

"Call of the Wild"

NOW 10c

Now 10c
Romantic
Movie
Stories
JOAN BLONDELL in "Serves You Right"
CLARK GABLE AND LORETTA YOUNG IN CALL OF THE WILD
DIAMOND JIM WITH JEAN ARTHUR AND BINNIE BARNES

Read it in ROMANTIC MOVIE STORIES—The complete fiction story of stark love in the frozen wastes of a lust-mad Klondike

In this issue, too, are *DIAMOND JIM*, with JEAN ARTHUR and BINNIE BARNES, *SERVES YOU RIGHT*, featuring JOAN BLONDELL—and many more fascinating complete fiction stories as adapted from the movies you will soon see in your own theatres

ON SALE JULY 16

Going BARELEGGED THIS SUMMER?

Wear PEDS INSIDE SHOES

PEDS, Hollywood's shoe-hi stocking-savers have fast become the favorite summer hose of thousands! Amazing "stocking-ettes" that keep feet coolly protected from hot shoe leather—so unbearable to dainty women! Now, thousands of women, in homes and at business, wear Peds every day! Wear Peds over or under stockings too—end rubbing and friction of shoes—cut hosiery bills in HALF! End drudgery of mending toes and heels. They do not show above shoe tops.

Peds
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For sale in 10c Stores, Department Stores, Shoe and Hosiery Shops. Merc. Lisle, 20c; Super-Lisle, 30c; Silk, 40c; Wool, 50c. Sizes 8-10½. Suntan or White. If you cannot be supplied send coins or stamps to RICHARD PAUL, INC., Dept. L-90 Cooper Bldg., Los Angeles, Calif.

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( ) Seamstress
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By our simple easy way from which folks scattered throughout the country report substantial weight losses quickly and tell of feeling much better without using salts, teas, sweat baths, massaging, violent exercises or freak dieting. Mrs. M. H., New Jer., lost 16 lbs., feels fine; Mrs. R. K., Minn., lost 20 lbs.; Mrs. W. C., Wyo., lost 3 lbs. a week; Mrs. E. B., Tex., lost 2 in. in hips and bust; Miss C. S., Mich., says life is once more worth living; Mrs. M. M., Ill., can now get into old dresses she thought she would have to give away; Mrs. F. T., Cal., says nothing would reduce but this.

Send For Free Trial

Excess fat often ruins health, beauty and popularity. If you are tired of the inconvenience, uncomfortableness and expense of overweight, if you crave the joys which fat folks miss then this is your opportunity to try the Moderne Method the same as those mentioned above did. Test it in your own case. Fat goes or there is no cost to you. TODAY write us and simply say SEND FREE TRIAL PORTION. Your request for free trial brings trial portion by return mail and complete $1.00 treatment which you may try under our 10 day refund guarantee. NOW IS THE TIME to try the Moderne Method at our risk.

MODERNE METHOD
3117 Brighton St., Dept. W, Baltimore, Md.

"You'd Be A Fool to Marry Me!"

[*Continued from page* 43]

that staunch and sure love we had known for eight years. Our marriage was too important to me as a woman, and to Ham as a man, to do one single thing which might endanger its continuance. We had tested our love before by separation, by other friendships, by a multitude of interests apart from each other. It had stood the test. I didn't dare to test it further.

"HE HAD to fight it through all on his own. No matter what it did to me, knowing that someone I loved above everything else in the world was having a struggle, I couldn't lift a finger to lighten it. My only compensation was my feeling that it wasn't a bad experience for him. *I* had gone hungry. *I* had been discouraged and alone before I got my first break. It didn't do me any harm. It put a little iron in my soul, true enough. It even helped to get me where I am now, because it nurtured persistence and tenacity.

"I had always wanted to marry someone young, someone who was starting out so I could fully define the meaning of wifehood. And now I found myself in a position where I couldn't do the very things for which I had married.

"Ham took a terrific beating those first two years of our marriage. From Hollywood, which looked at him knowingly, shrugged its shoulders, and whispered that it was pretty soft for a man when his wife was a so-called movie star. Ham's family back East resented the innuendos about our marriage and its reflection on him as a "kept" husband. They knew it wasn't the truth. But not being in the heart of Hollywood they couldn't understand how those stories began, unless I was responsible for them.

"We finally decided that the only way to beat the odds against us was to thumb our noses at Hollywood, to laugh at it, to dare it to break us up.

"As I have said, we both developed a stubborn streak a mile wide. We realized it wouldn't change matters if we explained—if we denied—if we even protested too much. I knew that I had married a man. A man who would have courage and decency and love and loyalty for me long after I had ceased to be a movie star, if in the meanwhile I had been a wife.

"Today we don't care what anyone thinks! We do as we please! We live our own lives!

"RECENTLY, when Ham was in San Francisco playing an orchestra engagement and I was between pictures, I went up to a little auto camp within half an hour's drive of the hotel where he was filling the engagement. And we lived in that camp. Not Bette Davis and her husband, but Mr. Harmon O. Nelson and wife.

"This was the thing which I had wanted when I married. This was the thing I was getting, even though it took me more than two years to learn independence of soul strong enough to permit me to follow my own ideas. What anyone thought didn't really matter. Both of us saw that finally. It wasn't pleasant, but it wasn't too important.

"Possibly if I didn't feel about Ham the way I do—that he is far superior to any man I have ever known—it might have been a difficult adjustment. I might even have acquired an attitude which would tacitly agree with Hollywood's conjectures. That I didn't, is testimony to our love and to our luck."

With all of her modern independence, with all her current stock of emancipated phrases, with all her success, Bette Davis is essentially a woman who has found the one vital thing to her in marriage—companionship and understanding and valuable subsidy of her personality.

She has a steadfast heart, one which doesn't vary with the winds, one which finds only content in order and in peace.

She might have had the choice of the eligibles in Hollywood before her marriage, but in comparing them with the man she loved, who at that time was not yet her husband, she found them pale and insignificant, with not one thing to give her as a woman.

Bette Davis is a conformist in love, even though the women she best portrays on the screen are those in rebellion, are those who deviate from the accepted standards.

The Harmon O. Nelsons have built a world of their own—a closed world in which they find completion. A little world of two which to them is as large as the Universe!

First winners in the *Movie Title Story* contest will be published in the September issue. Watch for them!

Edward Arnold has one of the finest rôles of his career in *Diamond Jim*. The story, centered in the adventures of the famous Broadway character promises to be one of the season's best pictures

How to Dance for Money

[*Continued from page* 37]

from the Wayburn school into night-clubs and Broadway choruses—where Hollywood "discovered" her. The list could be extended indefinitely.

But we were talking about *your* dancing ambitions, weren't we?

DREAMING of becoming a dancer, you visualize yourself gliding lightly across a stage, followed by a spotlight, enthralling audiences. It is easy to overlook what must come first—if you are ever to rate that spotlight.

"There are no safe short cuts to becoming a professional dancer," Mr. Wayburn points out. "I have known of cases where dance directors or dance instructors have tried to rush matters—have put girls through difficult routines without giving them the proper background. And that background is a month of limbering and stretching exercises, directed by experts. The girls who don't have the build-up of such exercises are risking wrenched ligaments and muscle ailments which can not only be painful, but can cause serious damage to their bodies, their ambitions, and their potential careers."

In other words, don't let anyone try to make you into a dancer until you are conditioned for the lessons. And experts should do the conditioning—which, by the way, requires no personal handling. *You* do all the work, under their direction.

If you have stage ambitions, you have your choice of five kinds of dancing—tap, ballet, musical comedy, ballroom and character dancing. But with slight variations, you must fulfill the same requirements to become expert at any of them.

"You must have a sense of rhythm," Mr. Wayburn will tell you—adding, "and a love for rhythm. After all, we do best only what we like doing."

And how many people have a sense of rhythm sufficient to give them hopes of becoming dancers? "Eight out of ten," is his answer. And he has even seen cases where one of the "hopeless two" has acquired a sense of rhythm, with instructors willing to work overtime to help the rhythmless one because she has everything else that a dancer needs.

"Ambition—no girl will ever become a dancer without it," says Mr. Wayburn.

"And ambition implies perseverance. It isn't easy, practising five or six hours a day, for days and weeks and even months. But if you need perseverance to become a dancer—dancing also *gives* you perseverance.

"This is one thing we tell girls who let discouragement get them down: They wouldn't expect to be fitted for careers as school teachers, until they had gone through grade school, then high school, and finally college. Just so, to show the world some fancy dancing, they have to go through limbering and stretching exercises first, then beginners' courses, and finally into advanced work. Once in a while, some cleverer-than-ordinary pupil gets onto everything faster than the others and can skim over some of the more elementary work. But the exceptions are few."

ARE good looks necessary for a dancing career?

And the answer to that is: "Good looks can be acquired—if the features are regular to begin with. Hairdress and make-up can do wonders for any girl, particularly in the spotlight.

"As for poise, that, too, can be acquired. Few beginners ever have it; almost all of them are ill-at-ease, self-conscious. When they learn that they are to dance in small groups, they shy away from the idea; they say, 'Oh, we can't do it—we can't dance in front of a lot of people'. But that, of course, is just what they need most. They all wear the same type of costume, the same color, to get them over that 'conspicuous' feeling."

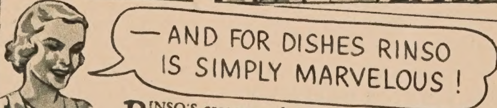
Must a girl, to become a dancer, have a beautiful figure? There, again, the answer is: "It can be acquired." The girl who bulges a bit in the wrong places can combine a mild reducing diet with the special limbering and stretching exercises—and lose the bulges in short order. And the girl who is too thin can go on a building-up diet to put on pounds in the right places.

[*Continued on next page*]

IT HAPPENED ONE HOT WASHDAY

WHY IS THE BABY CRYING?
IT'S SO HOT AND STEAMY IN THIS KITCHEN—I DON'T BLAME HIM FOR BEING CRANKY. WASHDAY'S HARD ON THE BABY, TOO
YOU MAKE IT HARD ON YOUR WHOLE FAMILY, EVELYN! IMAGINE FILLING UP YOUR KITCHEN WITH STEAM ON A DAY LIKE THIS!
WELL, THE CLOTHES HAVE TO BE BOILED
THEY DO NOT! THEY DON'T EVEN NEED TO BE SCRUBBED! HOW MANY TIMES MUST I TELL YOU THAT RINSO **SOAKS** OUT DIRT—SAVES ALL THAT WORK
ALL RIGHT! ALL RIGHT! I'LL TRY IT NEXT WASHDAY

NEXT WASHDAY
THIS IS SIMPLY WONDERFUL! IMAGINE! MY CLOTHES ARE 4 OR 5 SHADES WHITER YET I DIDN'T EVEN TOUCH THE WASHBOARD OR BOILER. RINSO MAKES WASHDAY DOWNRIGHT EASY!
DA... DA...


—AND FOR DISHES RINSO IS SIMPLY MARVELOUS!

RINSO'S creamy suds loosen grease in a flash, whisk it away—and your dishes are bright and clean in no time. Easy on hands. Keeps them smooth, white! Rinso gives thick, lasting suds—*even in hardest water.* Active suds that *soak* out dirt and get clothes shades whiter. Colors come fresh and bright. And clothes washed this safe, gentle "soak-and-rinse" way last 2 or 3 times longer. You'll save money. Rinso is recommended by the makers of 34 famous washers. Endorsed by home-making experts of 338 leading newspapers.

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Approved by Good Housekeeping Institute

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Reduced 53 lbs.!

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—without dangerous drugs, dopes or chemicals.
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"Good health," Mr. Wayburn will tell you, "is something no dancer can do without—and most dancers have it, because dancing brings it. Dancers, by their very training, are used to regular habits, regular hours. And they know that no dancer can dissipate and last."

One thing that most people probably don't stop to think about is that professional dancing brings the marvelous benefit of breathing correctly. One of the first lessons a singer has to learn is correct breathing; and the same is true of a dancer. Few people do breathe in a way to get the most benefit out of their lungs!

When Mr. Wayburn underscored this point, I asked if a girl going into dancing didn't stand a better chance if she could sing a little. The answer was, "Yes, at least enough to carry a tune." I asked if most dancers had some previous knowledge of some musical instrument—a piano, say—which might give them a better sense of rhythm and musical appreciation. And this time the answer was, "No"—that he had seen countless girls of families too poor to afford piano lessons become top-notch dancers. Their determination and love for dancing carried them through.

These, then, are the requirements you must have to become a professional dancer, as measured by the reliable Wayburn yardstick: a love of dancing, a passable figure, regular features, a sense of rhythm, good carriage, good health, ambition, perseverance, personality and expression.

If you have all these, if you go through an intensive dancing course, what are the financial rewards that may come your way?

Equity, the theatrical union, insures a minimum wage for chorus girls of $35.00 a week in New York, $40.00 on tour. Lavish revues have been known, on occasion, to pay their dancing beauties $100.00 a week. This tops even the Hollywood wage for chorines—$75.00 a week.

Dancers in night-clubs are assured of wages equivalent to those of stage dancers. Repeal has killed most of the tawdry night spots, and most of those remaining, run very respectably, are out to set and maintain new standards.

But the possible immediate rewards of an intensive course in stage dancing are not the only things to consider. The dancer with personality has every chance for a big, dramatic future.

IF SHE dances in a night-club, there is always the chance that she will be "discovered" by some theatrical talent scout, by some studio talent scout. They "cover" the night-clubs.

If she dances on the stage, Hollywood may spot her—particularly if she is clever enough and personable enough to be "in the front line." Or she may dance and sing her way into a featured, then a starring position. Practically all of the singing-dancing stars of today have started in the chorus.

Once a girl learns dancing and learns it well, she always has an ace up her sleeve, so far as careers are concerned. If she doesn't land on the stage or screen in a grand way, or if she does land and tires of it, she can always become a teacher of dancing. Think of the proud mothers who have seen Shirley Temple dance—and who are looking around for teachers to turn their offspring into duplicate Temples!

(P. S. And a girl who can float through a crowded ballroom with the greatest of ease will never be a wallflower.)

Give the Actor a Break—Says Gene Raymond

[*Continued from page* 35]

Beverly Hills. I didn't want a large place, and Beverly specializes in large places. On returning to the studio I remarked that I was unable to find anything I wanted. Imagine my surprise when I picked up a paper the other day to read an article by a nationally famous writer who said in effect 'Gene Raymond didn't find a home good enough for him in Beverly Hills—I wonder how they compare with the places in which he once must have lived.'

"All this is grossly unfair, but could I put the writer and this incident in a picture to have my inning? On the contrary, he could either sue me or continue to write similar biased criticisms to a public that has no way of learning the real truth."

Although Gene did not say so, this same journalist had a personal dislike for Joan Crawford and proceeded to unload it on his readers with a statement to the effect that the Joan of the magical orbs considered herself no less an actress than Duse or Bernhardt. The statement is plainly absurd—anyone who knows Joan will swear that, while she may have some pride in her work, she has yet to class herself with the immortals!

Gene Raymond revealed another incident that would be funny, were it not for the fact that more than one actor has encountered situations that were almost identical.

"After my experience with the vaudeville actor who misunderstood what had happened," Gene says, "I decided that I would see everyone while in Chicago. One afternoon was devoted to an interview with high school journalists, and I can safely say that I refused to see no one, even if I only had a moment or two. Imagine my surprise on returning to Hollywood to discover a newspaper clipping which told how I had slammed the door in the face of an admirer who had called to see me!"

The moral of all this? It is simply the fact that it is better not to believe any derogatory story you hear about an actor until you know to the best of your personal knowledge that it is a fact.

Every star who deserves the title wants to give his public a gesture of thanks, whether it be through interviews, autographing or countless other ways, but every star justifiably resents being the victim of an unscrupulous minority.

"Give the actor a break," says Gene Raymond, and I second his plea.

Did you know that *Paris In Spring*, the delightful picture starring Tullio Carminati, is one of the most expensive produced in recent months? The estimated total cost runs to about $800,000.

The Children's Column

[*Continued from page* 61]

he loves to learn. Certainly this test was a good proof of that!

• • •

REGINALD DENNY has invented a toy airplane that will actually fly, and it is powered by a tiny one-eighth h. p. gasoline engine that will keep the ship in the air up to two hours. That surely must be a grand toy that any boy would love to have.

Prize Winning Letters

Winners of Shirley Temple dolls: Helen B. McKenzie, 809 Karson St., San Antonio, Texas; Gloria Rosner, 307 East Fremont Ave., New York City; Lorraine Mae Richards, 228 Rawlinson Road, Rochester, N. Y.

Winners of Jackie Cooper autographed portraits: Dick Jahnke, 7139 S. Rockwell St., Chicago, Ill.; Jack Dahr, 3912½ G. St., Omaha, Neb.; Gene P. Harvey, Port Byron, N. Y.

Best Girl's Letter

Dear Don,

My favorite movie stars are Fred Astaire, Myrna Loy, Jackie Cooper and that darling Shirley Temple. I call them "The Perfect Family." Whenever I see pictures of these people I save them and play with them. This is my idea of a perfect family. Shirley is a sweet, unspoiled little lady. Jackie Cooper is unspoiled and a little gentleman. Myrna Loy is a sweet, dainty and modest lady. Fred Astaire is fine, and I like him because dancing is my ambition.—*Helen B. McKenzie.*

Best Boy's Letter

Dear Don,

I hardly ever start out to the show unless there is a good thriller on. I can't stand those mushy ones. But when you see Jackie Cooper or Ken Maynard are on you always get a good show. Ken seems to have the old zip in him. Plenty of action! Plenty of thrills! Of course, I like Tom Mix, Buck Jones and others, but for westerns I take my hat off to Ken Maynard. Jackie Cooper can always touch your heart and make you laugh. He is a great actor!—*Gene P. Harvey.*

Our Feminine Fred Astaire

[*Continued from page* 26]

Miss Powell went from the Casino de Paree in New York City, where she had been appearing as the featured artist for seventeen weeks, to dance in M-G-M's musical, *Broadway Melody of 1936*. After looking at her tests, the studio executives decided to cast her in the leading rôle opposite Robert Taylor. With this she was actually given two rôles because the portrayal calls for a dual part.

Joan Crawford is her favorite star, and like the noted actress she names gardenias as her favorite flower.

"Sweleanor," as her friends call her, and that's a grand nickname for a swelegant girl!

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Hollywood Is Crazy!

[*Continued from page* 47]

revolve around him like healthy young Valkyries and he snaps at them like an irate Wotan—until trouble threatens, no matter to which of the four, and then they are suddenly united as one, so solidly, so loyally, that nothing can shake them. Temperament? I have never even dreamed of so much artistic temperament under one roof as at Bennett senior's house—not with the roof still on! And I have never seen such mutual admiration as these four artists have for each other. They are not a family. They are the Rock of Gibralter!

And yet, Richard Bennett has a very boyish, human quality, too. I remember one night when I was dining at his house in Santa Monica Canyon, along with fourteen other guests. Dinner was delayed because Dick couldn't find the fifteenth and sixteenth guests and refused to sit down to table without them. He excused himself to go in search of them and after about a quarter of an hour's absence, returned with the missing parties who proved to be his cat and his pet turtle. Content, he herded us into the dining room, animals and all. The turtle, incidentally, is a huge creature, a good twelve inches long, and it adores Dick. It lay on his shoulder all through the meal and occasionally thrust out its head to nuzzle at its master's neck. Add the fact that the dinner's main course was Irish stew, and that—in the middle of it—the famous actor insisted on having one of the two comely middle-aged waitresses lay aside her tray and sing *My Wild Irish Rose* unaccompanied! Now guess for yourself where the Bennetts probably originated!

PASSING from Ireland to China, I want to offer by way of extreme contrast the dignified placidity of my friend, Miss Anna May Wong. I have two Chinese friends in Hollywood, the highly decorative Quon Tai, who is the wife of Harry Lachman, the director, and Anna May. The two are friends and present an amazing contrast to each other physically. Mrs. Lachman is so beautiful and so colorful that she might have just stepped off a Chinese fan. She is a charming hostess and a clever woman. Being in the room with her is like being with a gorgeous tropical bird. But Anna May has a different loveliness. She wears absolutely no make-up. Her clothes are of dark quiet silks, infinitely quiet and harmonious; it is only when you touch them that you realize their priceless quality. When I was in China I had the honor of meeting the wives of several important mandarins; their clothing and manner were like Anna May's—serene, gracious, charming. Miss Wong is, moreover, a brilliant intellectual, a fact which I think is too little known. She numbers among her intimates many of the most important scientists, doctors and economists in the country, and it is to her that the scholars and serious students from China go first when they visit Hollywood. She has helped many people toward educators' careers but does not care to talk of that. When accused of some such act of kindness, her retort is invariably the same.

"They help me by accepting," she says.

Of Charles Laughton so much has been written and said lately, and I myself have discoursed on him at such length only recently, that it is hard to find some new setting in which to picture him. But one little picture flashes through my mind—that of Laughton on the eve of departure from Paramount on his last trip to England. Everyone was sorry he was going, everyone knew he was giving up a gigantic salary, and all in all, it stood to reason he should be unhappy over it. Leaving Hollywood for a prolonged absence is a dangerous thing no matter how popular one is; for new talent appears over night and the greatest genius can be forgotten in short order. Yet as I bade Laughton *bon voyage*, he was beaming.

"Are you so happy to be going home?" I asked. He turned that wonderful, deep smile on me.

"It's not only that!" he said. "It's that it's such fun to keep your word!"

At the time I was puzzled, but I found out afterward that long before his smashing hit in *Henry the Eighth*, Laughton had promised to return at this date and play at the "Old Vic" theater in London at a hundred dollars a week instead of the huge salary Hollywood was offering—*and there was no contract to bind him*—merely his spoken word, which—it appears—is better than many a man's bond.

They say that stars are never good judges as to what stories are best suited to their talents, but I know of one exception to this and his name is Tom Mix. One of the stories I wrote for Universal was for Mix and I'd volunteered to do it because I truly admire the big, handsome actor. It was called *The Fourth Horseman* and had a good idea. I did my best with it. But, when the story was done, Mix read it and shook his head.

"Put some more ridin' in it, Nina!" he urged. "Specially towards the last!"

I rebelled at first, but finally gave Tom a sequence in which he rode up the court house steps and through the closing doors, just one second before it was too late to save the heroine's property. When the picture was shown, this scene brought down the house. Incidentally, I am told *The Fourth Horseman* grossed the biggest "box office" that any Mix picture has so far. Don't tell me an old hand like Tom doesn't know his stuff!

Solution to Last Month's Puzzle

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O	N	E	■	M	O	■	S	O	N	■	H	A	S	■	A
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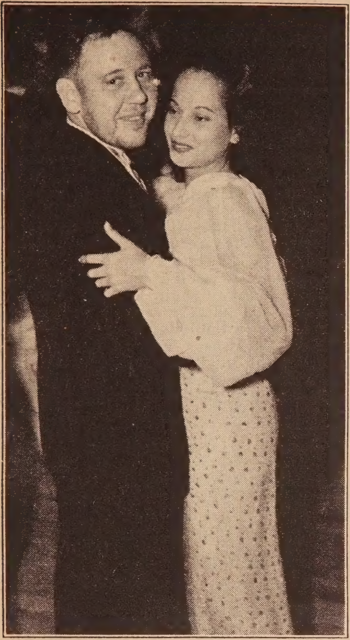

—*Rhodes*

A rare photo scoop, showing Charles Laughton and Merle Oberon, two great friends, dancing together at the recent British Ball held in the Ambassador Hotel

TO HAVE known all these people and many others in the industry as well as I have, has been a wonderful and unforgetable experience. The four years that I have just completed in Hollywood is by no means my first session in pictures, for I have known the place ever since I watched Charlie Chaplin and Mabel Normand make their first picture together on the old Sennett lot. One way or another, I have met and known almost everybody in the Film Capitol over a period of years and I have watched its development and theirs with eyes which perhaps saw more clearly because of my absences between visits. And, it seems to me, that the increased stability, the improvement in manners, customs, social usage and business organization is more noticeable on each of my returns to the Coast.

Social functions have increased in dignity and the group which makes up its society have even developed a school—the local Groton, or Eton, to attend which gives the hallmark to the Picture Colony's younger generation. I refer, of course, to the Black Foxe Military Academy, founded by Earl Foxe. My own son John Putnam attended this school along with such children as Dick Barthelmess' step-son, the Chaplin youngsters, the Keaton boys, Von Stroheim's hopeful, Sam Goldwyn's and Mr. Wurtzell's respective heirs, and so forth, endlessly. I consider this school one of the most significant signs of an increasingly stabilized community and a strong indication that Hollywood is fast lifting itself to the social and intellectual level which its art—the most popular in the world—both warrants and demands.

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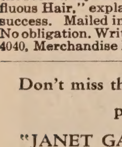

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There Has Been Too Much Bunk About Hepburn!

[*Continued from page* 31]

this interview, she divorced Ludlow Smith and I took it for granted she had been speaking of that.

Sometime later, I wrote a story about her and rushed it over for her to read. As a writer, I must admit this was an experiment. I wanted to know what she would do! When I telephoned the next day, she was ill at home but she had had the forethought to leave word. And the following morning she returned the story with *one line of change*.

Frankly, I thought I was "sitting pretty" with Katy. So the next time, a confident little message told her I would like to interview her. Undoubtedly, everyone learns you can never anticipate Katy. She returned a definite "no."

A few day later, she went on location to Idylwild, high in our California mountains. I followed.

The company had worked three days without getting one "good" scene. The wind had whistled continuously—not only through the pine trees but the microphone and into the sound equipment. All nerves were taut. Even up there, with the entire top-of-the-world to absorb their voices, each person on the set spoke in whispers. And one thing they whispered about: Miss Hepburn was not feeling so well.

She was sitting on a great rock, her determined-to-be-careless hair waving around playfully on the granite; her long legs sprawled frankly in almost-opposite directions. When a boy whispered to her my arrival, she made no movement and you would have thought no answer. But in a moment, Maxine Doyle, the stand-in whom Miss Hepburn was so soon to help become an actress, approached me. "Won't you please understand? Won't you be reasonable and realize she cannot talk for an interview when she is sick and worried about the picture?"

What could one do—except blush a little? After all, I do scream when anyone interrupts me while I am writing even the easiest story.

THE natives had told me of an old woman, high in those mountains, who had a strange power of healing and telling the future. This was a weird coincidence since the picture was about such a woman. Even when the mountain folk insisted I could see the Indian child whom this "old witch" had brought to life from death, I still suspected it was all a publicity stunt for the picture. So I set out, on the worst mountain road in the world, to make sure, and climbed for six miles to see this woman.

And this strange old lady talked of the strange young lady who had a strange power within her! "She could be a healer herself if she would let herself go in that way!" And the girl of whom she was speaking was Katharine Hepburn. But she did not know of whom she was speaking!

This old soul on her high mountain made me more curious about Katy. Now, I was determined to talk with her again. A room at the same hotel—the only hostelry, of course, in that mountain-resort village, nine miles from the hut of that old woman. Inquiry disclosed that Miss Hepburn had a cottage, the one furthest from the hotel proper. "Oh, no, she never has her meals sent there. She always eats with the crew in the dining room. She's the only star we've had on location up here who does that. And she always plays handball with the gang at night. They've strung some of those big lights they use for films on the green and stage plays. She gives cash prizes every night."

So again, I waited in the dining room for Katy. Eight o'clock! And she usually dined at seven. I was asking the clerk in the lobby if she'd broken her rule and was eating in her cabin (thinking she might be trying to avoid me) when she walked in. We shook hands—she had walked directly to me—and I told her of my thought of her avoiding me.

"I am not trying to avoid you. I just have nothing to say. I would like to talk but not for publication. You want a story, don't you? I thought the simplest way was not to see you."

Again, I found myself eating opposite her. We argued. We argued with heat but without temper. She argued on why it was unnecessary for her to see reporters!

My answer was not new. "Your business is acting, Miss Hepburn. Mine is writing. When you refuse me an interview, you keep me from making a living. It isn't fair—speaking as one professional woman to another."

HER retort was decisive. "But this is not personal. I am not preventing *you*. Besides, I can't stop you from writing about me. I know that. I will not insult you by saying there's danger of your misquoting me. I have no reason. But I do say there are plenty of other people in my profession who talk for publication. Talk with them. Talk *about* me, if you must. I just can't talk about myself for publication. I—am—am—frightened!"

It came out with such a delightful, bashful little ripple. Unpremeditated. This was Katy—the something you couldn't understand about her. A woman who could argue excitedly, dramatically and then confess—she was frightened. We argued on for an hour. Every time I switched towards the personal, her entire body actually quivered. Finally, she said boldly, like a little girl defying a school teacher. "Because Hollywood does certain things is no reason I must do them. I tell you, *I am one person who is not going to let Hollywood make me over!*"

Too much has been written about the "mystery" of Hepburn. She is elusive merely because her whole life is centered in her ambition to become a really great actress. And for this we have cause to admire her deeply!

Ruby Keeler Contest Winners Announcement Soon!

A complete announcement of winners in the SCREEN BOOK-Warner Brothers Ruby Keeler contest is planned for the September issue. Watch for it!

Afraid of Love?

[*Continued from page* 34]

beneath. We demand that a man have spiritual qualities which satisfy the mind and the heart, rather than exterior qualities which can only satisfy the eye. We look beneath the surface. Our present definition of attractiveness and eligibility is compounded of intangible things. Nowadays, we seek personality and character. Possibly this is an index to the age, even more than an index to the heart of the modern woman. We don't concern ourselves with externals as much as we did. We probe. We search. We analyze. We add and subtract.

"The result is that ideal love has become the hardest thing in the world for a woman to find. That is, love which will fulfill the feminine specifications of today. And so women continue to fall in love with the wrong men, as they have done before. But, fortunately, once married, the modern woman is not bound. She can rectify mistakes, be honest with herself. She can afford to do this, being materially independent. Frankly, a woman gains nothing from love, unless it brings her content and realizes for her the dreams of a home and children.

"THAT is the good fortune of girls who have their work, who can wait, who can hope and who can dream."

Loretta Young has made every emotion she has ever had pay dividends. Nothing has been wasted on her. Because out of the hurts and disappointments and disillusions, she has built a sound philosophy, developed sound judgment, and achieved a sound viewpoint.

And she has transmuted her experiences into an exquisite art. Profited by her broken marriage to Grant Withers, which might so easily have been a tragedy.

She has been matured, seasoned, ripened emotionally as an artist, by every incident in her life. They have contributed not only to her as a dramatic actress, but also as a fine and sensitive person.

"It is impossible to plan your emotions," declares Loretta Young. "The only thing a woman can do, and is free to do, is to check up on her emotions. To go back, if need be, feeling that no decent experience is a waste. I know personally that everything which has happened to me has given me something, even love which ended. The mind is a reservoir. From it you can draw memories which will illuminate difficult situations as they arise.

"Everything has a purpose and everything can be put to a purpose. Nothing is wasted.

"I should like to be free of affairs of the heart for awhile, because I feel that this year is an important one in my life and that I must concentrate on my career.

"But no woman can say 'I will not love.' If she does, then she is running away from life, running away from experience which might make a definite contribution to her.

"Even an unfortunate love, which turns out to be a mistake, is better than an insulated heart!"

Did you know that the settlement between Virginia Bruce and John Gilbert on the occasion of their final divorce decree is reported to be $24,500?

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HINTS for YOUNG BRIDES

Genevieve Tobin has one of the loveliest homes in Hollywood. Take a tip from the stars on modern housekeeping!

By
Jane Carroll

HOLLYWOOD housewives have pet economies that you and I may practice in our own homes. For instance—Constance Bennett makes flowers last a long time by putting an aspirin in the water, and having the smaller bouquets put on ice at night.

Joan Crawford, perhaps as an economic hangover from less prosperous days, uses a lovely, though inexpensive brand of soap, and sticks the last little piece of the nearly used bar to the fresh bar, thus eliminating all waste.

Glenda Farrell uses a small piece of lemon on her fingernails after washing her hands to save the manicure.

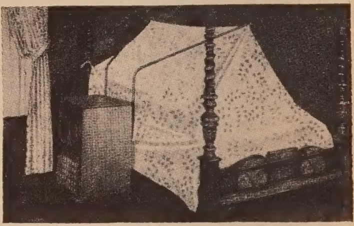
Jean Parker scoops out the remaining rouge in a lipstick worn down to its container and puts it in a tiny, ivory box with a screw top, to be applied with her finger. Salvaging this otherwise inaccessible rouge makes a lipstick last much longer.

• • •

JANET GAYNOR has a weakness for kitchen gadgets. She has a waffle brush, which cleans the iron in a jiffy; a square egg poacher; a wide variety of wooden cake spoons with painted handles that look like totem poles; and a sink scoop, used to collect debris that collects in the sink.

Edna May Oliver, who is a good cook, has a little health suggestion, to-wit: when combining butter and flour over the fire for white sauce, be SURE the mixture browns. The sauce is much more digestible that way because the flour cooks thoroughly.

WHETHER you live in Hollywood or Hoboken, you realize that some of these mid-summer nights are not dreams, but real nightmares. The stifling heat has robbed all of us of many precious hours of sleep. But just recently I learned from several stars of a new invention called the Crosley Coolrest Air Conditioned Bed Canopy. That's a long name for a rather simple device that can lull you to sleep with breezes that are as cool as those of the north woods. It consists of a neat cooled air system that stands next to the bed with a long arm that holds a sheet up over the bed in tent-like fashion. All the heat victim has to do is press a button and tuck himself under blankets, even though the temperature may be kicking around at the hundred mark.



• • •

DID you know that the color of your dining room can have a lot to do with your digestion? William Haines, who decorates many of the stars' homes, says never to allow the dining room of your home or apartment to be done in red. That color tends to disturb the emotional equilibrium, and meals should be calm affairs.

THERE is a new gadget on the market which interests those stars who have a yen for home-made jellies and preserves. It is called "Jiffy Seal" and is a transparent cellulose disc, five inches in diameter, which looks like very thick cellophane. All one has to do is moisten it and stretch it across the top of the glass. Then it is seamed up with a rubber band. As the seal dries, it shrinks, becoming an air-tight cover that is sanitary and easy to remove. The price is almost nothing—ten cents will get you twenty-five seals.

• • •

If you are interested in any of the various appliances mentioned in this article, I shall be glad to give you more detailed information about them. Simply write a letter addressed to Jane Carroll, SCREEN BOOK, 7046 Hollywood Blvd., enclosing a self-addressed, stamped envelope (U. S. postage only) to insure a prompt reply.

Hollywood Charm

[*Continued from page* 51]

lapel. She wears gauntlet gloves that are a combination of pin seal and suede, and soft felt hat.

Madge Evans goes in for sheer wool jumpers in white and yellow and blue, while Wendy Barrie wears clever little *gilets* of handkerchief linen. In *The Big Broadcast* she wears a light grey worsted suit with wide lapels and a navy blue linen *gilet* with a band of tiny blue cornflowers at the neckline.

I don't think that anybody has ever thought of labeling Loretta Young a "clothes horse" but I know of no girl in Hollywood who wears clothes with such feminine charm as Loretta. For late summer evenings she's wearing an old-fashioned frock of violet taffeta, very bouffant, with flesh-colored reveres and a corsage of purple flowers at the waist line. (See page 51.)

Whether it's on the screen or in private life, Claudette Colbert almost invariably wears the sort of things that would be becoming to practically every girl. Travis Banton has just done some very smart early fall things for Claudette's personal wardrobe. The one I like is of sage green wool, accented in stitchings of silver lame thread. Little horizontal rows of silver buttons on both blouse and skirt outline little invisible pockets. Then she has another smart early fall outfit of brown ribbed silk with a gold thread separating the stripes. It's very plain and tailored and an amusing note is the substitution of dull gold bars for buttons. With this costume Claudette wears an Ascot scarf and a tiny brown felt hat with brown suede bag and pumps.

Did you know that Ruth Chatterton recently piloted her own plane from New York to Los Angeles?

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One Star Hollywood Can't Understand

[*Continued from page* 19]

powers-that-be, firmly convinced that she would be equally great on the screen, issued orders for a spectacular publicity campaign. Irene did not want sensational publicity, but amazingly, she did not storm into the producers' offices to protest.

Every writer who rushed to interview her came away praising her gentility, intelligence and charm but strangely lacking in sensational story material. No one could accuse her of refusing to answer a single question. She didn't need to refuse, for her poise was so perfect that she simply out-maneuvered her would-be inquisitors and deftly avoided such queries as she might not want to answer.

It took Hollywood's expert key-hole peepers a full year to discover that she was married—and even then the discovery was made because Irene wished it so.

In the ensuing four years, she has lived and worked in Hollywood while Dr. Francis Griffin, her husband, has carried on his practice in New York. She does not permit marriage to make a hermit of her. She goes to parties—if she wants to—and she goes escorted by Hollywood's most eligible men. She goes gaily, not soberly.

"I insist on the right to choose my own friends and my own enjoyments. I refuse to mix my private and my professional lives. And whenever I lose that right to be independent, I'll gladly quit my career," Irene says.

"My career has made me happy. It's rounded out my life and given me a goal. But I value it principally because it brings me happiness. It wouldn't be worthwhile otherwise."

SIMPLICITY is the key-note of her whole life and her success. She lives simply, dresses simply, talks simply. "I am very typical of the average small town wife, who belongs to the country club, enjoys keeping house and is devoted to her family," she once said. The description is very apt.

Various publicity men have urged her to sacrifice her quietness for sensation.

"Why should I," she told one publicity director in my hearing. "I am not a sensational person and I should not be happy doing sensational things. If I thought it would make me happy to give Hollywood food for gossip and scandal, nothing could stop me from doing so. It's not that I dislike publicity, but merely that I dislike doing the things that Hollywood considers good publicity."

"Such parts as you played in *Back Street* —they're entirely foreign to your character," I argued once.

"Why?" she demanded, "I am a woman. I can understand love."

And no one has ever played "kept women" with such deep understanding, sympathy and dignity. Irene Dunne is not a prude. She is merely a woman who has found a formula for personal happiness and clings to it.

"I've found that contentment is much more important than gaiety," she says. "I live simply because ostentation is merely an effort to 'keep up with Lizzie' and it always breeds dissatisfaction. I prefer a few close, tried and proven friends to many. I try to live easily and effortlessly and healthily."

On the set she never shows a trace of temperament. Nothing seems to ruffle her superb poise. Although she never joins in the rowdyism which is common on the set, she never shows the least resentment when others do. She has, to a remarkable degree, the quality of adapability. She is prefectly at ease under any and all circumstances.

Irene Dunne is the most sophisticated lady in Hollywood!

Movie Scrap Book

STAR	REAL NAME	HUSBANDS OR WIVES	CHILDREN
Gibson, Hoot	Edward R. Gibson	Helen Gibson (ex) Sally Eilers (ex)	One daughter
Gibson, Wynne	Winifred Gibson	John Galladet (ex)	None
Gilbert, John	John Pringle	Olivia Burwell (ex) Leatrice Joy (ex) Ina Claire (ex) Virginia Bruce (ex)	One daughter One daughter
Gleason, James	Same	Lucille Webster	One son
Gombell, Minna	Same	Joseph W. Sefton	
Grant, Cary	Archie Leach	Virginia Cherrill (ex)	
Haines, William	Same	None	
Hale, Alan	Rufus Edward McKahan	Gretchen Hartman	One son & One daughter
Harding, Ann	Dorothy Gatley	Harry Bannister (ex)	One daughter
Harlow, Jean	Harlean Carpenter	Charles F. McGrew, II, (ex) Paul Bern (dec.) Hal Rosson (ex)	

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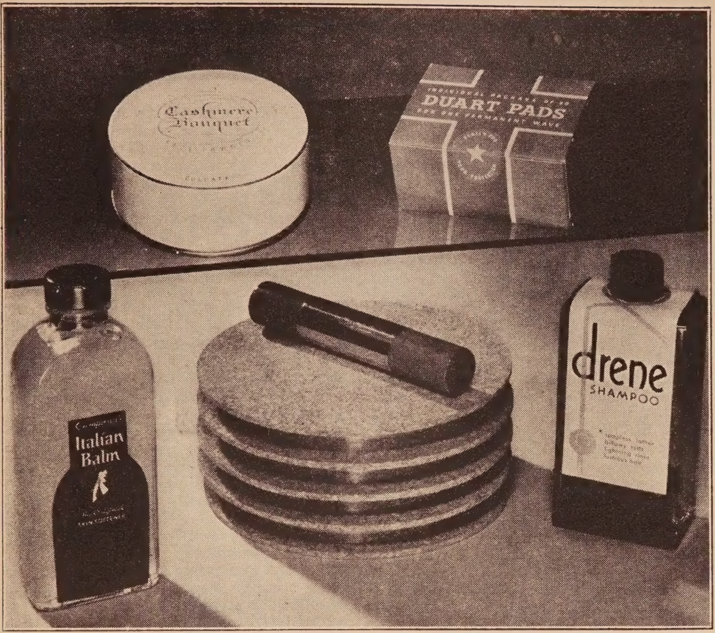

A pictorial index to beauty. Top row—Cashmere Bouquet face powder in a dainty new box and Duart Pads, a valuable aid to hair beauty. Below—Italian Balm, excellent as a hand lotion and sunburn remedy; a modernistic box containing Vita-Ray dusting powder; and Drene, an excellent quick-rinsing shampoo. All the articles above are described completely in the accompanying article

Hair Styles That Are Fascinating

[*Continued from page* 55]

of the pads shown, are now distributing their pads in this sealed package containing just enough for one complete wave. So now all you have to do to assure yourself of getting a genuine Duart wave is to demand one of these red and grey boxes that has its seal *unbroken.*

JUST below this box in the picture is a bottle of Drene, a quick-rinsing shampoo made by Proctor & Gamble that is ideal both for adults' and children's hair. A clear amber liquid, it works as efficiently in hard as in soft water and leaves the hair gloriously lustrous and immaculately clean. Mothers who dread the ordeal of shampooing their youngsters' hair will find it a rapid and painless method that the most restless child will submit to nicely! And in summer, when your own hair succumbs twice as quickly to grime, a shampoo like Drene, with no nonsense about it, is a prize!

In the dainty Cashmere Bouquet tradition comes a new face powder which you see on the upper shelf in the group photograph. The box is cream-colored and edged with gilt, and the powder, which has gone through countless tests, has a lovely, gentle perfume and very adequate adherent and beautifying qualities. After consulting women in all sections of the country as to their preferences in powder shades, the Colgate-Palmolive-Peet Company decided on five perfectly grand shades for their Cashmere Bouquet Powder—naturelle, dark rachel, light rachel, beige and peach rachel. The box is generously proportioned and the price generously low, as you'll find on inquiring at your toiletry counter.

I included the familiar bottle of Campana's Italian Balm in the photo just to remind you that it is not only an excellent hand lotion, but a very fine balm for sunburn, which may overtake you at any unguarded moment, if it hasn't already. . . . With its antiseptic, healing properties, Italian Balm is also a soothing agent after encounters with mosquitoes and other noxious insects.

That stunning looking box in the center of the photo contains a verv nice dusting powder, made by the Vita-Ray Corporation, the people who have linked the sunshine vitamin with creams. A photograph doesn't really do justice to this modernistic container, which is made of composition cork, with bright, coppery strips affording a nice contrast to the dull-surfaced material. The very presence of this box in your bathroom will give it an unaccustomed smartness—and what's more important, your freshly bathed body will be grateful for the cooling caress of the powder!

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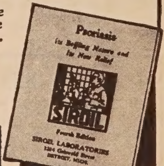

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I Spend an Evening With Joan Crawford

[*Continued from page* 21]

being a smart hostess she takes them first, so her guests will all fall in line.

After our green salad and just as we start our ice cream roll, smothered with hot chocolate sauce, the door bell rings. Monroe answers and we hear faint signs of an argument. Finally he returns and whispers something to Joan. At first she seems upset. Then smiling graciously, she excuses herself and leaves the room. Several minutes later she is back. In her hands she holds a framed portrait of herself. An enthusiastic fan has hitch-hiked all the way out from the middle west to make his presentation.

Coffee is served and each person has a cup and saucer of individual color. Joan starts smiling to herself when Monroe places the powder blue cup in front of her. She explains that he always takes it upon himself to see that she gets her favorite color. But Helen Hayes amusingly remarks that she is positive it will ruin Joan's whole evening, if she had to drink out of any other color but blue.

WHILE we are drinking brandy with our coffee, Monroe brings Joan a list of pictures the operator has brought for the evening. Joan calls out the names and it becomes quite a problem, trying to find something that no one has seen. For Dorothy Parker, Joan remembers to get a print of *The Little Colonel,* with Shirley Temple. "Dotty" happened to remark once that she had never seen the little Temple and Joan has not forgotten. Helen Hayes loves to laugh at W. C. Fields. Joan is quite apologetic because there are no prints of his pictures. For Franchot Tone, Joan has a real surprise. All his life Franchot has worshipped Charlie Chaplin. From where, only the good lord and Joan Crawford know, she has dug up a print of *The Goldrush.*

Joan's little theater stands out in the garden, opposite her swimming pool. It is a white building with a green shingle roof, and a most charming and restful room to be in. At one end stands a real stage with a disappearing screen. There are tables, chairs and a red brick barbecue-fireplace. At the other end of the room, opposite from the stage, sit two green and white davenports—the one in back on a raised platform. On the wall overhead are a series of botanical prints. By the process of raising up her arm and wielding a hooked stick (This is Joan's own invention) the pictures on the wall swing out on hinges and reveal in back of them the cubby holes through which the pictures are projected. (This is also a product of Joan's imagination.) In front of us on tables are ice water, cigarettes and a highball for those who want it. We settle back and the room is suddenly lost in inky blackness.

You've really never seen an enthusiastic audience until you've seen movies at Joan's house. Knowing all the tricks of the trade, it seems logical that these people would be slightly bored with it all. Instead they are the most appreciative audience in the world. When Shirley Temple comes on the screen, Joan announces that Shirley is her greatest rival, as far as Franchot is concerned. Shirley starts to cry and before you know it, has her famous audience crying with her.

FAR into the night we sit around and talk. Pictures are discussed, books and music. Dorothy Parker gives us some very amusing accounts of her experiences in Hollywood. Helen Hayes, who thinks Joan is the most exciting person on the screen, sits with her feet curled under her, lost in a big chair.

Once again Monroe puts in an appearance, this time carrying a large tray of dishes. You who have read about the elaborate midnight suppers put on by movie stars, get a load of this. Joan serves hot buttered popcorn. And everyone loves it. Of course, "Pupchen" and "Baby" who have been asleep in their bed, suddenly spring to life. They look at you so pleadingly, it's difficult to keep from disobeying their mistress and feeding them.

Back into the house we go, and an embarrassed Joan announces she would like to play some records for us, if we don't think she is too conceited. Every month she records several songs, purely for her own enlightenment. She takes a singing lesson every day and by listening to these records once a month, she is able to tell what progress is made. The first record is *Hands Across The Table.* Joan croons in a low throbbing voice that would make a Helen Morgan or Gertrude Niesen, sit up and take notice. Next she completely floors us by singing in a beautiful soprano, *One Night Of Love.*

JOAN accompanies us out into the patio. In her hands she holds two dog biscuits. From long experience the Dachshunds know that this ceremony marks the end of their day.

We go out into the cool, Brentwood night. It is so quiet we can almost hear the Pacific, sighing a few miles away.

"Thank you so much for coming," Joan calls out after us, "I had rather a hard day at the studio on *No More Ladies* and I'm a little tired. I hope I didn't bore you all too much."

Imagine Joan Crawford being boring! Imagine being thanked for coming to Joan Crawford's house to spend an evening!

Do You Share Your Birthday with a Star?

Ann Dvorak	Aug. 2, 1912
Myrna Loy	Aug. 2, 1905
Adrienne Ames	Aug. 3
Dolores Del Rio	Aug. 3, 1905
Anita Page	Aug. 4, 1910
Ann Harding	Aug. 7, 1901
Sylvia Sidney	Aug. 8, 1910
Charles Farrell	Aug. 9, 1905
Norma Shearer	Aug. 10, 1904
Jean Parker	Aug. 11, 1916
Colleen Moore	Aug. 12, 1902
Gene Raymond	Aug. 13, 1908
Charles (Buddy) Rogers	Aug. 13, 1904
Regis Toomey	Aug. 13, 1902
Mae West	Aug. 17, 1900
Preston Foster	Aug. 24, 1902
Ruby Keeler	Aug. 25, 1909
Charles Boyer	Aug. 28
Alice White	Aug. 28, 1907
Joan Blondell	Aug. 30, 1909
Fredric March	Aug. 31, 1898

The Private Life of Janet Gaynor

[*Continued from page 40*]

itself, it is proof that Janet Gaynor desires a simple, unpretentious life.

She keeps only three servants, a cook, a maid and a chauffeur. All three have been with her since the earliest days of her screen success. All three treat her with the affectionate familiarity which is permitted only tried and proven retainers.

Partly because of her natural shyness, partly because of her almost religious devotion to her work, and partly because she has never been very strong, physically, Janet does not "go in" for the Hollywood social whirl. She has a few intimate friends, most of whom, incidentally, have no connection with the motion picture industry. She accepts invitations to small parties in their homes, and, in return, gives small dinner parties in her own friendly house. Occasionally, she gives larger parties, usually dinner dances in the Biltmore Bowl or the Ambassador Hotel's famous Cocoanut Grove. On Saturday nights, when her work will permit, she often goes to the Biltmore, the Beverly Wilshire or the Cocoanut Grove to dance.

SHE is not a proficient athlete, but she plays tennis, plays golf and swims whenever her work will permit. She is an ardent tennis fan and her lack of skill at the game is not the result of any lack of application. She belongs to the Beverly Hills tennis club and has taken lessons from some of Southern California's leading pros. She took up golf more because she believed the exercise would be beneficial to her mother, who plays with her, than through any personal love of the game.

She is an enthusiastic sun-bather—too enthusiastic for her own comfort sometimes. This spring, while working in *The Farmer Takes a Wife,* she reported to the studio one Monday morning with a terrible case of sun-burn. For her rôle, she had to dress, from the skin out, in coarse homespun and for several days she suffered agonies. Being unusually fair, she frequently suffers bad burns but her belief in sun-baths never seems to weaken.

This summer, she has for the first time, her own house on the beach. She recently purchased the former home of the late George Hill at Manhattan Beach. It is her first real-estate investment in California. The balance of her savings, which must amount to a very considerable fortune, are invested in stocks and bonds. Her mother, incidentally, has always handled all of her business affairs.

JANET, conservative in most of her tastes, still refuses to order her life by any definite routine. She never plans ahead. Each year she tries to complete her scheduled number of pictures in the shortest time possible, so that she will be able to travel. But, until the actual moment of her departure, she never knows just where she will go. Last year, she went to Europe—and characteristically, she refused to contact the Fox publicity department there. She wanted to tour Europe, see the places that interested her most, and do the things nearest her heart, without the fuss and furor which invariably attend a movie star's pilgrimage. The year before last, she spent nearly two months incognito in a Wisconsin woods resort and preserved her privacy so successfully that not one person recognized her as Janet Gaynor. This year, she is thinking, rather vaguely, of a cruise along the coast of of Norway and Sweden.

IN NO sense of the word, is she a faddist—not even in her selection of clothes. She dresses well, but always with extreme simplicity. No one has ever seen her wear jewelry. She never takes up any of the "isms" which sweep the country at regular intervals.

Loyalty is part of her philosophy of life.

"I believe it is our thinking that makes us succeed," she told me. "If we believe absolutely in ourselves and the thing we are after; if we never let go of the thought for a moment and work constantly toward our goal, I do not think we can fail. . . ."

Let Henry Fonda testify to her lack of egotism:

"Playing with Janet in *The Farmer Takes a Wife* has been an invaluable experience," he stated. "She has taught me more about screen technique than all of the coaches in Hollywood could teach me. She went out of her way, time after time, to teach me how to make the most of every scene . . ."

And that, mind you, in spite of the fact that Fonda's rôle in *The Farmer Takes a Wife* is at least as big, if not bigger than Janet's!

—*Rhodes*

Clark Williams, one of Hollywood's newer favorites, discusses the merits of his pet Scottie with Ann Darling

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30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
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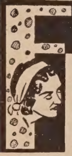

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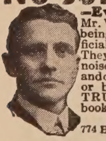

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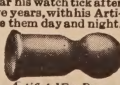

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Your Letter Page

[*Continued from page* 15]

$1.00 Letter

What One Picture Does

NELSON EDDY appeared here, just a few short months ago, as the guest soloist with the San Francisco symphony. No fanfare. No howling mobs clamoring for tickets. Just the usual crowd, and Eddy's reception was kind and polite—nothing more. But now, after the success of *Naughty Marietta,* the same Nelson Eddy, should he appear here, would need a special police guard to protect him from those who would like nothing better than to tear the clothes from his back so they could take them home as souvenirs. All of which proves something, but I don't know just what!—*James A. Wallace, 2253 Broderick St., San Francisco, Calif.*

$1.00 Letter

Her First Letter

MY FIRST letter of praise is directed to that natural and talented actor of the screen—Gene Raymond. His success in Hollywood seems to lie in the fact that he has a mind of his own and is not afraid to voice his opinion, whether it be praise or criticism. His indifference in such a hectic place as Hollywood is proof enough of his determination to succeed in his own right. Why don't the producers give him a chance to show that he can do more than wear evening clothes. My idea of an excellent story for Gene is the Sabatini romance, *Scaramouche.* It is a splendid tale and would give Gene a chance to show what he could do with a good character rôle. —*Edith Jones, R. R. 1, Andrews Road, Mentor, Ohio.*

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IN ANSWER to your question in the June issue of SCREEN BOOK, "If I were faced with the problem of successfully combining a screen career and motherhood, how would I live?"

My answer is that if I couldn't combine them successfully, it would be evident that I wasn't quite as capable as I had estimated, because there are many widowed mothers who have to work to support their children and do it on a small salary and often do a very good job of it too.

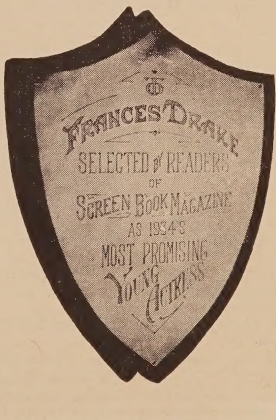
Motherhood means as much to a real woman as her career does, and when a woman really wants to, she arranges motherhood for the proper place and time. It shouldn't be difficult for a screen star to combine her career with motherhood. At least she can afford competent help in the home.

A number of present stars seem to be doing nicely—Marlene Dietrich, Norma Shearer, Dixie Lee and others. They are true feminine leaders and more power to them!—*Mrs. Bessie Royce, 2857 S. Salina Street, Syracuse, N. Y.*

$1.00 Letter

Tip for Baxter

IN MY 'teens, daredevils and romantic bad men fired my imagination. Now I find the man of today, debonair, amusing and well-groomed much more to my liking. My suggestion to Warner Baxter would be to take today's reality as a permanent stand and yesterday's adventures and romanticism as an occasional realization of his boyhood dreams.—*Rejane de Nooz, 30-59 29th St., Astoria, New York.*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The Strange Drama Of Barbara Stanwyck

[*Continued from page 23*]

important to anyone else. To Barbara it was everything. She put so much fire into her few speaking lines, that when the highly successful play *Burlesque* opened on Broadway, she was given one of the leading rôles.

At this time Frank Fay was establishing the record run of fourteen weeks as a headliner at the Palace Theater, New York.

Barbara visited backstage at this playhouse and met her future husband.

He was famous in his profession. Barbara was just beginning to climb.

After a series of pert notes and casual meetings an affection grew between them. They married and formed the team of Fay and Stanwyck. Thus known, they appeared at a leading New York night club.

Attracting the attention of motion picture scouts, they were soon offered contracts to come to Hollywood.

Frank Fay was still the big card. A quick wit, an Irish brogue, a winning personality, had made him nationally known as a monologue artist. Barbara was an unknown quantity.

Fay became successful in Hollywood.

Barbara appeared in *The Locked Door*, with Rod La Roque. The film was so bad that it nearly locked the door on her future.

After much effort, she was given a test at Warner Brothers. She waited for days before learning the result. Then it came like a bullet.

She was said to have no screen possibilities.

It was dismal news.

WEEKS crawled by when she was asked to make another test. In very undiplomatic language, she said, "I'm through with your damned tests."

Her husband, with keen understanding, felt that a great hurt had kindled in her a courage.

Without her knowledge he went to Harry Cohn, the chief of Columbia Pictures, and offered to pay her salary if he would give her a chance.

Cohn was not interested in the proposition at first. Fay's eloquence finally won out.

The Columbia producer finally gave her a chance, and, to his credit—*he* paid her a salary.

The picture did little to establish her in the mind of the public. It did, however, further convince her husband of her ability. When he heard that another picture was being cast at Columbia, he went to Frank Capra, the ace director, and asked, "Why can't Barbara Stanwyck play the lead?"

The director did not consider Barbara a great enough actress for the rôle.

In secret, Fay gave Barbara a rigid screen test. He took it to the director.

Capra watched closely while Fay, lest he might overlook a point, kept saying—"Look, Frank—there's not another woman in the world can act like that."

Capra was convinced. So was Harry Cohn. She got the part in *Ladies of Leisure*.

Upon the release of this picture Barbara was recognized as an actress of the first rank, and promoted to stardom at Warners.

Like Clara Bow, another excellent actress from Brooklyn, Barbara's technique on the screen is entirely unconscious. And, like Clara Bow, she literally sprang from the mud of life. They have this in common with many of the great emotional actresses of all time—Sarah Bernhardt, Nell Gwynn, and Rachel—the latter born of gypsy parents along a road in France.

BARBARA recently played the leading rôle in *A Lost Lady*. In the opinion of Lewis Milestone, the famous director of *All Quiet on the Western Front*, her performance is one of the best of the year.

Adolphe Menjou, with whom she once played, predicts that, if given the right rôles, the little one-time Brooklyn waif will be the greatest actress in films.

She is still young. Her heart is brave, her ideals high, her faith strong.

Her most enthusiastic fan is a sea captain she met as a child.

He wrote her a letter from Shanghai some months ago, telling her that she resembled a girl he had once entertained on his ship.

Barbara, remembering, answered.

When his ship reached California, his hosts were Mr. and Mrs. Frank Fay.

Sally Eilers Kitchen Tips

[*Continued from page 57*]

inside body cavity with salt and stuff with a stuffing made by moistening one cup dry bread crumbs with two tablespoons melted butter, and ½ cup chicken broth or water, and then seasoning with salt, pepper, thyme, chopped parsley and onion juice. Add the chopped giblets and one cup of dry bread which has been soaked in water and then squeeze lightly to free of excess moisture. Sew up fowl and skewer.

Rub with fat. Place in an uncovered broiling pan in the upper part of the oven. Set oven at 335 degrees F. and bake for two to three hours—allow thirty minutes per pound. Baste occasionally with juice from the pan.

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Sally Eilers' favorite ice cream is a light and fruity one. She makes it in quantity in a crank freezer and stores it in her refrigerator trays. And she uses the same recipe for a dozen different ice creams and sherbets.

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● What is Shirley Temple's middle name?—*C. Wenk, Mt. Vernon, N. Y.*

Jane is Shirley's second name. And you're the first one to ask this question.

● Will you please answer my questions for me? When and where was Nelson Eddy born? Is he married? What is his address?—*Jennie June Hay, 605 Roosevelt St., Sand Springs, Okla.*

Eddy was born June 29, 1901 in Providence, R. I. He is not married and you can reach him in care of Metro-Goldwyn-Mayer Studio, Culver City, Calif.

● Will you give me the address of Fred Astaire? And tell me what he did before he went on the stage? What are his hobbies?—*Jean-Yvon Plante, Levis, Quebec.*

Fred receives letters at RKO Studios, Inc., 780 Gower St., Los Angeles. Since Adele Astaire and her brother, Fred, began dancing in vaudeville when they were about eight years old, there wasn't much but school and toys in their lives before that time. Horse racing, prize fights and golf are some of Fred's enthusiasms.

● Why is A. S. C. always after the man's name who photographs a picture?—*Alvin Chamberlin, Yakima, Wash.*

A. S. C. means that the photographer is a member of the American Society of Cinematographers to which most of Hollywood's leading cameramen belong.

● Is Ann Harding coming back to the movies? Is her hair naturally blonde? Please tell me how many times she has been married.—*Mildred Cohen, 439-B, 114th St., Neponsit, N. Y.*

Ann never left the screen except for a much needed vacation. By this time you probably have seen *The Flame Within*, her latest picture, which is getting rave notices. Ann's lovely, long hair is naturally blonde. Her one marriage, that to Harry Bannister, ended in divorce.

● What kind of set is in the ring that Clark Gable always wears on the little finger of his left hand?—*Bernice Carter, 3215 St. Vincent, St. Louis, Mo.*

Clark's ring is of heavy platinum, set with a ruby.

● How long has Ginger Rogers been in pictures? When is her birthday?—*Ginger Hopkins, Dallas, Texas.*

***Young Man of Manhattan*, made in 1930, was Ginger's first film. Claudette Colbert and Norman Foster had leads in this picture. Ginger's birthday is July 16.**

● Does John Boles play any instruments? If so, what are they? What picture will he play in after *Redheads on Parade* and who will play opposite?—*Beverly Como, Lake Charles, La.*

"I would like to have played the piano but in Texas only girls played that instrument and rather than be called a sissy, I gave up the idea. I'm sorry now that I did," says John. He doesn't play any other instrument either. After *Orchids to You* with Jean Muir, John will be co-starred with Gladys (Metropera) Swarthout in *Rose of the Rancho*, a musical picture.

● I have seen Merle Oberon in *Folies Bergere* and I am fascinated with her. Please tell me some things about her. What is her age, her nationality, and is she married? How long has she been in Hollywood? Where could I write to her?—*Norma Whittekin, 4309 Fairfax Ave., Dallas, Texas.*

Merle is really Merle O'Brien Thompson, born February 19, 1911 on the Island of Tasmania which is near Australia. When she was seven, she went with her mother to live in India where she stayed until she was seventeen. Then to London, where she got her start in films. Description: Five feet, two inches tall; weight, 112 pounds; hair, chestnut; eyes, hazel-green. She says that she isn't married, that she had a bad temper when she was a child but learned to curb it, that she reads biographies and that she is very superstitious. Write to her in care of United Artists Studio, Hollywood.

● I am very eager to know about Anne Shirley—her age, her past record, her hobbies, etc.—*Dorothy Sarnie, East Boston, Mass.*

Anne was known as Dawn O'Day when she was a child star. She has been in pictures since she was three years old. Her mother was widowed and Anne first began working as a model for baby clothes ads. It was this work which brought screen recognition and her first picture was *The Miracle Child*. Anne had her seventeenth birthday last April 17, and she has just been graduated from high school. She will not go to college, she says, but is studying music and French. She is five feet, two inches tall and is still growing. Her hobbies are ping pong and swimming.

Merle Oberon Is Afraid to Be Glamorous!

[*Continued from page* 42]

If Sam Goldwyn was delighted with the unheard of flood of publicity being showered on his new star, he was also worried. Goldwyn is a master showman, but he is also a sound business man.

“He called me into his office,” Merle says, “and explained his plans. ‘You can go on playing glamorous sirens and be fairly successful,’ he told me. ‘But you’ll never be a great star and you won’t last. Only the stars who are *real*, who are loved for their own personalities, ever last on the screen. You’re a mask, not a real personality. But I’m going to bring out your own personality in your next picture. Maybe you’ll hate me before we’re through, but I’m going to sell the real Merle Oberon, not an artificial creation.’

“HATE him for letting me be myself? It was just what I wanted. My startling make-up had served its purpose. It had given me my chance. And now I wanted to be myself. For I am terribly ambitious. I want to be a great star, and I want to be a star for a long time. Above all, I don’t want to be typed. I don’t want to go on playing the same rôles over and over until I become boresome. I am tired of living up to the ‘glamorous’ publicity that has been written about me and all of the sensational conjectures that have been made. I want to be myself.”

And that is exactly what Estelle Merle O’Brien Thompson is doing—a very complete and hearty job of being herself. She lives in a modest beach cottage, swims in the morning and rides in the afternoon. She goes out socially when she feels like it and stays home when she feels so inclined. Her intimate friends—English all—drop in for informal chats, and she returns their visits. At almost any hour of the day, unless she is cantering her horse along some mountain bridle path, she can be seen on her private beach, romping with her two dogs, or, clad in a swimming suit or riding breeches, holding court and being wholeheartedly the gay, friendly little person that she is by nature.

Publicity stories have reported that she is engaged to David Niven, a scion of Scottish nobility who now is her fellow actor, under contract to Samuel Goldwyn. The report is grand publicity, but . . .

“I am too ambitious to marry, now,” says Merle Oberon.

The Self-Education of Clark Gable

[*Continued from page* 25]

pulling yourself up so that you’ll never do anything except what’s in line with being a normal person.

“OF COURSE, any public life is an education in itself. You’re on a spot, but as you go along, your wits are sharpened. As you accumulate experience, you meet situations a bit better, a bit more surely, a bit more wisely. Just as today I have a more definite idea on how a part should be played, than I did when I first began.

“But unquestionably, the program of hard physical exercise I have laid out for myself the moment a picture is completed, has contributed vitally to my ability to absorb experience, and to make use of it properly. It has taught me to handle my emotions and my mind.”

That program of self-education has done more for Clark Gable than even he himself realizes!

Instinctively he is a man of the soil. He was bred on a farm, accustomed to the intense physical labor, the satisfying joy that working the earth brings to natures such as his. Stardom denied him his rightful heritage—but for a very long time he didn’t know the source of his dissatisfaction, the source of that complete “fed-up” feeling he was beginning to know every hour of his day.

He was dizzy with Fame! The back-slapping, the recognition, the various by-products of success sufficed. Gable was changing then, and his work on the screen showed it. He didn’t realize, until his nerves were screaming wires, what the trouble really was. He wasn’t being himself, he was paying a penalty, and every subconscious instinct clamored to Gable to get back to himself.

As a first step in his new program, he began to avoid the parties which are routine in Hollywood. He started to leave off the “front” which actors must have. He began to wear old clothes, to spend long hours with cronies who didn’t know a “mike” from a “lupe.”

And as his nervous fatigue, as his tension lessened somewhat, his perspective became more clear. He no longer wanted to run away from Hollywood, no longer gave thought of unceremoniously dumping the Fame for which he had struggled so valiantly, and of which he had dreamed for so many years.

Instead he looked for a way out. For some program, some activity, some diversion which would bring him back to the fundamentals; for some vantage point where he could adjust the Gable of Fame to Gable, the human being.

What began as a safety valve, developed into an education!

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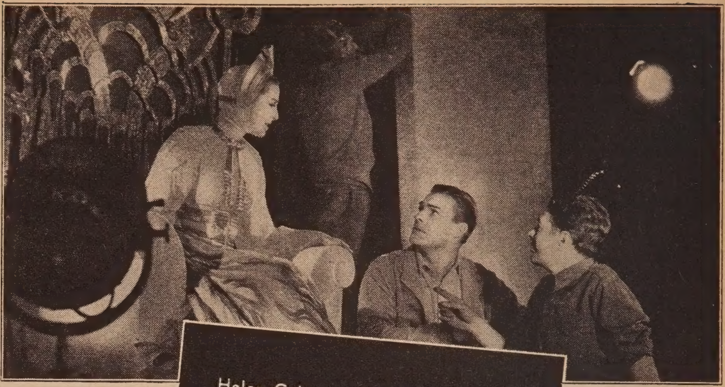

Helen Gahagan, Randolph Scott and Director Irving Pichel in conference on the set of *She*

PICTURE TIPS

OTHER NEW FILMS

HOORAY FOR LOVE—★★—This has the same old backstage musical plot, but there is enough variation to make it interesting, and the performances of Ann Sothern and Gene Raymond are good. The work of those dark gentlemen, Bill Robinson, Fats Waller and Jeni LeGon is the hit of the picture.—*Radio.*

MY SONG FOR YOU—★★—A not important love story is the reason for the failure of this picture to rate in the hit class, but it is worth anyone's money just to hear Jan Kiepura sing. This star has an inner radiance that makes him fascinating on the screen.—*GB.*

WHAT PRICE CRIME?—★★—Another celluloid version of the *G Men*, but it is well done and fast-moving throughout. Charles Starrett, Virginia Cherrill and Noel Madison have leading rôles.—*Beacon.*

THE HEALER—★★★★—The highly emotional story centered around the crippled lad who regains the use of his limbs in a desperate effort to save the girl assistant of a young doctor during a forest fire. This picture goes the limit in genuine heart throbs and there is not a moment when it lacks a stabbing reality. The forest fire scenes are thrilling. The entire cast, including Ralph Bellamy, Karen Morley, Mickey Rooney, Judith Allen and J. Farrell MacDonald, are superb.—*Monogram.*

BREAK OF HEARTS—★★★—Rated high because it will be enjoyed by Hepburn fans. However, the story, which concerns the off-again-on-again love between a bewildered girl composer and a great maestro, spills over a bit with its sentimentality. Both Katharine Hepburn and Charles Boyer are excellent, the only fault being the story.—*Radio.*

PUBLIC HERO NUMBER ONE—★★★★—The G Men won't get in your hair if all of the pictures on this theme are as sure-fire as this one. With Chester Morris and Jean Arthur topping a fine cast, this picture which concerns one government agent's masterful break-up of the gang menace, is filled with thrills from the first moment to the last.—*Metro.*

A NIGHT AT THE RITZ—★★—A little too much giddy romance takes the punch out of this one, but you'll like the breezy performance of William Gargan, who as the irresponsible press agent for a hotel does a fine job. Patricia Ellis is beautiful as ever, and Eric Rhodes does well.—*Warner.*

LET 'EM HAVE IT—★★★—Still another government agent picture, and a good one, with Richard Arlen, Virginia Bruce and Bruce Cabot heading the cast.—*Reliance.*

MURDER IN THE FLEET—★★★—The fresh loveliness of Jean Parker almost hides the thrills in this fast-moving mystery which is unique in the fact that the murder takes place on a battle-ship. The cast includes Robert Taylor, Jean Hersholt, Una Merkel, Ted Healy and Nat Pendleton.—*Metro.*

THE GLASS KEY—★★★—Plenty of suspense in this mystery concerning crooked politics and a murder. George Raft gives a performance with just the right moody touch to make the whole thing a good job of scaring. In the cast are Edward Arnold, Claire Dodd, Rosalind Keith and Ray Milland.—*Paramount.*

AIR HAWKS—★★★—It's been a long time since a good air thriller crossed the cinema horizon, and this one clicks solidly. Story concerns the battle between a large and small airline over a government mail contract. Cast: Tala Birell, Ralph Bellamy and Douglas Dumbrille.—*Columbia.*

KEEPER OF THE BEES—★★★½—This film is a faithful adaptation of the famous Gene Stratton Porter novel. Although it is highly pleasing, it is not exciting entertainment. In the leading rôles, both Neil Hamilton and Betty Furness perform very capably.—*Monogram.*

PARTY WIRE—★★★—What small town gossips can do to romance. Jean Arthur and Victor Jory make a good team.—*Columbia.*

CHINATOWN SQUAD—★★★—If you like murder mystery you will be pleased with this swift-moving film which concerns two murders resulting from the efforts of Chinatown merchants to supply their homeland countrymen with fighting planes. Lyle Talbot solves the "who-done-it?" puzzle, with Valerie Hobson, Hugh McConnell, Leslie Fenton and Andy Devine sharing the acting honors.—*Universal.*

PREVIOUSLY REVIEWED

THE SCOUNDREL—★★★★—Noel Coward, famous playwright, makes his first screen appearance in this Hecht-MacArthur story. Long a distinguished actor of the stage, Coward gives to film audiences in *The Scoundrel*, a highly accomplished performance. Julie Haydon, playing the feminine lead opposite Coward, makes a name for herself by her interpretation of her rôle.—*Paramount.*

THE INFORMER—★★★★—In this story of the Irish rebellion, Victor McLaglen, as a huge brute of a man with a child's brain, plays his part with far more skill and understanding than his fondest admirer would have thought possible. Margot Grahame, as a fallen woman, makes the most of a relatively inconspicuous rôle.—*Radio.*

CALL OF THE WILD—★★★★—While most of the outstanding films of the day are shot in drawing rooms and cabarets, this furnishes a refreshing change. Clark Gable, as the hopeless lover of Loretta Young, takes the honors in this picture of the far north. Due to the excellent photography, beautiful scenic effects are secured.—*20th Century.*

Ralph Bellamy and Karen Morley are principal characters in *The Healer*, a beautiful story of a young doctor who has miraculous healing powers

Neil Hamilton hits a high point in his career with an excellent role in *Keeper of the Bees*, a modern version of the famous silent picture

THE FLAME WITHIN—★★★—This film tells of the love of a woman psychiatrist, Ann Harding, for a patient of hers, Louis Hayward, and of the succeeding emotional problems that arise. Although Ann Harding interprets her part well, it is Louis Hayward who gives the outstanding performance in this picture.—*Metro.*

THE AGE OF INDISCRETION—★★★—Here Paul Lukas appears as a publisher whose wife, Helen Vinson, leaves him to marry another man, Ralph Forbes. Later May Robson, Helen's new mother-in-law, causes Helen to create a scandal in trying to get custody of her son, David Holt. Not an important film, but featuring an able cast which includes Madge Evans besides those mentioned.—*Metro.*

THE G-MEN—★★★—To avenge the death of a friend at the hands of gangsters, Jimmy Cagney, a young lawyer, becomes a federal agent. Based partially on incidents from the life of Dillinger, this fast-moving drama will give the audiences no dull moments. In support of Cagney are Ann Dvorak, Margaret Lindsay and Robert Armstrong. —*Warner.*

OIL FOR THE LAMPS OF CHINA—★★★—As a story of the sacrifice made by employees for the sake of the company which employs them, this is moving drama. Pat O'Brien and Josephine Hutchinson appear in the leading rôles, while Jean Muir, Lyle Talbot and Arthur Byron are in the supporting cast.—*Warner.*

WEREWOLF OF LONDON—★★★—This is a weird story, dealing with the change of men into wolves when the full moon rises. Henry Hull and Warner Oland as werewolves, and Valerie Hobson as the wife of Hull perform capably.—*Universal.*

FLORENTINE DAGGER—★★★—A strange fear on the part of a young man is the basis of this film. He believed that he might murder somebody at almost any instant. In the able cast are Donald Woods, Margaret Lindsay and C. Aubrey Smith.—*Warner.*

VILLAGE TALE—★★—In this tale of domestic troubles, the narrative is little more than fair. Randolph Scott, Kay Johnson and Dorothy Burgess are the leading players. —*Columbia.*

STRANGERS ALL—★★—Other than the fact that May Robson is in the cast, this picture has little to recommend it. Billy Bakewell adds a little to the interest of the film by some foolishness that he brings to the screen. —*Radio.*

IT'S A SMALL WORLD—★★—After Spencer Tracy shares an accident with a girl, he falls in love with her. That's the story. And it is a slight one. However Tracy, with Wendy Barrie and Raymond Walburn, make it lively.—*Fox.*

THE PEOPLE'S ENEMY—★★—Following in the trail of the popular picture, *G-Men*, this film deals with the work of Federal agents as they hunt criminals to their holes and hideouts. Preston Foster, Melvyn Douglas and Lila Lee are in the cast.—*Radio.*

LAST MINUTE REVIEWS

GINGER—★★★★—A grand comedy with a superb little actress whom we all know as Jane Withers romping away with most of the honors as a regular youngster who falls into a family of stiff-shirted society folks. Her battles with Jackie Searle, the meanest youngster on the screen, are some of the funniest scenes ever filmed. O. P. Heggie also stands out in the cast.—*Fox.*

IN CALIENTE—★★★—The story of an exotic Spanish dancer, Dolores Del Rio, who sets out to get revenge against a magazine editor. Some beautiful scenes filmed at Agua Caliente. Dance numbers and music highly satisfactory. Cast includes Glenda Farrell, Edward Everett Horton, Leo Carrillo and Pat O'Brien.—*Warner.*

CHARLIE CHAN IN EGYPT—★★★—Another of Warner Oland's famous "who-done-it?" mysteries that is sure to please audiences who like thrills. The story concerns the disappearance of an archaeologist. Mysterious deaths, romance in the persons of Pat Paterson and Thomas Beck, add to its enjoyment.—*Fox.*

ABDUL THE DAMNED—★★★—Intriguing throughout, although perhaps a bit long, this foreign-made picture which concerns the last violent days of Abdul's rule before he was overthrown by young Turks who wanted peace. Nils Asther and Adrienne Ames in the cast.—*Alliance Films.*

BLACK SHEEP—★★★—Screened on an ocean liner, this film is a novel and gripping variation on the *Grand Hotel* theme. There is adventure and human interest in the story.—*Fox.*

THE NITWITS—★★—There is comedy here with a capital "C". The purpose of this picture is to make people laugh. And Bert Wheeler and Robert Woolsey succeed in doing that.—*Radio.*

APRIL BLOSSOMS—★★★—This brings to the American screen the superb voice of the distinguished European tenor, Richard Tauber. Here is pleasing romance with music of high quality.—*B. I. P.*

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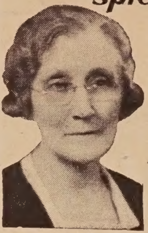

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Feminine attractiveness demands fascinating, youthful lines of a graceful, slim figure—with slender, firm, rounded contours, instead of unbecoming flesh.

Hundreds of women have reduced with my famous Slimcream Method—and reduced just *where* they wanted, safely, quickly, surely. I, myself, reduced my chestline by 4 1-2 inches and my weight 28lbs. in 28 days. J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed."

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DAISY STEBBING, Dept. F-7., Forest Hills, New York.

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The Ladies
HAVE THE LAST WORD

Elisabeth Bergner: "Small and plain . . . yet with more charm in her little finger than almost any woman in the world!"

Gene Raymond: "He hasn't even had any narrow escapes from matrimony recently, all gossip to the contrary"

Elissa Landi: "Refuses to become a faddist . . . creations always tailored, and she wears them threadbare"

WHEN you go to see *Escape Me Never,* if you have been foolish enough not to have done so before now, you will discover something brand new in feminine charm. Her name is Elisabeth Bergner. She is small and plain. She appears absolutely without the background of becoming clothes, apparently without make-up, and with hair that falls straight down in her eyes. And yet, the miraculous Miss Bergner has more charm in her little finger than almost any woman in the world! Too, she has more acting ability in the mere tilt of her head than most stars with all their professional gestures.

• • •

THERE is a moral in Elisabeth Bergner. Charm comes from within, and if you are truly inspired to become a great actress or writer, or wife or business woman, the beauty and honest capability of your inner self will do more than all the clothes that money can buy.

Elissa Landi is another example of this proven theory. A talented author as well as an actress of merit, she is delightfully without pretense. "A woman does not need a magnificent wardrobe," she tells me. "This jacket I am wearing is two years old, and it will be another two years old before I discard it. The simple lines make it ageless as far as style goes—and that the simple things are best is no secret to the average woman. I know that many, like myself, accomplish what appears to be a complete change of wardrobe, merely with a change of hats and accessories." Elissa, whose next picture is *Interference,* speaks the truth when she says that she refuses to become a faddist. Her daytime creations are always tailored, and she wears them practically threadbare. She does indulge frequently in new evening gowns, she confesses, for in Hollywood one must never be draped too often in the same formal wear.

• • •

SHHH! Another fashion hint! Haven't you always admired Joan Crawford's perfectly fitted clothes? One of her pet tricks is to put little weights in the bottom of all her dresses, and more than the usual number in evening gowns. It makes them hang, just so. Try it yourself, but be careful—not too many!

• • •

SEVERAL people have asked me to find out just why such an attractive man as Gene Raymond stays a bachelor. I asked him—and it's because, for one thing, he wants to. For another, he doesn't believe in marrying a professional girl, and that's about the only type he knows. He confesses that his opinion might change like that (business of snapping fingers), but that he hasn't even had any narrow escapes from matrimony recently, all gossip to the contrary.

• • •

I'M AFRAID Katharine Hepburn is going to take a licking in *Break of Hearts.* Her elfishness, reminiscent of the bewildered school of acting, doesn't excite us much, although perhaps the plot was to blame to some extent. There is, however, the matter of Katy's hairdress to interest us. Her new haircut shows her with it combed smoothly back almost to the ears, and then dancing out in a series of curls all over the back of her head, up to the crown. Now that the Hepburn bangs are no more, all you little ministers better get out the shears and curlers, for Katy is leading you out on another limb.

• • •

IN HER recent picture, *The Girl from 10th Avenue,* Bette Davis displays the latest in fashion ideas for the summer of 1935. Bette wears a severe black dress with a lace collar, a taffeta with a tight bodice and wide skirt and a striped wash silk dress. All these models are both new and charming.

• • •

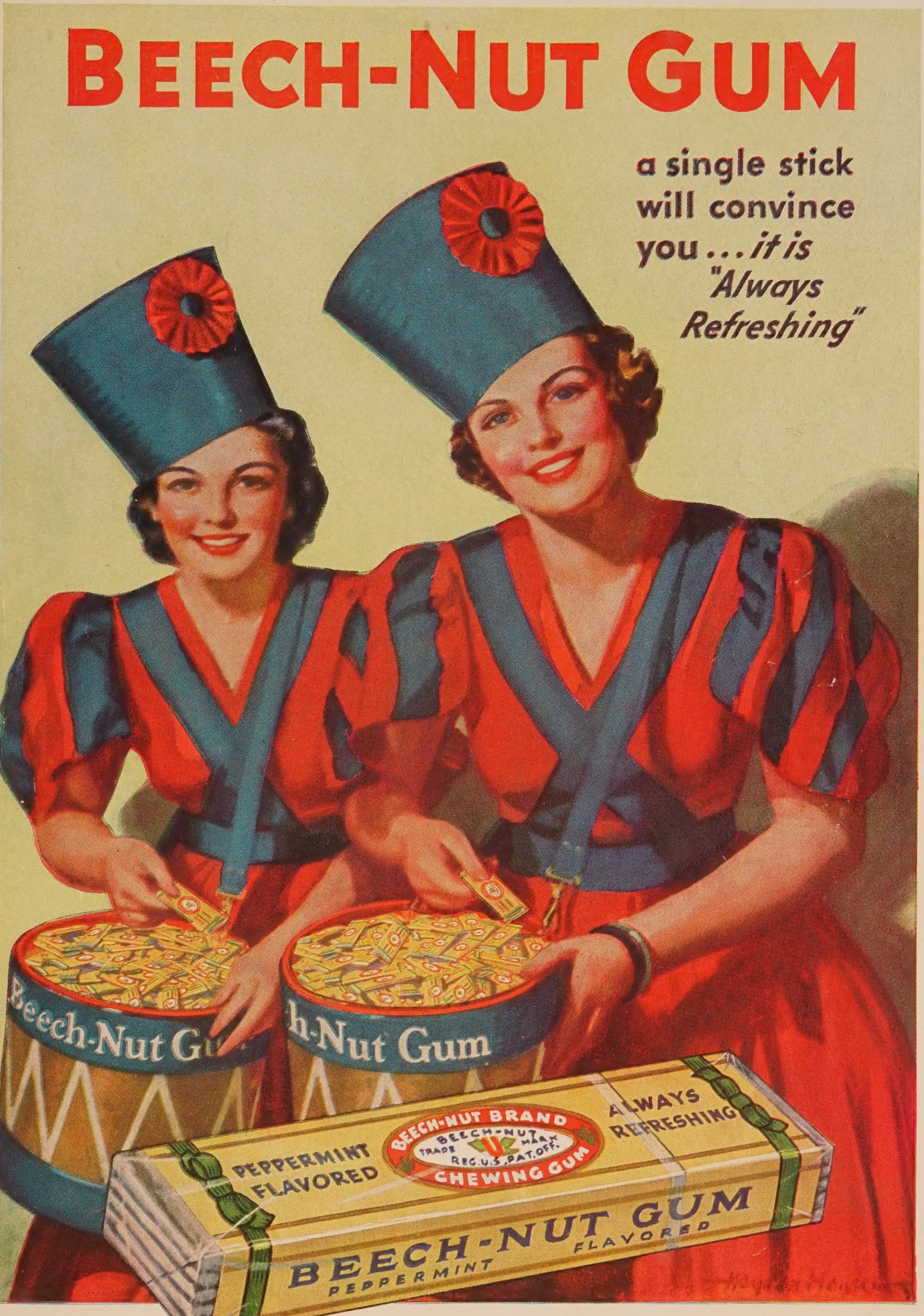
DOLORES DEL RIO wears a white hostess gown in her new picture, *In Caliente,* that is nothing if not divine. There is an ethereal quality about this gown that makes you feel, as you see Dolores in it, that she is not walking on a floor but floating through the air. See it for yourself. It will capture your eye as it did mine! All of the apparel, worn by Dolores in this film, features Grecian lines. Even the bathing suit!

• • •

SAY, you and you and you—I wish you could know just how I enjoy getting your letters. The winning letter which cops the angel skin yarn for a knitted dress appears on page 15. This month the prize is a complete traveling make-up kit, a grand-looking gift. Address me in care of SCREEN BOOK, 1501 Broadway, New York City.

Sincerely yours,

Gwen



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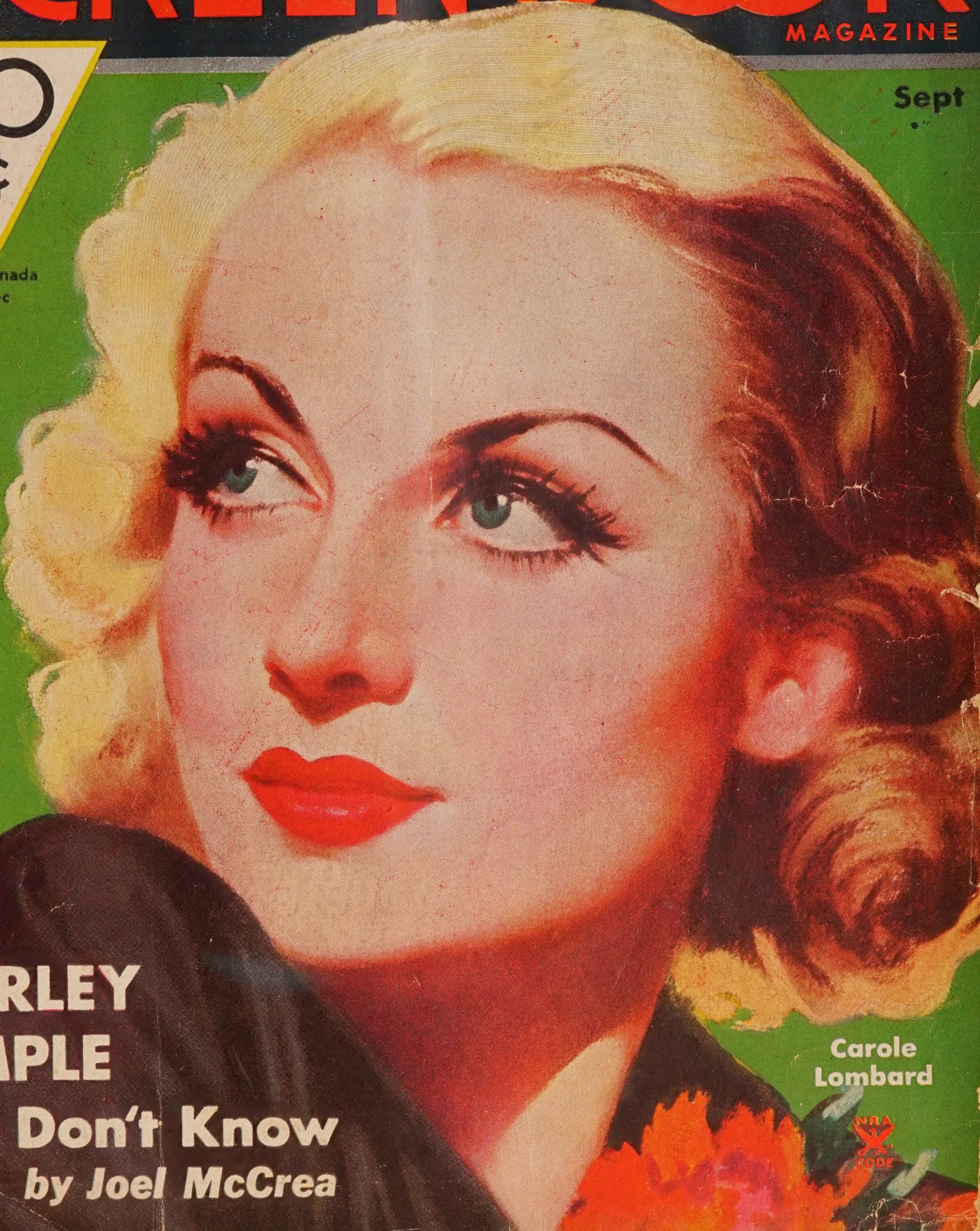

Carole
Lombard

The SHIRLEY TEMPLE You Don't Know

by Joel McCrea

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PRINCESS CHARMING (UNTIL SHE SMILES)

"Pink Tooth Brush"—

Makes her avoid all close-ups . . . dingy teeth and tender gums destroy her charm.

A WOMAN smiles—and her face glows with a touch of splendor. (*Dazzling white teeth set in firm, healthy gums help create that lovely moment.*)

Another woman smiles, and her charm vanishes before your eyes.

(*Dingy teeth and tender gums halt your attention with an unpleasant jolt.*)

"PINK TOOTH BRUSH" IS A WARNING

The explanation of "pink tooth brush" is remarkably simple. It's because almost no one nowadays eats the coarse, fibrous foods so stimulating to the gums. Our modern, soft-food diet allows them to grow tender through sheer inaction. And that's why the warning tinge of "pink' appears so often—why modern dental science urges Ipana and massage.

Dental science says you must massage the gums as well as brush the teeth. So rub a little Ipana on your gums when you brush your teeth. Ipana, massaged into the gums, helps restore healthy firmness.

Change to Ipana and massage. For, with healthy gums, you have little to fear from the really serious gum troubles —from gingivitis, Vincent's disease, and pyorrhea. And the brilliance of your smile, the whiteness and beauty of your teeth, will make you wish you had changed to Ipana and massage long ago.

WHY WAIT FOR THE TRIAL TUBE?

If you like, send for the trial tube. But why not begin today—now—to secure the full benefit of Ipana from the full-size tube? It gives you a month of scientific dental care . . . 100 brushings . . . and a quick, decisive start toward healthy gums and brighter teeth.

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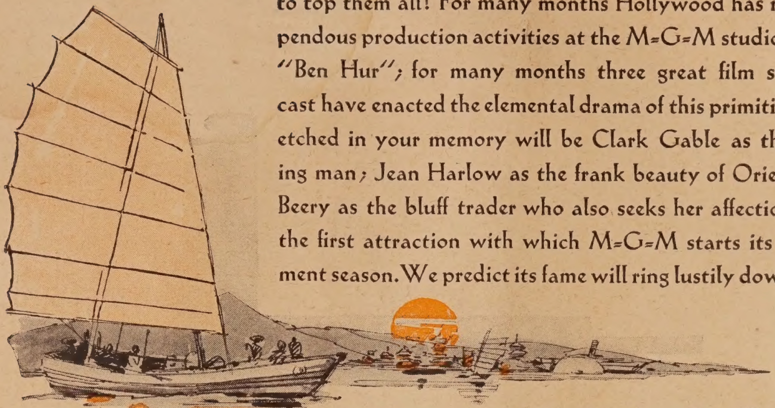
A CHALLENGE TO ALL SCREEN HISTORY!

Think back to your greatest film thrill! Recall the mightiest moments of romance, action, soul-adventure of the screen! A picture has come to top them all! For many months Hollywood has marvelled at the stupendous production activities at the M-G-M studios, not equalled since "Ben Hur"; for many months three great film stars and a brilliant cast have enacted the elemental drama of this primitive love story. Deeply etched in your memory will be Clark Gable as the handsome seafaring man; Jean Harlow as the frank beauty of Oriental ports; Wallace Beery as the bluff trader who also seeks her affections. "China Seas" is the first attraction with which M-G-M starts its new Fall entertainment season. We predict its fame will ring lustily down the years to come!



CLARK
GABLE
JEAN
HARLOW
WALLACE
BEERY

CHINA SEAS

with

Lewis STONE • Rosalind RUSSELL

Directed by Tay Garnett • Associate Producer: Albert Lewin

A METRO-GOLDWYN-MAYER PICTURE

SEPTEMBER, 1935

SCREEN BOOK

Vol. XV
No. 2

The News Magazine of the Movies

CARL A. SCHROEDER, Editor

DOUGLAS LURTON, Supervising Editor

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TODAY'S GOSSIP

By The Star Reporter

"Letting their hair down!" Marlene Dietrich and Claudette Colbert are seen having the time of their lives at Carole Lombard's recent party

CHARLES LAUGHTON may frighten you with his grotesque grimaces, but in reality he is a clown. Waiting in a darkened Avalon theater to see the "rushes" on *Mutiny on The Bounty*, the cast were surprised to hear the sound of tap dancing emerging from behind the curtain. The lights went up and there was Mr. Charlie Laughton working away on a soft shoe routine. Everybody clapped, so Laughton bowed and reeled off the Gettysburg address!

"GRETA GARBO should eat more liver!" The foregoing statement was made by May Robson. She added, "Greta is as shy as a child. If she would eat more solid food she wouldn't be so anemic and timid. But she isn't sullen or slow-witted, as her enemies would have you believe. Once you have broken through her shyness you find she is one of the most lovable persons in Hollywood."

LESLIE HOWARD is elated over the fact that Warner's have purchased *The Petrified Forest*. Leslie is now appearing in *that* play on the New York stage, and has been anxious to transfer his characterization to the screen. Shortly after the play had been bought by the studio, some wag wrote that he has in his possession three tons of petrified tree stumps and would gladly sell them for use in the picture!

JACK BENNY seems pretty well established as a movie-ite. He had expected to return to New York when he completed work in *Broadway Melody of 1936*. The studio had different ideas. Before Jack had a chance to talk back, the big sticks shoved him into another flicker entitled *In The Bag*. Don Bestor, his stooge, says, "Looks like they have Benny in the bag." Hah!

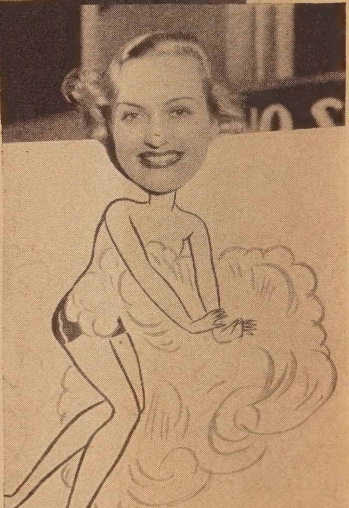
SHIRLEY TEMPLE is truly a surprising child. The tiny charmer has just written a book! She scribbled it in between scenes while working on *Curly Top*. It is written in long hand, and the illustrations are strictly La Temple's. Shirley has delved into the intricate study of flowers, bees, and animals. "Of course," says Shirley, waving a small hand, "It's only a first book!"

DAVE GOULD has announced his list of the ten best dancers on the screen. It is amazing how few of them are top-notch stars. Here they are: Fred Astaire, Eleanor Powell, Bill Robinson, Joan Crawford, Clifton Webb, June Knight, Harriett Hoctor, Ruby Keeler, Ray Bolger, and Nick Long, Jr. The last two named are newcomers in Hollywood.

KAY JOHNSON is one actress in Hollywood who takes orders from her husband. There is a reason, of course. Her husband is John Cromwell, the director, and he has just finished shouting through a megaphone at Kay during the filming of *Village Tale*. Kay liked it so well that she requested RKO to let Cromwell take the helm again for her new flicker, *Jalna*.

GENE RAYMOND is shopping for a large beach umbrella, and is his face red! He is very fond of swimming and then lying around in the soft sand. The other afternoon, after an unusually long swim, a very tired Raymond laid down to rest. He fell asleep. When he awoke his face and other exposed portions of his anatomy were scorched a brilliant red!

[*Continued on page* 8]



Carole Lombard turns fan dancer! It's just a part of the fun the film colony enjoyed during her recent party at the Venice Pier Fun House in honor of A. C. Blumenthal and William Rhinelander Stewart

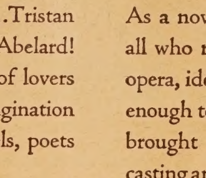
until death do us part

Gary Cooper and Ann Harding in a scene from the Paramount Picture "Peter Ibbetson" directed by Henry Hathaway

Romeo and Juliet!...Antony and Cleopatra!...Tristan and Isolde!...Dante and Beatrice!...Heloise and Abelard! ...Lovers all—out of the scores upon scores of lovers who down through the ages have fired the imagination and the creative artistry of bards and minstrels, poets and playwrights, painters and writers.

Without end are the enduring love stories of the world —those transcendental, inspiring romances that reach into the hearts, souls and minds of people—to lift humans out of themselves for one brief, thrilling instant in the scheme of things and make them kin to the gods in Paradise!

Taking its place alongside the immortal love romances of all time is the touching, tenderly beautiful story of Peter and Mary in Du Maurier's glorious tale, "Peter Ibbetson." Here was a love truly beyond all human understanding—a love that endured through childhood, manhood and old age—a love that flamed with a brilliant intensity—a love that burned even beyond the grave.



As a novel, "Peter Ibbetson" left an indelible imprint on all who read it. As a stage play, and then again as an opera, idealized with music, it entranced those fortunate enough to have witnessed its performance. Now it is being brought to the screen by Paramount, with a devotion to casting and direction that promises to further deify, if possible, what is already recognized as an immortal work.

Gary Cooper has been chosen to portray the sincerity and manly manliness of Peter Ibbetson, while Ann Harding has won the coveted role of Mary, who was the Duchess of Towers. The screen play has been placed under the lucid and understanding direction of Henry Hathaway, who guided the destinies of "Lives of a Bengal Lancer."

As a living, breathing canvas that recreates the glamorous scenes and the passionate interludes of Du Maurier's story, the photoplay "Peter Ibbetson" gives every promise of presenting another screen masterpiece in this story of a love that will last through all eternity.

(Advertisement)

TODAY'S GOSSIP

[*Continued from page 6*]

ERIC LINDEN, brilliant young juvenile, whose part in *Let 'Em Have It* was distinctively outstanding, just collected fifty dollars. He took a vacation and met Harvey Stephans in New York. Harvey asked him how long he expected to stay away from pictures. Eric told him a year. Harvey bet Linden that one year away from the screen would ruin him. Eric Linden took the one year vacation, and then appeared in the picture just mentioned. Stephans after seeing the film, walked straight to a telegraph office and wired Eric the mazuma.

WALLACE BEERY and Jackie Cooper are planning a trip to Europe together. They both expect to leave the day they come under the wire in *O'Shaughnessy's Boy*. What a reception these two will receive! Their popularity is world wide, and already fans on the continent are writing letters urging the team to hop, skip, and jump over the waves as rapidly as possible.

JACK OAKIE, that man nobody can seem to subdue, has grown a mustache for his rôle in *The Big Broadcast of 1935*, and spends his time showing it off. He walks up to his co-thespians on the set and obligingly tells them how becoming it is. If they agree with him, the unlucky individuals are in for an hour's chat on what a great pan this fellow Oakie possesses. The other day a package was delivered to him. Everybody on the set gathered around while Jack, with a flourish, opened it. And out popped a shaving mug, labeled, "For Mr. Oakie's mustache, from a mug to a mug!"

BORIS KARLOFF has been making the rounds of all insurance agencies looking for a company that will insure him against goats! The other day on location for *The Black Room Mystery*, a billy goat took one look at the horror man's reflection in the side of Mr. Karloff's vehicle, and did a running header into the side of the auto. The goat was a very good "butter" and smashed the whole side in!

FREDDIE BARTHOLOMEW is now a full-fledged star—and amazingly unconscious of the importance of his rating. A few days ago, your rambling reporter discovered him touring the Metro lot on a very gaudy, very new, bicycle, and suggested that he was being rather undignified for so distinguished a celebrity.

"Don't you realize, young man, that your name is now on the *left hand* side of the studio contract list, with Crawford and Garbo, and Shearer, and Gable, and . . .

"How jolly," said Freddie. "But say, have you seen my new bike?"

If that boy can only remain as unspoiled as he is to date, he will be the greatest child star in screen history!

PAT O'BRIEN, according to all accounts, cleaned up on the Baer-Braddock fight. He, Jim Cagney and Frank McHugh, playing together in *The Luck of the Irish*, decided that the least they could do, as loyal sons of old Erin, was to offer Braddock their encouragement. Accordingly, they sent him a telegram each day for five days before the fight. Pat gradually worked up such a surge of confidence that he backed his wires with hard cash at prevailing odds—and the "luck of the Irish" netted him a neat $600.

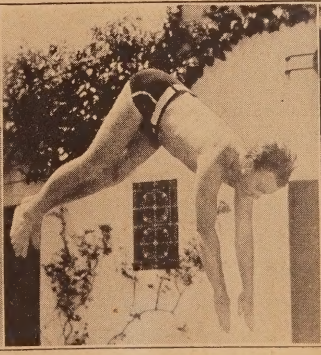
MAX BAER, by the way, has apparently gone into a total eclipse as far as Hollywood is concerned. Never popular here, his miserable showing in the Braddock fight robbed him of the few supporters he had. Hollywood bet on him heavily—but nine-tenths of the studio workers were publicly praying that Braddock would win. No one in the Movie Colony seems able to forget the Jean Harlow garden party, where he playfully pushed several fully-clothed girls into the swimming pool.

[*Continued on page 10*]

***Maureen O'Sullivan, looking as quaint as though she just stepped out of the family album, on the lot between scenes for* Anna Karenina**

Gather around, folks, Mr. James Cagney is about to take off on his famous "How-does-he-do-it" dive

"Help! How did I ever get into this position? Something's got to be done. Maybe I'd better try gaining a little more altitude"



"Ah, that's better—now if I can just manage to get out of this three point landing position it shouldn't be too bad, I hope"

"Thanks, Mr. Editor, for leaving out the big splash picture. Tell your readers I'm going to take up golf!"

They HAVE ALL GONE GB

Individuality is what gives vitality to pictures. ¶These stars are now with GB . . . because GB Productions have individuality, glamour, and a tone all their own.

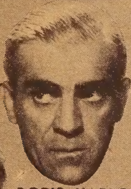
GEORGE ARLISS

ROBERT DONAT

JESSIE MATTHEWS

MADELEINE CARROLL

JACK HULBERT


BORIS KARLOFF

FAY WRAY

NOVA PILBEAM

CLAUDE RAINS

MADGE EVANS *

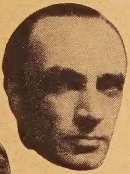
WALTER HUSTON

PETER LORRE

* MAUREEN O'SULLIVAN

LUPE VELEZ

RICHARD DIX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Watch For These Pictures!

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THE CLAIRVOYANT
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THE MORALS OF MARCUS
RHODES, THE EMPIRE BUILDER
KIPLING'S SOLDIERS THREE
PASSING OF THE 3RD FLOOR BACK
MODERN MASQUERADE
SECRET AGENT
DR. NIKOLA
KING SOLOMON'S MINES
FIRST A GIRL
BORN FOR GLORY
ALIAS BULLDOG DRUMMOND
A GEORGE ARLISS SPECIAL

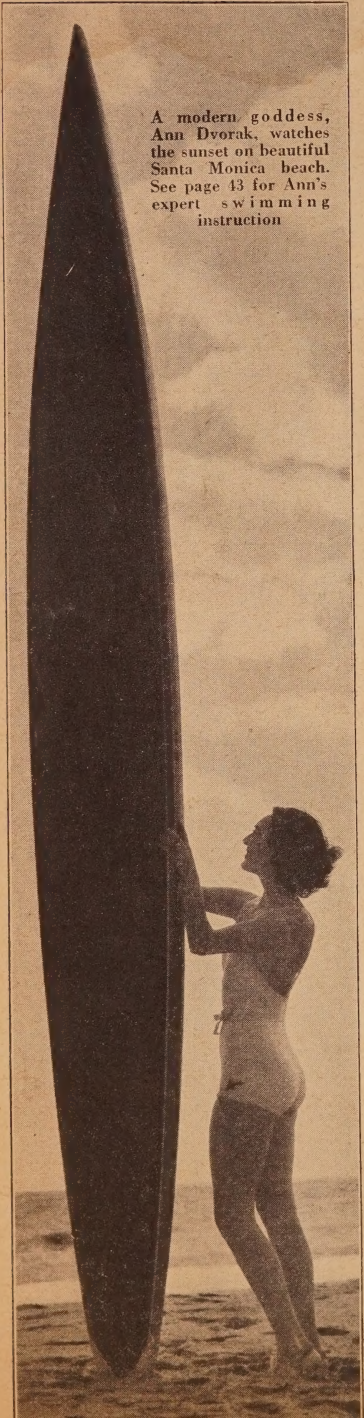
GB TOPS 'EM ALL

*By courtesy of Metro-Goldwyn-Mayer

TODAY'S GOSSIP

[*Continued from page* 8]

How would you like to stroll onto a movie set and find all these favorites together? The picture is *We're In the Money* and the players—you shouldn't have to be told—are Joan Blondell, Warren William, Anita Kerry, Glenda Farrell and Hugh Herbert



A modern goddess, Ann Dvorak, watches the sunset on beautiful Santa Monica beach. See page 43 for Ann's expert swimming instruction

CESAR ROMERO, who has skyrocketed to a prominent position among Hollywood's ultra-romantic leading men, is due for an early trip to the altar with Hazel Forbes, Broadway socialite and heiress of the toothpaste millions, if the current Boulevard gossip is to be believed. They have been seen together night after night in Hollywood's gay spots.

CECIL B. DeMILLE, many years ago, was instrumental in organizing the Assistance League, an association of property owners who pledged themselves to rent their homes to motion picture producers for location scenes and to devote the revenue to organized charities. Recently the League filed an amazing report. In the last ten years, from fees derived from motion picture studios alone, it has contributed to worthy causes the very tidy sum of $110,000.

CLAIRE TREVOR was recovering from a tonsilectomy at the Cedars of Lebanon hospital, when word came to her that Sol Wurtzel had built and furnished an elaborate bungalow for her on the Fox lot. Claire wanted to see it, but the doctors warned her she should stay in bed for a few more days. Claire disobeyed their orders, and went to see her new surprise. It was so nice that the strain was too much, and Claire fainted right in the bungalow!

WALTER KING has been out kidding the Marx Brothers! Walt's friends warned him that if he took the rôle in *A Night At The Opera*, the Marx Bros. would kid him into insanity. The first day on the set with the mad Marxes almost did drive poor Walt looney. So the following day Walt turned up with a large mustache planted on his upper lip which was a replica of Groucho's; a hat like Chico's; and a wig like Harpo's. In his hand he held a joke book. The Marx Brothers took for cover!

JOAN CRAWFORD has adopted a screen protege. The star is promoting a test for her chauffeur's three-year-old daughter. The child's name is Joan Bennett. If the test turns out as well as Joan expects it to, she'll probably lose a good chauffeur.

PAT O'BRIEN and Bert Wheeler are leaving on a fruit steamer which is headed for Panama. The lads will be on the water seventeen days. They have had this sort of trip in mind for the past year, but have been so busy working that it was impossible. They are traveling rough and ready, and are hoping for the worst!

MAE WEST has postponed her trip to Honolulu. She starts writing her script for the next West picture, which will be titled *Klondyke Lou*. Mae does all her writing in her Hollywood Apartment, and most of her good ideas come while she is in bed. *Klondyke Lou* will be Mae's sixth picture since her sensational opener a year or so ago. In turning out the script, Mae will use two other stories that have been purchased by Paramount. The final version will be her own.

HELEN VINSON is so enthusiastic about making pictures in England that following completion of her new picture, *King of the Damned*, she has decided to stay for another GB production, *The Tunnel*, with Conrad Veidt and Madge Evans. You'll see them soon.

"YOU'RE EASY ON THE EYES, JEANIE— I COULD LOOK AT YOU FOR LIFE"

Romance comes to the girl who guards against COSMETIC SKIN

SMOOTH, LOVELY SKIN wins romance—and *keeps* it. So how foolish it is to let unattractive Cosmetic Skin destroy the loveliness that should be yours!

Cosmetics Harmless if removed this way

It is when cosmetics are not properly *removed* that they choke the pores—cause the ugly pore enlargement, tiny blemishes, blackheads, perhaps—that are signs of Cosmetic Skin.

Lux Toilet Soap is especially made to remove cosmetics *thoroughly*. Its ACTIVE lather goes *deep* into the pores, gently removes every trace of dust, dirt, stale cosmetics. Use all the cosmetics you wish! But to protect your skin—keep it lovely—use Lux Toilet Soap ALWAYS before you go to bed at night and before you renew your make-up during the day. 9 out of 10 screen stars use Lux Toilet Soap!

LUX
TOILET SOAP

USE ROUGE AND POWDER? YES, OF COURSE! BUT THANKS TO **LUX TOILET SOAP** I'M NOT A BIT AFRAID OF COSMETIC SKIN

JOAN BENNETT

WARREN WILLIAM
PREFERS
NATURAL LIPS
UNUSUAL TEST SHOWS

HERE'S WHAT WARREN WILLIAM SAW

UNTOUCHED
PAINTED
TANGEE

Popular star picks Tangee lips in interesting test

• Warren William playing in **"The Case of the Curious Bride", a First National** picture, makes lipstick test.

● That patrician manner of Warren William would set almost any heart aflutter. And when he, too, prefers natural lips to the painted kind, isn't it enough to make *you* want to use Tangee?

For Tangee will never, never make you look painted. It can't. For the simple reason that it *isn't paint.* Based on the magic Tangee color principle Tangee is an orange lipstick that *changes, on your lips,* to the one shade most becoming to you. For those who require more color, especially for evening use, there is Tangee Theatrical. Tangee comes in two sizes . . . 39c and $1.10, or send 10 cents for the special 4-piece Miracle Make-Up Set offered below.

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK

This Summer
USE TANGEE CREME ROUGE
WATERPROOF! ITS NATURAL BLUSH-ROSE COLOR NEVER FADES OR STREAKS EVEN IN SWIMMING

TANGEE
TANGEE ROUGE
TANGEE
TANGEE CREME ROUGE

★ 4-PIECE MIRACLE MAKE-UP SET
THE GEORGE W. LUFT COMPANY F95
417 Fifth Avenue, New York City
Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name ____________ (Please Print)

Address ____________

City ____________ *State* ____________

FREDRIC MARCH *Will Answer Your Questions*

Use this opportunity to secure first hand information about a great and popular actor

ALMOST every ardent admirer of Fredric March knows that he was born in Racine, Wisconsin, graduated from the University of that state and worked as a banker before he was bitten by the stage bug. They know, too, that he is married to Florence Eldridge, a charming woman who, like many others, believes that he will win the next Academy award for the season's best acting because of his work in *Les Miserables.*

But there are many questions admirers have never been able to ask Fredric March—they merely had to take the information they could secure through various interviews. Now, however, SCREEN BOOK promises answers to these un-asked questions through its Inquiring Reporter. All questions received will be taken to Fredric March, and he will answer them one by one for publication in an early issue of this magazine.

When you write your questions on the coupons below, remember these points. All questions must be written on SCREEN BOOK coupons. Questions which violate the bounds of good taste will be discarded, as will any questions which conflict with studio policy. All questions must be mailed in time to reach the Inquiring Reporter not later than August 20, 1935. No questions will be answered personally, but all will appear in SCREEN BOOK.

See page 44 for Clark Gable's answers. Ginger Rogers answers her admirers in the October issue.

Inquiring Reporter, SCREEN BOOK
7046 Hollywood Blvd., Hollywood, Calif.
Mail This Coupon

Please ask Fredric March the following questions, answers to which will be published in the November issue of SCREEN BOOK.

....

....

....

....

....

Your Name..

Binnie Barnes . . . in Universal's Production "DIAMOND JIM"

Do You Know

What Shade of Powder, Rouge and Lipstick Will Accent Beauty in *Your* Face ?

★

POWDER

Max Factor's Powder makes your skin satin-smooth....its subtle color harmony shades add alluring radiance. Protects as well as beautifies; aids your skin to be fine-textured and young-looking.

★

ROUGE

The flattering color harmony shades of Max Factor's Rouge are light-tested... maintain their true color. Blends easily, smoothly; gives your skin a delicate, natural glow that lasts for hours.

★

LIPSTICK

Being moisture-proof, Max Factor's Super-Indelible Lipstick may be applied to the inner as well as the outer surface of your lips giving them an even, harmonized color.

★

DO YOU know how red a rouge, and what shade of red will accent youthful beauty in your face? Do you know what shade of powder will enliven your skin and give it new alluring beauty? The answer lies in a secret known to lovely screen stars, and a discovery of Max Factor, Hollywood's genius of make-up. From his vast experience in creating make-up to meet the exacting demands of the camera, Max Factor has developed the new art of color harmony make-up consisting of powder, rouge, and lipstick blended to emphasize beauty.

Color harmony make-up will accent beauty in your face just as it does for glamorous red-haired Binnie Barnes and other beautiful stars. If you are a blonde, it will give your face an exquisite romantic charm; if you are a brunette, it will make you fascinatingly beautiful. Color harmony make-up is as effective on one type as another, and may be used with enchanting results by the girl of fifteen, or the matron of fifty.

Would you like to see for yourself what an amazing change color harmony powder, rouge, and lipstick will make in your face? Would you like to have Max Factor give you a personal make-up analysis, and send you a sample of your color harmony make-up? Would you like a helpful illustrated book on *"The New Art of Society Make-Up?"* Just mail the coupon below, and all of these will be sent to you.

Max Factor ★ Hollywood

SOCIETY MAKE-UP—*Face Powder, Rouge, Lipstick in Color Harmony*

YOU will find Max Factor products at your favorite store. A large box of Max Factor's Face Powder is only one dollar; Max Factor's Rouge is fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. Use Max Factor's Make-Up and discover what the loveliest women in the world already know.

©1935 by Max Factor & Co.

Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade: also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"* . . . FREE.

5-9-96

NAME____________________

STREET____________________

CITY____________ STATE____________

COMPLEXIONS	*EYES*	*HAIR*
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	*LASHES* (*Color*)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐	Dark ☐	*If Hair is Gray, check type above and here* ☐
Oily ☐ Normal ☐	*AGE*	

YOUR Letter Page

Write your opinion on stars and movies to Your Letter Page, SCREEN BOOK, 1501 Broadway, New York City. Every letter published wins a prize!

What is your critical opinion of *Peter Ibbetson*, the new Ann Harding-Gary Cooper picture? See the picture, write your opinion and compete for a cash prize!

$15.00 Letter

Dietrich Does Us Wrong!

THERE can be no question about Marlene Dietrich's ability to do a characterization of a beautiful, alluring "vamp"—not a "trick" was missing in her *The Devil is a Woman*—but to me, it seems a crying shame that her marvelous beauty, mystic charm, and dynamic dramatic ability should be wasted on such worthless rôles. As a taste of variety occasionally, yes, but as a steady diet, decidedly, no! We are perfectly willing to accord Dietrich the rating of the screen's greatest dramatic actress, but how can we when she is rammed down our throats in picture after picture in the same type of characterization, the novelty of which wore off long ago? Marlene Dietrich needs a change!—*Mable Argo, New Albany, Indiana.*

$10.00 Letter

Orchids to Ginger!

HERE'S to Cinderella whom we always love either in real life or on the screen. The screen Cinderella to whom I refer is Ginger Rogers who seemed to me a year or two ago to be the ugly duckling of the younger players. Presto! Change! She wasn't even pretty and overnight she became the most beautiful and most glamorous of them all. She fits like a glove into comedy rôles and her dancing is superb. She couldn't dance with Fred Astaire if it were not so. Perhaps she was miscast at first, but I believe it is partly development and growth. May she long survive as one of the brightest in a bright group of stars!—*Alice E. Johnson, Bonaparte, Iowa.*

$5.00 Letter

Big Cheers for Mae!

FACT, fiction, or publicity stunt—I don't care how many "forgotten men" pop up in Mae West's life—I only know that I will always be grateful to Mae in a great big way. Grateful because she brought robustness and a novel characterization to Hollywood at a time when pictures were groping for a new medium of expression and personalities ran to one mold. Then a small group of smug critics with distorted viewpoints on Mae's subtlety attempted to wreck her vogue, and thus agitated Hollywood into the very things she wanted to do, and behold! Such beautiful and classic pictures as *Barretts of Wimpole Street, Little Minister,* and *David Copperfield.* So we have new beauty, drama and purpose from Hollywood. AND what's more and of much importance, we still have Mae!—*Frances Jackson, 14 Butler St., Ludlow, Ky.*

$1.00 Letter

Eddy Honors Hollywood

SIR SATAN may take Mae West and her Squire Sex, he may also have Joan Crawford and Clark Gable, Helen Hayes and the rest who have risen to stardom and other great heights; they can't compare any of their portrayals to the voice and charm of Jeanette MacDonald who deserves all the luck and glory possible. And to her co-star of *Naughty Marietta,* who is the sort we young women dream about, who has the sort of voice worth listening to—here's to the grandest actor yet who has honored Hollywood with his glorious voice and personality—Nelson Eddy. Here's to their continued success, and bless them both!—*Miss Mary B. Cheranchenko, 1684 Prospect Place, Brooklyn, New York.*

$1.00 Letter

Gable is Always Right

SOMEONE wrote in one of your recent issues: "Sometimes an actor's personality can cover up bad acting, and that is

[*Continued on page 70*]

ALABAMA GIRL WITH PERFECT TEETH SAYS:

"Only Listerine Tooth Paste for me... it keeps teeth so white and lustrous"

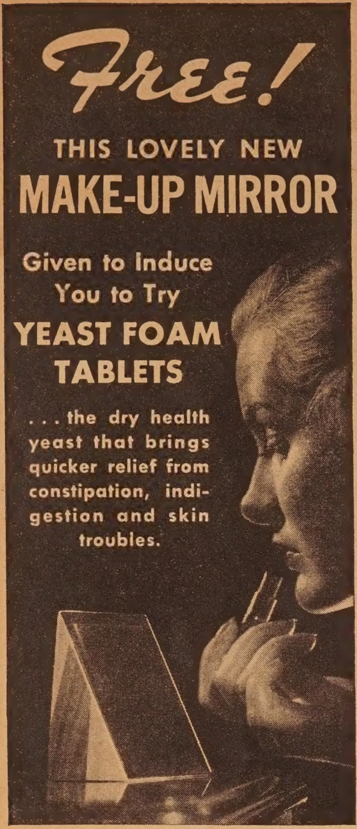
You're looking at Miss Josephine Kidd of Birmingham, Ala., who came to New York on a flying visit but stayed to pursue a successful career as a photographer's and artist's model. Her fine, white teeth—perfect, if you please—won her first job for her.

"Our family has used Listerine Tooth Paste for years," says Miss Kidd. "I think it is the most effective and safest dentifrice I ever used. I give it most of the credit for the healthy condition of my teeth and gums. And it's *so* economical!"

If you've not tried Listerine Tooth Paste, do so now. You will be delighted to find out how quickly and how thoroughly it cleans teeth without harming precious enamel. You'll like the sparkle and lustre its modern polishing agents impart to tooth surfaces. And you will welcome that marvelous feeling of mouth freshness that follows its use. LAMBERT PHARMACAL COMPANY, *St. Louis, Missouri.*

TO USERS OF TOOTH POWDER
Your druggist has a new, quick-cleansing, gentle-acting, entirely soapless tooth powder worthy of the Listerine name.
Listerine TOOTH POWDER . . . . . . 2½ oz. 25¢

REGULAR LARGE SIZE 25¢ DOUBLE SIZE 40¢


Free!
THIS LOVELY NEW
MAKE-UP MIRROR
Given to Induce You to Try
YEAST FOAM TABLETS
. . . the dry health yeast that brings quicker relief from constipation, indigestion and skin troubles.

YOU'LL be delighted with this new kind of mirror that you can get absolutely free with a purchase of Yeast Foam Tablets. It's tilted at an angle so that you get a perfect close-up of your face without having to hunch way over your dressing table.

Set it anywhere and have both hands free to put on cream or make-up comfortably. Women say it's one of the grandest beauty helps they've ever seen. Send the coupon, *with an empty Yeast Foam Tablet carton*, for your mirror now before the supply is exhausted.

This offer is made to induce you to try Yeast Foam Tablets, the modern yeast that gives greater health benefits because it's dry.

Scientists have recently discovered that *dry* yeast, as a source of vitamin B, is approximately twice as valuable as fresh, moist yeast! In carefully controlled tests, subjects fed dry yeast gained almost twice as fast as those given the moist, fresh type.

Get quicker relief from indigestion, constipation and related skin troubles with Yeast Foam Tablets. You'll really enjoy their appetizing nut-like taste. And they'll never cause gas or discomfort because they are pasteurized. At all druggists.

NORTHWESTERN YEAST CO.,
1750 N. Ashland Ave., Chicago, Ill.
I enclose empty Yeast Foam Tablet carton. Please send me the handy new tilted make-up mirror. FG 9-35
Name
Address
City State

Dolores Del Rio's WEEKLY MENU

NOTE: For breakfast, Miss Del Rio has coffee only; for lunch, a vegetable and fruit only; for dinner, fruit and vegetables, cooked in a variety of ways; the only meats she eats are white meat of chicken, and roasted beef, pork or lamb.

However, when she is making a picture, or rehearsing dances, she usually tries to gain a little weight, and varies this diet with more starchy foods.—EDITOR.

MONDAY

Breakfast *Coffee*
Luncheon
Spanish Rice
Grapes
Dinner
Fruit Cup
Chicken (white meat only)
Asparagus
Demi-tasse

TUESDAY

Breakfast *Coffee*
Luncheon
Green Salad
Dinner
Roast Pork
Zuccini
Baked Apple
Demi-tasse

WEDNESDAY

Breakfast *Coffee*
Luncheon
Artichoke with Melted Butter
Stewed Fruit
Dinner
Roast Lamb
Creamed Peas
Demi-tasse
Fresh Fruits—Peaches and Grapes

THURSDAY

Breakfast *Coffee*
Luncheon
Raw Spinach, Carrot and Cabbage Salad
Fresh Fruit, 20 minutes later
Dinner
Breast of Chicken
Riced Potatoes
Lettuce in French Dressing
Coffee
Nuts and Fruit

FRIDAY

Breakfast *Coffee*
Luncheon
Cottage Cheese and Chive Salad
Fresh Pears
Dinner
Spanish Rice
Roast Beef
Apple Sauce *Demi-tasse*

SATURDAY

Breakfast *Coffee*
Luncheon
Orange Juice
Casserole Dish—Garbanzo Beans, Golden Bantam Corn, Tomatoes
Dinner
Consomme
Lettuce, Tomato and Avocado Salad
Dark Bread *Demi-tasse*

SUNDAY

Breakfast *Coffee*
Luncheon
Tomato Juice
Green Salad
Dinner
White Meat of Chicken
Spinach
Water-Cress, Green Salad
Demi-tasse
Fresh Fruit

"In no other napkin can you find these exclusive Kotex features"

Mary Pauline Callender

Author of "Marjorie May's 12th Birthday"

"CAN'T CHAFE"

The new Kotex gives lasting comfort and freedom. The sides are cushioned in a special soft, downy cotton—all chafing, all irritation is prevented. But sides only are cushioned—the center surface is left free to absorb.

"CAN'T FAIL"

Security at all times ...Kotex assures it! A special channeled center guides moisture the whole length of the pad. Gives "body" but not bulk. Ends twisting. The Kotex filler is 5 *times* more absorbent than cotton.

"CAN'T SHOW"

The sheerest dress, the closest-fitting gown reveals no tell-tale lines when you wear Kotex. The ends are not only rounded but flattened and tapered besides. Absolute invisibility—no tiny wrinkles whatsoever.

And Now!

3 TYPES OF KOTEX

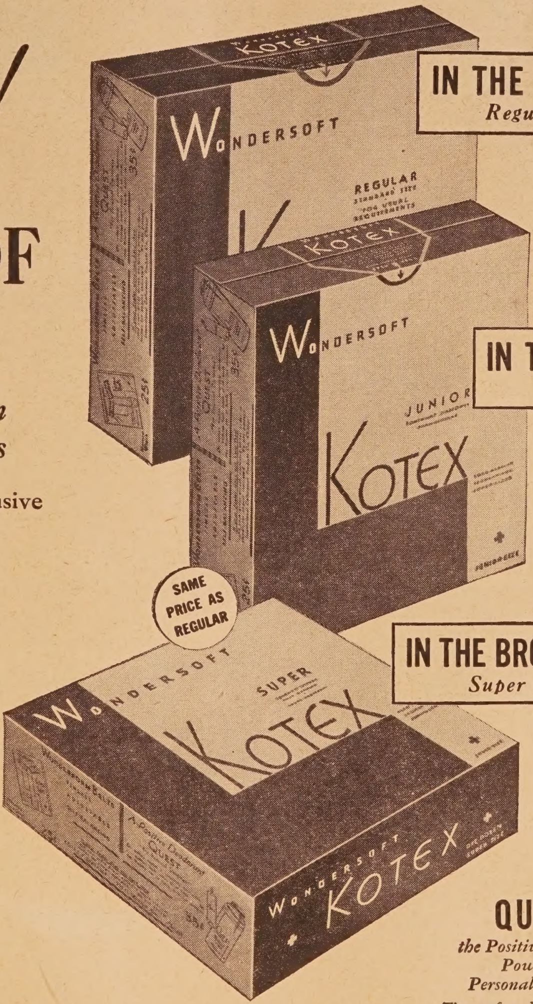
to suit different women and for different days

Each type offers all of the exclusive Kotex features

NOW a way has been found to give you greater comfort at times when comfort means so much.

There are certain days when you require more protection than on others. That's why the Kotex Laboratories developed three different types of Kotex . . . the *Regular*, the *Junior* (slightly narrower), and *Super* which offers extra protection.

Select Kotex, day by day, according to your own personal needs, perhaps one type for today, another for tomorrow. Some women may need all three types of Kotex. Discover for yourself what a difference this can make in your comfort and protection.



IN THE BLUE BOX

Regular Kotex

For the ordinary needs of most women, Regular Kotex is ideal. Combines full protection with utmost comfort. The millions who are completely satisfied with Regular will have no reason to change.

IN THE GREEN BOX

Junior Kotex

Somewhat narrower—is this Junior Kotex. Designed at the request of women of slight stature, and younger girls. Thousands will find it suitable for certain days when less protection is needed.

IN THE BROWN BOX

Super Kotex

For more protection on some days it's only natural that you desire a napkin with greater absorbency. That's Super Kotex! It gives you that extra protection, yet is no longer or wider than Regular.

QUEST

the Positive Deodorant Powder for Personal Daintiness

The perfect deodorant powder for use with Kotex . . . and for every need! Quest is a dainty, soothing powder, safe to use. Buy Quest when you buy Kotex —only 35c.

QUEST
THE POSITIVE DEODORANT POWDER

WONDERSOFT KOTEX

Marlene Dietrich as she is and should be . . . Patricia Ellis winning in a landslide . . . Jimmy Cagney packs the sock Max Baer could use

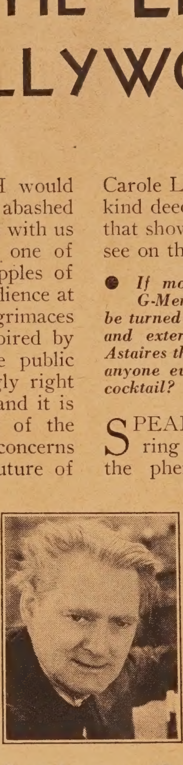
WITH THE EDITOR IN HOLLYWOOD

MARLENE DIETRICH would have been considerably abashed had she been able to sit with us during a recent showing of one of her pictures and hear the ripples of amusement that swept the audience at some of her posturings and grimaces which were so evidently inspired by the director. Somehow, the public has a way of being unerringly right in its criticism of the stars, and it is pertinent to note that most of the editor's mail this month concerns speculation about the film future of Marlene Dietrich.

"Can't something be done to make her more human?" "Must she always be a beautiful prop surrounded by massive scenery and crippled by poor stories and direction?" The questions are frank and constructive. They deserve an answer.

We believe that Marlene should know what her public is thinking. We think too, as one of her sincere admirers, that she should know that the picture above represents in a way the type of Dietrich we would like to see on the screen—a gay, vital woman, bubbling over with a sense of humor and the sheer joy of living. If Marlene Dietrich at a party can throw that deadly restraint to the four winds, think what the same woman could do in a picture that had a bit of speed and sparkle! Surely Carole Lombard deserves the month's kind deed award for staging an affair that shows us the Marlene we want to see on the screen.

- ***If most of us had our way, all the G-Men in all the G-Men pictures would be turned loose immediately to track down and exterminate the many pseudo Fred Astaires that have infected Hollywood. Did anyone ever like an imitation champagne cocktail?***



Lionel Barrymore: "Because of his immortal gift, the name of Barrymore will live forever in the memory of those who love the screen"

SPEAKING of the public's unerring recognition of talent, we have the phenomenon of SCREEN BOOK readers who, in balloting for The Most Promising Young Actress of 1935, are doing an early return landslide in favor of Patricia Ellis. The final count has not yet been made, but from the looks of things, Pat is more popular than a Democrat in the White House. All of which should make Miss Ellis exceedingly happy, since it confirms the opinion of Warner Brothers executives that she will one day become one of our most popular stars. Congratulations, Pat!

- ***Tip to movie executives—there is real talent among the Ruby Keeler contest Winners whose pictures appear on page 74 of this issue. Hand-picked by experts, they represent the nth degree of feminine charm, and our hunch is that more than one of them will go straight to the top. Marjorie Weaver, the first prize winner, is a real find. An orchid to the studio that signs her!***

THE thing most to be admired about one Mr. James Cagney is that he never does a job half-way. Playing the pug for *The Irish in Us,* he really took his job seriously. He rose every morning at seven for a stiff turn at roadwork and manhandled his sparring partners as if his cinema fight were to be the real thing—which it turned out to be. You won't see any pulled punches in this movie. As a matter of fact, we recommend the sock scenes of the picture for the attention of Mr. Maxie Baer, who has proven that he fights as well as he acts, if you get what we mean. Maxie can be glad he wasn't on the receiving end of any of Cagney's haymakers.

- ***Did you know that the ace of all colored tap dancers, Bill Robinson, still carries a bullet which gouged itself into his knee during the Spanish-American war? But nobody ever accused him of having lead in his feet!***

NO NAME is more famous in movies than that of Barrymore, but of late it has failed to stir much public enthusiasm, whether it be because of the marital antics of one member of the clan or just a gradual falling of the mighty. Now, however, comes Lionel Barrymore to enhance the prestige of his illustrous house with a stirring performance in *The Return of Peter Grimm,* and we realize that because of his immortal gift the name of Barrymore will live forever in the memory of those who love the screen.

Carl A Schroeder

SCREEN BOOK
SEPTEMBER, 1935

JOAN CRAWFORD'S *Lost Father*

More highly dramatic than any movie plot is this astonishing story, revealed for the first time, with Joan's permission

By Sonia Lee

"What will I say?" Joan asked herself as she faced the father she hadn't seen since she was a year old. "What will I do? Shall I kiss him? I don't feel anything. This is my father!"

THE man turned the pages of the motion picture magazine casually. His day's humble work was done. Here, for an hour, he could know vicariously the glamour that was Hollywood's.

His prominent blue eyes fastened on a title—*Joan Crawford's Life Story*. His fingers ceased the turning of the pages. He settled deeper in his chair, and adjusted the light; he leaned back, looked long at the full page photograph of the girl whom he had seen a dozen times on the screen—and who always, without fail, gave him a strange, an incomprehensible warmth.

He was not a man given to self-analysis or to probing into the curious recesses of his own mind. He only knew that this star, seemingly beyond his horizons, beyond his poor limits, was a girl with eyes shaped not unlike his own.

He began to read the story carefully. And as he read, his hands became chilled with a suspicion and his face flushed with hope!

Lucille LeSueur! That was curious! He had never known that the glamorous Joan Crawford's real name was like his own. It was a strange name. Where could she have gotten it? And could it be coincidence that her first name was Lucille?

He read further. She was born in San Antonio, Texas. She was a year old when her mother and her father had separated. She had a brother, Hal.

His own daughter Lucille LeSueur was only a year old when last he had seen her. His child, too, had been born in San Antonio. And she had a brother—an older brother—called Hal.

It couldn't be, of course! It was a phantasy, a coincidence surely. And there was nothing to identify this glowing, this rapture-inspiring girl he had seen on the screen, with the infant he could visualize as his own, grown to womanhood.

[*Continued on page* 68]

Shirley Temple as she is seen with Rochelle Hudson in *Curly Top*, which is already hailed as her greatest picture

The Shirley Temple You Don't KNOW

By Joel McCrea

THERE'S nothing quite so difficult, believe me, as trying to write or talk about someone of whom you are very fond, and whom you admire tremendously. Words never seem adequate.

I might start by saying she's adorable, lovable, and the most charming kid in the world. But there I'm stopped. You know all of that after seeing her in only one picture.

In working with Shirley Temple for the first time in *Our Little Girl*, I tried to forget that she was one of the greatest box-office stars in the business and think of her as a very glamorous young woman, a vital personality. Since working with her in that picture I have had three leading questions put to me by interviewers:

"How did you feel, as an established leading man, having to play in support of a child? Did it not require real courage to take part in a picture when it was generally accepted that every scene in which you appeared with her would be made to her greatest advantage?" And thirdly, "Is she a puppet in the hands of a clever director, or can she really act?"

I shall try to answer honestly and frankly all of these questions here, as well as to give you a heretofore untold impression of the newest "Little Sweetheart of the World."

I don't mind admitting that from the first day I walked on the set to play Shirley Temple's father in *Our Little Girl* I experienced what every other person who has played opposite her has, a complete surrender to her personality. I knew from the first scene with her that no matter how hard I might try, she would easily and surely walk away with all honors *without* trying. There is something about her which completely defeats you from the start. And suddenly there you are, with nothing of greater importance than to see that *she*, in *her* picture, is a success. As one fortunate enough to have played opposite several of the screen's most glamorous ladies, I'll confess this much—I never before managed so noble an attitude. It has always been the natural procedure, and I don't think a selfish one, to watch out for one's own "breaks" in this business.

The first time I set eyes on Shirley Temple—frankly, what I expected was a big doll, prissied up from head to toe, sitting stiffly in an over-stuffed chair with mama's eagle eye watching over her. What I actually saw was a pair of golden-haired youngsters plopped contentedly in the center of a "dead" set, winding cellophane in baskets, completely oblivious to what was going on around them. One was Shirley Temple—the other, her stand-in and playmate. Not someone *hired* to keep her company, understand, but actually her playmate.

NEVER once, in all the times I watched them playing together did Shirley attempt to "Lord it" over the other child. They were just two kids, with a lot in common—they both liked circuses, dolls, ice cream cones and cracker jack!

Not even with grown-ups does Shirley take advantage of the favoritism and adoration showered upon her. She never addresses anyone except by his last name. It is Miss or Mister So-and-so. In meeting strangers she maintains a shy reserve. There is never even a slight sign of a condescending attitude in anything she does or says. She is just herself, a natural, well-behaved little girl.

I do not recall reading anything about the fact that she wears absolutely no make-up. Her bright round eyes and distinctively lined mouth couldn't possibly be improved by artificialties. Her hair is naturally blond and curly, and has never been laid hand on by a studio hair dresser. Her mother still curls it around her finger, as she always has. Certainly there is nothing in this mother's attitude, or nothing in Shirley's to indicate that she is anyone other than a tiny child, playing in her own backyard, which just "happens" to be a motion picture set.

The acting business is all a big game to her. She has not, thank heaven, reached the point where she takes herself seriously! I have met innumerable stage children who were sweet and charming, but who at all times *knew* they were stage children. It would be ridiculous to assume that Shirley does not know she is an actress, but it is a part of her sub-conscious, not her conscious mind.

IT IS interesting to me to analyze this little dynamo of popularity and attempt to compare her screen appeal with that of such a popular and fascinating personality as the lovely Dolores Del Rio. There is no doubt but what the most characteristic and dominating traits of Dolores have played the most important part in bringing about and maintaining her

In this story by a popular star you will meet Shirley Temple as she appears to those with whom she works

"It would be ridiculous to assume that Shirley does not know she is an actress," says Joel McCrea, "but it is only a part of her subconscious mind"

success—not only as a popular actress, but as a star over a long period of years.

Dolores Del Rio's graciousness leaves an indelible impression. So pertinent a part of her is it that no matter what type of role she may play, it radiates through in *fascination.*

Shirley Temple has this same graciousness. It is an understanding and sympathetic consideration for those with whom she works. I remember one day, one of the members of the cast had come to work over an hour late. Shirley is always right on time, with her lines memorized perfectly. This party had not only forgotten the time, but his lines as well, and in his scenes all of which happened to be with her that morning, he was forced to rehearse over and over. Finally after much retaking, they were finished, and the actor mightily embarrassed. Shirley sensed it, and with that same graciousness I have witnessed in Dolores Del Rio, walked over to him and said "That's all right, you know—I didn't know my lines very well, either."

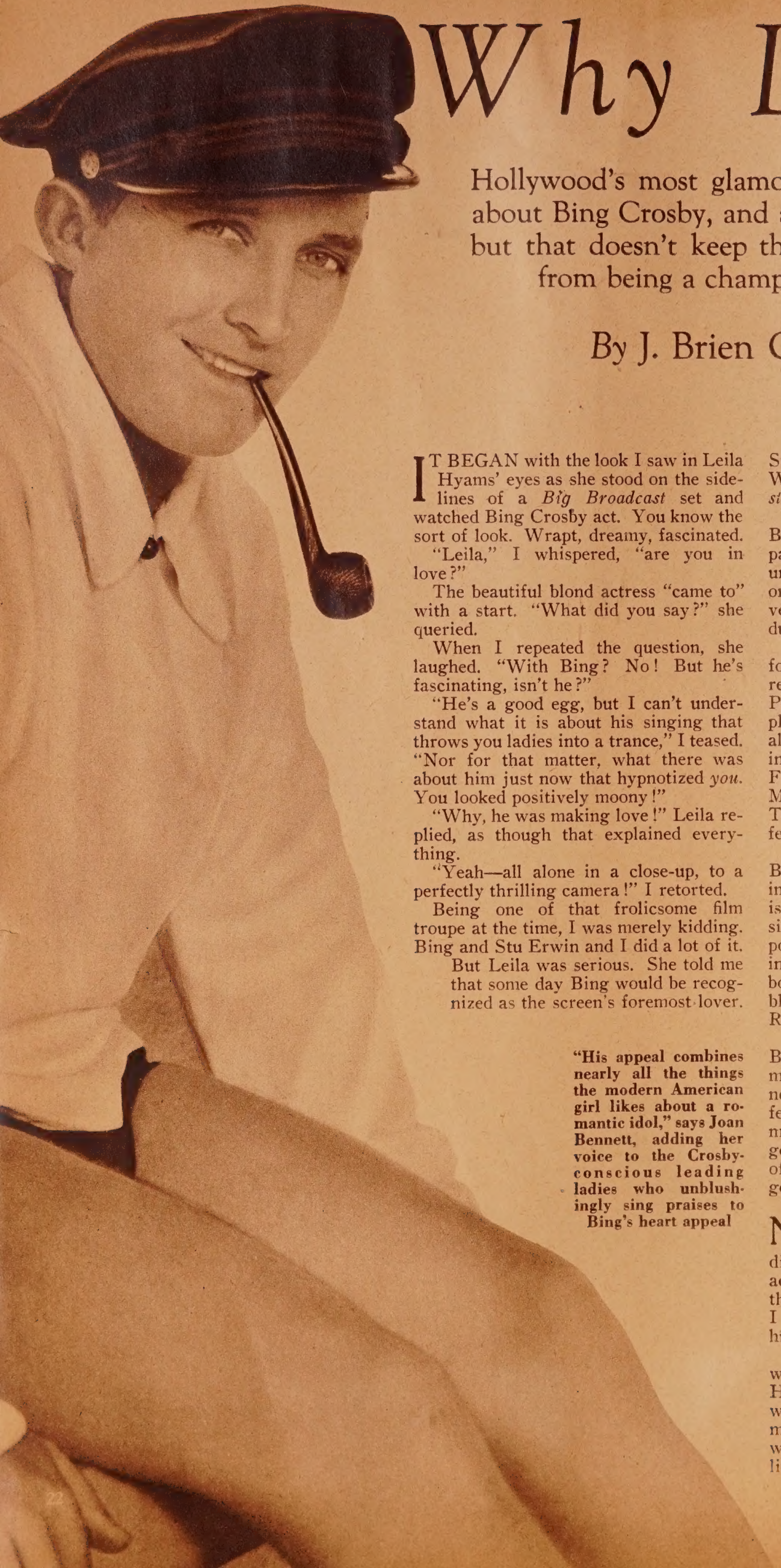
Her keen observation and conscious-concern for all of those with whom she works was illustrated another day when one of the men on the crew was called to the phone on an urgent message. He returned shortly looking upset. Ordinarily a child wouldn't have noticed, but Shirley seemed to *know* something was wrong. She went to his side and asked him. On finding out that his wife was very ill,

[*Continued on page* 68]

Why Ladies

Hollywood's most glamorous stars are ga-ga about Bing Crosby, and admit it in this story, but that doesn't keep the crooning Lothario from being a champion family man

By J. Brien Chapman



"His appeal combines nearly all the things the modern American girl likes about a romantic idol," says Joan Bennett, adding her voice to the Crosby-conscious leading ladies who unblushingly sing praises to Bing's heart appeal

IT BEGAN with the look I saw in Leila Hyams' eyes as she stood on the sidelines of a *Big Broadcast* set and watched Bing Crosby act. You know the sort of look. Wrapt, dreamy, fascinated.

"Leila," I whispered, "are you in love?"

The beautiful blond actress "came to" with a start. "What did you say?" she queried.

When I repeated the question, she laughed. "With Bing? No! But he's fascinating, isn't he?"

"He's a good egg, but I can't understand what it is about his singing that throws you ladies into a trance," I teased. "Nor for that matter, what there was about him just now that hypnotized *you*. You looked positively moony!"

"Why, he was making love!" Leila replied, as though that explained everything.

"Yeah—all alone in a close-up, to a perfectly thrilling camera!" I retorted.

Being one of that frolicsome film troupe at the time, I was merely kidding. Bing and Stu Erwin and I did a lot of it.

But Leila was serious. She told me that some day Bing would be recognized as the screen's foremost lover. Still teasing her, I scoffed at that notion. What—*with Mister Gable still going strong?*

That original *Big Broadcast* was Bing's first full-length picture. Time has passed, and I forgot Leila's prophesy until the other day, when I was shown one of those confidential reports or surveys of star popularity the movie producers study.

Under the heading, "Romantic Appeal for Women," Bing's name led all the rest! Clark Gable was second; Dick Powell and Gene Raymond tied for third place considerably below, and straggling along after them came a group including, if memory serves, Warner Baxter, Fredric March, Ronald Colman, Bob Montgomery, Lew Ayres, Franchot Tone, John Boles, Gary Cooper and a few others.

Topping the romantic appeal group, Bing also ranks with the first four men in *general* 1934-35 movie popularity. He is the *only* one of them to attain that position almost entirely by feminine support, for Gable's strong feminine following is supplemented by an army of young boys—who probably like Clark's "red-blooded" rôles. The others are Will Rogers and Wallace Beery.

Fan mail records add the clincher to Bing's claims. Or rather, to the claims made for him; Bing himself is making none. In fact, he tries to keep this Perfect Lover thing a secret. He's not only modest, but distinctly a he-man—shoots golf in the seventies, plays a good game of baseball, and sings baritone, if you get what I mean!

NO USE, then, going to Bing himself for information. But I wanted to discover for SCREEN BOOK readers exactly what it is about the Crosby appeal that rival movie lovers lack. Where could I get such information? Ah—a hunch!

If, so long ago as when she appeared with Bing in *The Big Broadcast*, Leila Hyams was able to prophesy that he would become the screen's outstanding matinee idol, why couldn't other women who have played opposite him give me a little information from a feminine view-

Prefer CROSBY

Bing Crosby can buy a car or a yacht or a country estate any time he wants to. He is Hollywood's champion money-maker, but he also is the least self-important of any star in movies. His one interest is Dixie Lee, his devastatingly pretty wife, who, despite being the mother of three children, Phillip, Gary Evan and Dennis, remains surprisingly young and beautiful

point? For instance, Joan Bennett, who made such a hit opposite Bing in *Mississippi!*

"How can one analyze such a subtle and complicated thing as Mr. Crosby's—or anyone's—screen appeal?" Joan demanded. "Yes, I suppose perhaps that's our clue. His appeal *is* complicated. That is, it combines nearly all the things the modern American girl likes about a romantic idol. He has a charming modesty along with his good looks, acting ability, and fine voice. I think probably this *completeness,* in such a well-balanced combination of masculine charms, may be what has won for Bing such a high place among cinema heroes."

Joan had also noticed first hand what so many of Bing's feminine admirers have observed about him on the screen: he never appears offensively egotistical when he sings. So many singers who charm the feminine heart via the radio, or on the opera or musical comedy stages where distance obliterates subtleties of facial expression, are not so fortunate in this respect.

From Bing himself I glean that his singing is effortless. He enjoys doing it Probably that is why he is so pleasing to watch as well as to hear, even in the big close-ups which make things so difficult for some of his competitors! Moreover, Bing seems determined to avoid the usual pitfalls.

"NOBODY will get me to bellow into a heroine's face!" he declared on one occasion. "Why, I've sat in movie houses and suffered, for the girl's sake, when I saw some powerful singer straining his lungs within an inch or so of her ear. And I'm not going to be made a sap of, either, by suddenly bursting into a stagey song to a painted background. There'll be an excuse for every song I sing, if I have my way."

He has had his way—most of the time. Certain scenes in *Mississippi,* for instance, were re-taken because Bing was dissatisfied with the way they were made. When they were refilmed, the others concerned saw at once that Bing's suggestions had been helpful.

Carole Lombard, who played opposite Bing in

[*Continued on page* 61]

Preview

from the latest hits of

"Curly Top" is tops for Shirley! SHE DANCES AGAIN . . . SHE SINGS 2 SONGS in this excitingly different story!

"SURPRISE!" SHIRLEY SEEMS TO SHOUT GLEEFULLY. For what a joy package of surprises this picture will be!

"Curly Top" is completely different in story and background from all the other Temple triumphs. This time, Shirley plays the mischievous, lovable ringleader of a group of little girls, longing for happiness and a home. Once again, she dances—she sings—in that winsome way which captured the heart of the whole world.

And . . . SURPRISE! . . . Rochelle Hudson, as Shirley's faithful sister, sings for the first time on the screen, revealing a rich, beautiful voice in a song that will be the hit of the year. Her song duets with John Boles—their wealthy and secret benefactor—lead to a love duet that ends in perfect harmony!

"Curly Top" is tops for Shirley . . . and that means tops in entertainment *for the whole family!*

"All my life, I've had a hunger in my heart . . . a hunger to love and be loved."

Shirley TEMPLE
IN
'CURLY TOP'

with

JOHN BOLES
ROCHELLE HUDSON
JANE DARWELL

Produced by Winfield Sheehan
Directed by Irving Cummings

You'll cheer these 5 HIT SONGS
by RAY HENDERSON
America's Number 1 Songsmith!
"When I Grow Up"
"Animal Crackers In My Soup"
"The Simple Things In Life"
"It's All So New To Me"
"Curly Top"

"Spunky—if you don't stop sneezing, you're going to catch p-monia. You really ought to have a hot lemonade."

Flashes

your favorite stars!

by Jerry Halliday

JANET GAYNOR
AND
HENRY FONDA
IN
The FARMER TAKES a WIFÉ

Charles Bickford · Roger Imhof
Slim Summerville · Jane Withers
Andy Devine · Margaret Hamilton

Produced by Winfield Sheehan
Directed by Victor Fleming
Screen Play by Edwin Burke
From Max Gordon's Stage Play • Authors Frank B. Elser and Marc Connelly • Based on the novel "Rome Haul" by Walter D. Edmonds

A STAR OVERNIGHT . . . Henry Fonda zooms to stardom as the son of the soil who works on the canal to earn money for a farm.

JANET GAYNOR SCORES the greatest performance of her career as the fiery canal boat girl who accuses the man she loves of COWARDICE!

YOU . . . who loved "State Fair" . . . HAVE ANOTHER TREAT COMING!

Set in a dramatic, colorful era of American life now shown for the first time . . . when the speed of the railroad doomed the picturesque waterways . . . this story is a refreshingly new, vital, heartwarming tale of simple folk on the great Erie Canal, when it was one of the world's wonders, the gateway through which civilization took its Westward march . . . when its lazy waters rang with the shouts of swaggering boatmen, bullying their women, brawling with their rivals.

Through it all threads the romance of a kissable little miss who hides her sentimental yearnings behind a fiery temper . . . while a dreamy lad, homesick for the soil, contends for her affection with the mighty-fisted bully of the waterways.

Ask your theatre manager when he plans to play it!

FOX

Henry Fonda Hits the High Road

He refuses to admit romance to his life . . . yet is one of Hollywood's newest male-threats to a world of feminine hearts. Janet Gaynor and Henry Fonda are heading rapidly toward being tops in star teams!

By Eric L. Ergenbright

YOU'RE going to see a lot of this tall, lanky, rather diffident young actor, Henry Fonda. In ten years of reporting Hollywood doings and behavior, I can't recall any newcomer who has created a greater furor. Those who have watched his work opposite Janet Gaynor in his first picture, *The Farmer Takes a Wife,* or seen the daily "rushes," are unanimous in predicting that he will be a very great star.

Whether that prediction is fulfilled or not, Fonda *is* a distinctly new screen personality. A personality so forceful that he will make a lasting impression on every audience. In appearance, and in reserve, he reminds one of Gary Cooper. The same lanky, loose-jointed body, the same thin, taut-lipped features, the same deep-set, expressive eyes. But he is more animated than Gary Cooper. His enthusiasms are more apparent. His movements are more electric. His emotions are more readable.

He came to the screen from the New York stage, requested by Winfield Sheehan, the czar of Fox production. He came to the screen rather unwillingly—or, if not unwillingly, at least rather fearfully.

"I had fought shy of Hollywood for ten years," he explains. "Not that I was deluged with offers, for I wasn't. But I was afraid to try my fortune on the screen. I didn't feel that I was ready. The screen is a different medium. I'm not sure that I'm ready for Hollywood yet. People keep asking me if I plan to stay here in Hollywood indefinitely and give up the stage. I can't answer intelligently because I don't know. How can I tell until I see my first picture?"

Fonda possesses a sizeable amount of good old Dutch caution. But Fox matches his caution with its confidence. Before he had worked more than a week in the first picture, he was cast for the leading rôle in *Way Down East,* again opposite Janet Gaynor. The picture will be rushed into production immediately after the completion of *The Farmer Takes a Wife.*

IT WAS in the title rôle of the last named play that Henry Fonda scored his great hit on the New York stage. But let's turn back the calendar and trace his story from its beginnings.

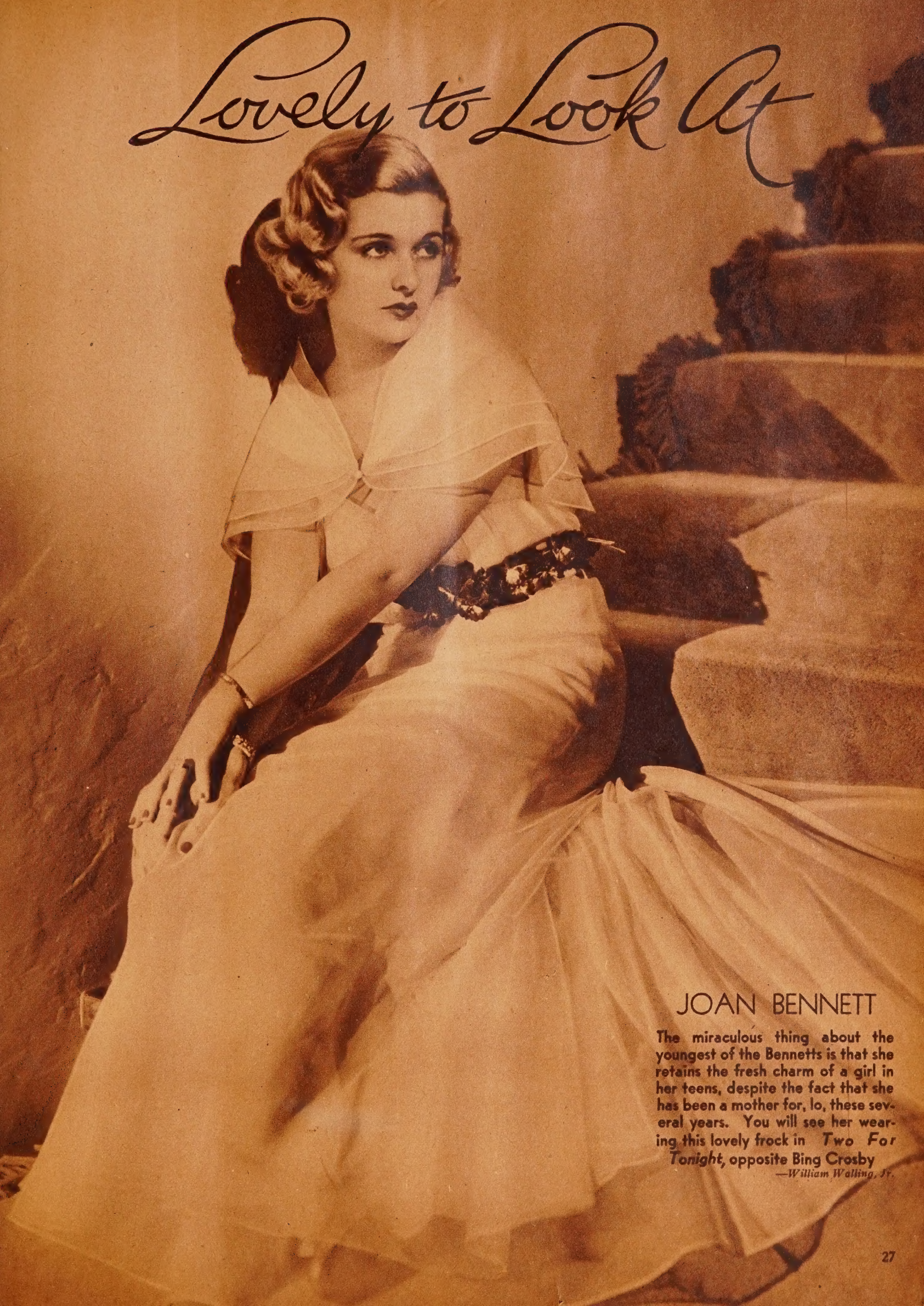
He was born in Grand Island, Nebraska, and reared in Omaha, where his father, William Brace Fonda, is still in business. His paternal grandparents were Ten Eyck Fonda and Harriet McNeil Fonda, of Fonda, Montgomery County, New York, a town which had been founded, as its name implies, by the pre-revolutionary ancestors of the family.

Henry worked his way through high school in Omaha. He was successively, during his out-of-school hours, an office boy for a stock and bond house, a service station attendant, a trouble-shooter for the local telephone company, an insurance salesman and an ice-man.

High school behind him, he determined to work his way through the University of Minnesota. His ambition, then, was to be a writer, preferably of plays, consequently he majored in journalism. He secured a position as instructor in a Minneapolis settlement house. He had two troops of Boy Scouts. At night he coached classes in wood carving, [*Continued on page* 81]

Romantic Henry Fonda and Janet Gaynor rehearse for *The Farmer Takes a Wife* with Director Victor Fleming on location near Sonora, California

Lovely to Look At



JOAN BENNETT

The miraculous thing about the youngest of the Bennetts is that she retains the fresh charm of a girl in her teens, despite the fact that she has been a mother for, lo, these several years. You will see her wearing this lovely frock in *Two For Tonight,* opposite Bing Crosby

—*William Walling, Jr.*

JEAN PARKER

Many a glamorous star envies the charm of Jean Parker, and well they may, for she is the idol of countless thousands of American girls. This promising starlet who is known as "Robin" to her friends, and whose real name is May Green, is seen next in the lead of *I Am Joaquin*

—*Tom Evans*

GINGER ROGERS

There are so many reasons for the great success of Ginger Rogers that it is impossible to list them all. Her beauty, her spirit and her dancing feet are a few, but your editor likes her personally because she abhors spinach! Ginger's new picture is *Top Hat,* and we hope you have a nice time standing in line as you wait to see it

—*Bachrach*

ROCHELLE HUDSON

Whether the state of Oklahoma boasts more about the droll humor of its famous son, Will Rogers, or its dazzling daughter, Rochelle Hudson, is not known. But it is a fact that there is not a finer, more exquisite girl in all Hollywood than Rochelle. *Curly Top,* with Shirley Temple, is her most recent picture

—Gene Kornman

A Million Girls Envy Glenda Farrell

Because she came from a barren little Oklahoma town to win fame and fortune, an army of girls want to know how Glenda won her success. Here is the astonishing answer!

By Ida Zeitlin

Glenda Farrell didn't have beauty to start with, but she is a top-notch actress today. Read how she climbed straight to the top!

Glenda, being the good sport she is, autographs photos for her fans by the thousand. And what mail she gets!

IN A LOW white house set among the Hollywood hills—the kind of smiling little house you eye covetously when you pass it on the road—with her father, her son, and her three white cats, lives Glenda Farrell, screen gold digger or heart-of-gold gal, as the case may be, but in either event, the lady who knows her way around.

Clad in pale-pink lounging pajamas, one silken leg tucked under her, Annie's mistress sat facing me from the corner of a sofa. Except for the added attractiveness of vivid coloring—crimson lips, eyes that seemed to glow blue-green in the lamplight, blonde hair curling softly about her face—she looks in externals much like her screened image. In essentials she doesn't. There's nothing about her to recall the tough babies she most often portrays. Her voice is low and its intonations pleasant, her manner self-possessed with no hint of swagger, and though she's undoubtedly wise in the ways of the world, her wisdom is no more cynical than that of any modern girl with brains in her head, good will in her heart, and the need to make her own way. It's that quality indeed which has contributed so largely to her popularity—the down-to-earth quality which girls the world over have recognized in her and by reason of which they have made her their pattern and their friend.

She'd been talking for some time, and as she talked my mind had been slowly fitting together the pieces of a jigsaw puzzle. She'd flashed across my horizon in *Life Begins,* as the chorus girl whose veneer of hardness cracks under the realization that a baby means to her exactly what it meant to her more sentimental sisters. I'd seen her and warmed to her again as the fast-talking newspaper woman of *Hi, Nellie,* who refused to wear her generous heart on her sleeve. I took it for granted that she was a movie find like dozens of others, and wondered where she'd learned to act with so much more poise than the average newcomer. Now the gaps were being filled, and the jumbled collection of miscellaneous data I'd picked up here and there gave way to a picture, rational and convincing, and as alive with human interest as any I've ever encountered.

Glenda's parents lived in a small Oklahoma town, and her mother had a passion for the stage. Where and how she acquired it, her daughter doesn't know. Her environment held little on which it could feed, but she fed it herself on dreams, and they seemed to suffice. For when Glenda came, it was burning so fiercely that she dedicated the child on the altar of her own longings. She should [*Continued on page 77*]

As I KNEW

Adaline Morrison

An ex-chum tells tales out of school, revealing a Jean Harlow the world has never known

At right, Jean Harlow as she appeared in Shakespeare's play, *The Winter's Tale*

By Adaline Morrison

ALL of you Jean Harlow fans, who love and admire the girl who has fought her way to the top as one of the foremost glamour stars of today, how would you like to have known her when she was still Harlean Harlow Carpenter at Ferry Hall, a fashionable girls' boarding school in Lake Forest, Illinois?

My acquaintance with Jean began as most pleasant things usually do—unexpectedly. I had arrived at the school where I already had friends, was well into the swing of things and even thought I had conquered homesickness. But on the second day, I felt very lonesome. A beautiful young girl was bidding adieu to a lovely lady whom I realized was someone she loved dearly. The scene caught my eye because both were so utterly absorbed in each other. A stern, cold member of the faculty was speaking the usual words of reception. The girl cried silently, but she retained her poise and charm amazingly. I was interested in this new girl and decided I wanted to know her. Thus, I saw Jean Harlow for the first time.

Later that evening as the girls gathered for dinner, I noticed this same girl. She was alone, went into dinner alone, went to evening study alone and then went to her room alone. Not that she was unfriendly or disliked, but it seemed she preferred to be alone—and in her own way—adjust herself to her new world. Jean was in most of my classes, sat near me, but didn't speak. Naturally the other students wondered and talked about this very reserved and beautiful creature who was so quiet.

One evening I was leaving my room when Jean came from hers, two doors away. She stopped me by simply asking, "Would you mind swapping frocks with me for the evening?" I was wearing a blue chiffon and Jean, a Chartreuse georgette trimmed in shaded fringe. Being direct contrasts, as I'm a brunette, the swapping act was suitable. Without further words we stepped into my room and changed, even to a piece of costume jewelry. I recall looking at Jean's petite feet with a sigh. Then we both laughed and left for dinner, the best of pals.

And so it happened—unexpectedly—that I met Jean, just another young girl tucked away in a boarding school. This was in the fall of 1926, since which time everybody has heard and read about her, and seen her on the screen.

Then came initiation week for the new girls. Naturally, in typical girlish fashion, they were very hard on "The Blonde." Could she take it? Was she a sport? Consequently, Jean was put through the meanest and most ridiculous tests to establish

Even in school, Jean Harlow had a dazzling charm that made her the envy of all her schoolmates

Jean HARLOW

Above, Jean Harlow is seen with a group of shipboard companions when she made her first trip to California, honeymooning with her first husband, C. F. McGrew

Do you recognize Jean in the picture at the left? You should! It is a snapshot taken in June, 1927, at the Ferry Hall school

Jean Harlow as she appeared shortly after her success in *Hell's Angels*. At this time she was little more than a school girl

herself. Shampooing hosiery and silk unmentionables for even the most popular senior is anything but fun. Imagine Jean being requested to arrive for breakfast minus makeup, plus a bath towel about her head, with an alarm clock suspended from her neck by a ribbon. Jean went them one better by smearing her face with gooey cold cream, arrived calmly and proceeded to eat her grapefruit with a knife. She had to wear her clothes backwards, salute seniors on bended knee and do all sorts of silly things. But the point is, Jean proved she could take it, which made a lot of the girls ashamed of themselves and their doubts turned to admiration.

On a hay-ride to Highland Park, which was Jean's first, I recall she sang such numbers as *I Can't Give You Anything But Love, Baby, My Blue Heaven* and *Looking At The World Through Rose Colored Glasses.*

Girls weren't supposed to have victrolas in school but Jean had one hidden in her room. Many free moments were spent sitting on the floor with our ears close to the closet door, listening to the notes that came from that little music box stuffed with stockings, towels, and small silk things.

On Hallowe'en, Jean's mother, whom we spoke of as "Mother Jean," came loaded down with goodies for "Baby" and her friends. (Mrs. Bello has never, since the day Jean was born, called her anything but "Baby.") Referring to the account of that day in an old diary, I find—"Met Harlean's mother, Mrs. Carpenter. She's adorable! Precious!" If you've ever had or have the occasion to meet Jean's mother, I'm sure my schoolgirl adjectives don't exaggerate her charm.

Jean and I improvised costumes to wear to the Hallowe'en party. Each of us wore a slicker, galoshes, bathing cap, and carried a bath towel and a hot water bottle. Arriving at the party with umbrellas, we announced ourselves as The Saturday Night Kids, The Slicker Twins and expressed the hopes that we would enjoy a lot of good clean fun. After the party we wasted little time delving into the goodies Jean's mother had brought. To complete an exciting day we had to break some rule so, without the customary permission, we invited my roommate to sleep in Jean's room which was a single. We had expressed our desire to be room-mates but the Dean had disapproved. It made little difference, however, as we were together most of the time anyway.

I recall one evening when the academy boys were giving a prom and, as all the girls were bathing at the same time, the hot water supply soon gave out. I had managed to draw the last tubful and was about to drain the water out when Jean came in. Being fastidious, and rather than do without her bath, Jean jumped into the tub, saying, "Now you know what I think of you, Morrie!"

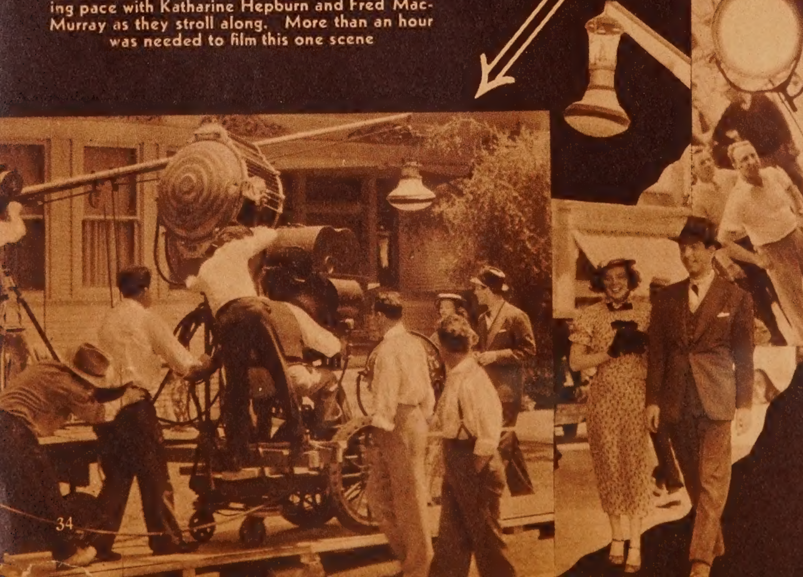
Since Jean's mode of dress has created so much interest, I might mention that it was also of

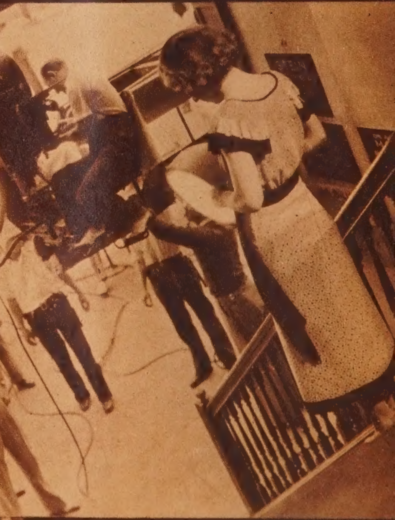
[*Continued on page 65*]

On the Set with Hepburn!

AS YOU WILL SEE IT—Above, Katharine and her leading man as they will be seen in the brief moment of this one episode. As shown in the picture at the left below, seven men worked to perfect the scene—and several re-takes were needed

ACTUAL FILMING—Below, the camera catches a rare glimpse of a scene being shot for *Alice Adams*. The camera and lights are mounted on a rubber-tired truck with the microphone, and tug-'o-war fashion, workers pull it backwards, keeping pace with Katharine Hepburn and Fred MacMurray as they stroll along. More than an hour was needed to film this one scene





KATY'S STAND-IN AT WORK—Above, Patsy Doyle stands-in for Hepburn while the lights are being adjusted. Below the large light at the bottom of the stairs is John Hueiner, who works as a stand-in for Fred MacMurray

How We Crashed *the* Movies

Would you like a job in Hollywood? Read how these sparkling new favorites won their success

By
Paula Harrison

Rosalind Russell—started her career in a tent show

Fred MacMurray—former saxophone player and crooner. But Fred is a reformed man now

Robert Taylor—from medicine to amateur theatricals, to movies. He isn't sorry!

WANT to break into the movies, boys and girls, and you think it's hopeless? It's not. After all, people do break in, and Hollywood's most clamorous cry is "New faces for old!"

You're not specially good-looking? *Beauty's a drug on the market.* You've had no experience? They'll give you experience if they think you're worth the trouble. No pull? Neither had any of the young people I'm going to tell you about, who are being built up into the stars and character leads of tomorrow.

Dozens of roads lead to the studios. If you have what it takes, pick your own and follow it. Enter a beauty contest for fun, as Gail Patrick did. Play the saxophone with the easy breeziness of Fred MacMurray. Train for the stage, with never a thought for the movies, like Rosalind Russell. Go in for amateur dramatics, like Robert Taylor, but make sure you pick a town where a talent scout can spot you. Or if all these methods seem too strenuous, just drop a nickel into a telephone slot and ask for a job—and if you've got the facial contours, the personality *and* a sufficient amount of luck, you'll get it.

Fred MacMurray, the fresh and refreshing reporter of *The Gilded Lily,* is a tall, dark-haired youth with green eyes and a crooked smile. He lives with an adoring mother, grandmother and aunt, whose cup of happiness would be overflowing if they could persuade Fred that his eyes aren't green and "who are having themselves a devil of a time," their young relative remarks, "sending all the clippings to Aunt Aggie."

MacMurray shies away like a nervous horse from the subject of his own achievements, and you have to keep urging him back into the path you want him to travel. He started as a saxophone player and crooner—"I'm what you might call a crooner *robusto* now," he murmurs. He presented himself at the Central Casting Office one day when they were registering singers and animal imitators. According to his explanation, "I crooned for 'em, thinking if I didn't make one grade, I might the other."

The perspicacious Casting Office registered him as a singer, but extra calls were few and far between, and eventually he went with the California Collegians to New York, where he was discovered in *Roberta* by Oscar Serlin, Paramount scout, and invited to make a test. How did the test turn out? "They seemed to like it," MacMurray admits when pressed. "They signed me up and wanted me to fly right out for a picture with Sylvia Sidney. But I went by train and still got there six months ahead of time. For six months I sat around doing nothing but listen to my heart sink, while I watched other people being dropped at option time, and waited for my turn to come."

Then RKO borrowed him for *Grand Old Girl,* and his performance sent an electric current humming through the Paramount lot. The edict went forth. "Test him opposite Colbert."

"We had no lines for the test," MacMurray said. "We just talked nonsense. Was I nervous? [*Continued on page 72*]

MUTINY *in* Hollywood

By Eric L. Ergenbright

Pirates and sinners and men who *are* men! Come with us for real adventure and witness for yourself the exciting moments during the filming of *Mutiny on the Bounty*

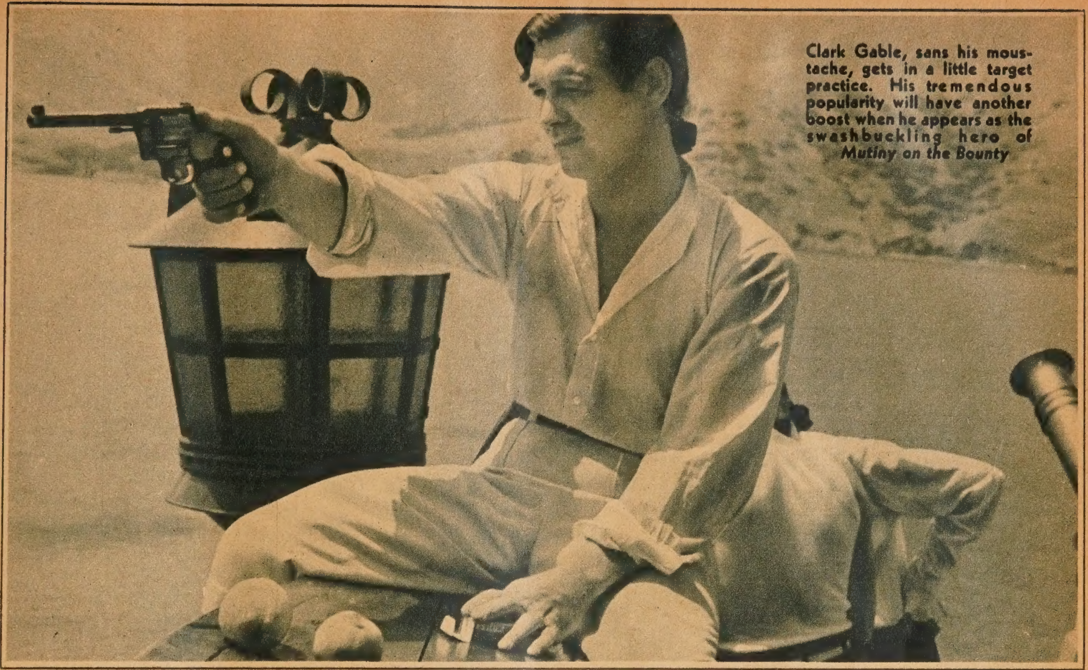
I'M WRITING this aboard "The Bounty," which, at the moment, is bowling along under full sail some five miles off Santa Catalina Island. Thanks to a lusty breeze and the very granddaddy of all ground swells, this three-masted cockleshell is rolling as voluptuously as Mae West walks. It's rough sailing today, plenty rough—but Frank Lloyd, the director, is delighted for he's been praying to the Wind Gods for just such a sea and the aforesaid Gods have been deaf for more than two weeks.

Clark Gable, Franchot Tone, Douglas Walton and Charles Laughton, all uniformed in the colorful apparel worn by His Britannic Majesty's naval officers in the year 1787, are standing a few feet from my makeshift typewriter desk on the afterdeck, arguing about the scene just filmed. Clark is munching a big red apple and Laughton is watching him with that significant, "God-Help-a-Poor-Sailor-On-a-Day-Like-This" expression. He's subject to sea-sickness, is poor Charlie, and more than once during the past weeks, he's made the ship's rail just in the nick of time. Naturally, he's taken a lot of kidding —the standard wise-crack being, "So-o-o, the Captain hates the sea?"—but through it all, he has comported himself like the good sport he is. He's tried everything to inure himself to a "life on the bounding main." One day, when low-hanging fog banks prevented shooting, he voluntarily went for a "getting-used-to-it" cruise . . . and came back as pallid as a ghost!

I've just been talking to Jim Havens, the company art director who designed and built "The Bounty." He's proud as a peacock of the way she handles and of her general seaworthiness. A few weeks ago, off the treacherous San Miguel reefs, she weathered a fifty-mile gale and he swears he wouldn't hesitate to sail her around the Horn. Metro-Goldwyn-Mayer, determined to make *Mutiny on the Bounty* the outstanding sea picture of all time, must have spent a small fortune on the construction of this ship. But just try to get exact figures! These movie-makers guard their ledger secrets with the vigilance of hawks!

Incidentally, Havens tells me that he spent more than a year in research, gathering the exact specifications of the original "Bounty." As a result, in every particular, down to the least

Charles Laughton, Director Frank Lloyd and Clark Gable in conference between scenes



Clark Gable, sans his moustache, gets in a little target practice. His tremendous popularity will have another boost when he appears as the swashbuckling hero of *Mutiny on the Bounty*

rope and the last belaying pin, this ship is an exact replica of that ill-fated square-rigger which cleared Spithead one hundred forty-eight years ago with her crew of forty-four, bound for Tahiti and one of the most dramatic voyages in all naval history.

I suppose you know the story, but just in case:

"The Bounty," a merchantman converted into an armed transport by the British Admiralty, was sent to Tahiti to take on a cargo of bread fruit trees for transplantation to the British West Indies. Captain Bligh's tyrannical actions incensed the crew against him and his repeated insults made Fletcher Christian, the first officer, his bitter enemy. Shortly after leaving Tahiti—and how the seamen hated to leave those native belles—Christian led a mutiny. Bligh and eighteen men who remained faithful to him were forced into an open boat, without arms, while the mutineers sailed "The Bounty" back to Tahiti, where they left those of their number who wished to stay.

The remainder, under the leadership of Christian took aboard nine native women and six native men and sailed on to uninhabited Pitcairn Island, where they burned the ship and set up a colony. Bligh, in the meantime, wrote his name in everlasting letters in naval annals by bringing his overcrowded long boat safely to the Dutch East Indies after a terrific battle with storm, starvation and thirst. Once in England, he filed his report and the Admiralty dispatched the H. M. S. Pandora to the South Seas to bring the mutineers back for punishment. Those who had remained in Tahiti were captured and locked in irons. "The Pandora" was wrecked on the voyage home, but most of its crew and prisoners were saved. Midshipman Byan and two or three others were pardoned, the rest of the prisoners were hung.

FRANK LLOYD told me at lunch today that he is following the history of "The Bounty" faithfully. How that man has put his heart and soul into this picture!

He loves the sea as a mother loves her only child—which probably accounts for the fact that he is the outstanding director of sea pictures. He made *The Sea Hawk* and *The Divine Lady,* you know.

Lloyd has had tough luck from the start on this picture. A ship was dispatched to Tahiti nearly a year ago to shoot backgrounds, but most of the film was spoiled by the humidity . . . so much of it, in fact, that a second expedition had to be sent. When Lloyd and his crew came here, to Catalina, they ran into a long siege of fog. Day after day, the mist clouds hung so low that the hill tops were invisible from the company's huge camp at the isthmus, and, day after day, the company twiddled its thumbs. That's an expensive process with the costs mounting at the rate of $7,000 a day—and that's the amount which this location is costing, according to Clark Gable.

TODAY is the first good shooting day in more than a week and Lloyd is trying to make the most of it. He broke out sail on "The Bounty" at seven o'clock this morning.

By the way, I've never seen anything more impressive than this ship under full sail. Franchot Tone and I stretched ourselves out, flat on our backs, on the after-deck this morning while the crew swarmed up the rigging and unfurled the canvas. Looking up into that forest of towering masts and spars was an experience. The sailors looked like pigmies as they clambered out on the skysail yards.

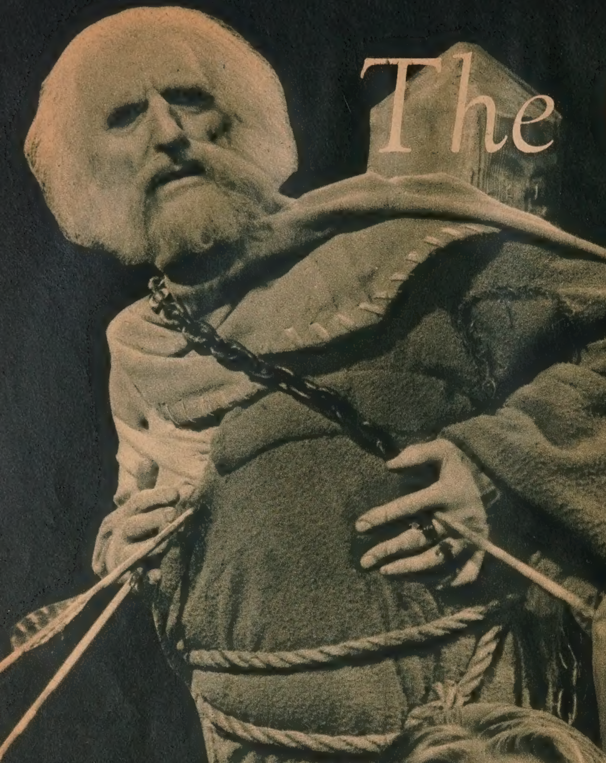
The crew which actually works the ship are veteran square-rigger men recruited from the seven seas. There are not many windjammer sailors left in these days of steam. Most of these are Scandinavians and just about as communicative as so many Garbos. I did manage to pump the bosun and discovered that he is the survivor of three shipwrecks. Once, wrecked in the South Seas, he sailed an open boat over nearly the same course as that of Captain Bligh and managed a landing at Java Head. He'd be a gold mine for a novelist, that bosun would. Franchot, who has a bump of curiosity as big as Gibralter, is fascinated by the man.

The ship's crew, as far as the picture is concerned, is made up mostly of young athletes from the local colleges. Several of them are all-American football stars. For three weeks before the rest of the company came on location, they were sent out daily on "The Bounty" to accustom themselves to scampering through the shrouds. They swing skyward through the ratlines now like old-timers and show no hesitation about working on a yard-arm a hundred feet or more above the deck.

Clark Gable is perfectly cast as the strong-willed, dominant Fletcher Christian—and does he love his rôle! He's read every document—and there are many

[*Continued on page* 64]

The Crusaders



C. Aubrey Smith, veteran of many famous screen plays, has the finest rôle of his career as The Hermit, true to his faith until death

A colorful moment—Loretta Young as Berengaria is introduced to the council of kings by King Richard, in the person of Henry Wilcoxon

Death comes to the youth just as he tells King Richard of the finding of the True Cross. This is one of the most powerful scenes ever filmed

Odd Facts About The Crusades

10,000 people drew pay checks during the making of this remarkable picture . . . it will take one hour and a half to view the finished film, which will run about 10,000 feet, but only one-thirtieth of the amount of film shot will be seen . . . sets for the picture covered 284,000 square feet, with the largest set occupying four acres . . . 800 horses were used during the filming . . . on one large scene it was necessary for Cecil B. DeMille to have sixteen assistant directors . . . and to top it all, sixty-eight studio departments spent a lion's share of their time working on this one picture, which should be rated as one of the greatest ever produced.

Are Here!

Right: C. Henry Gordon and Katherine DeMille who contribute unusually fine performances in outstanding rôles

Never more beautiful! —never a finer actress, Loretta Young is seen as Berengaria

Holding his sword, Loretta Young is wed by proxy to the absent King Richard

Below: Henry Wilcoxon as he appears in his mighty rôle as King Richard the Lion Heart. Right below: A scene showing how Christian women herded into the market place to be sold as slaves were comforted by the merciful nuns

How Hunger Made Claudette Colbert a Star

By Harry T. Brundidge

ON A cold, gray day in February the lovely (and oh! so shapely) Claudette Colbert sat in a room in the New Morrison hotel in Chicago, pondering her next move. The show, with which she had trouped out of New York in such effervescent spirits, had flopped and Claudette was broke, and hungry. The room was warm, but as she gazed out of a window on a dark, sleet-covered world she wondered how soon the management would toss her out into it, minus baggage, adding cold to her already numerous miseries. The hotel had closed down on her credit in the restaurant, and demands were being made that she pay her $55 bill. Claudette, in common with other members of the company, had missed more than one meal during the so-called run of the play at the Cort theater, but now all of them, including the manager, were flat broke and missing ALL meals.

"And the irony of it," Claudette told me, "Was that the name of the play was *We've Got to Have Money.*

"I'd never known luxury, but hunger was a brand new experience. What was I to do? Things were working out just exactly as my family had predicted."

She sat there, cross-legged, on a big studio couch in the living room of her beautiful dressing suite at the Paramount studio.

Startlingly vivacious with beautiful skin and flashing brown eyes fringed with long lashes; scarlet lips over ivory teeth, and a slim, wonderfully moulded figure—a splash of color, a burst of feminine melody.

"I swallowed my pride and wired my dad," she confessed. He could ill afford it, with a salary of $50 a week, but he wired the necessary money with which to get me out of hock, and back to New York. Need I add he included a message which expressed the hope I had my fill of the theater? I should have, I suppose, but I didn't.

"I realized this was but one of the bitter experiences that stand, like sentinels, guarding the high road to success. I had already learned to profit from my every experience, sweet or bitter. I had learned that physical hunger is a dreadful thing, but now, having experienced both physical and mental hunger, I could

Bitter disappointments in the early life of Claudette Colbert developed ambition that has driven her ruthlessly through a career of ups and downs. Even today, her hunger for achievement persists

make comparisons. I knew that mental starvation—the hunger for the unattainable—from which I have suffered ever since childhood, is far more terrible. And today I know that had it not been for this hunger I would have never attained a worthwhile goal. My hungers made me!"

MISS COLBERT never spoke truer words, for there was no "fortuitous combination of circumstances" connected with her amazing success. From childhood she was in constant pursuit of some great goal—goals, which, at times, were tantalizing will-o-the-wisps that refused to take shape. As she began to attain her desires, she found them worthless ones and, disillusioned and dissatisfied, discarded them for newer and loftier ones. No temporary success even thrilled her; she found no pleasure in them.

I asked Claudette to give me the real low-down on the hungers which have never been appeased, and she suggested we beat back to the very beginning, when she was born in Paris and christened Claudette Chauchoin. Her father, who died some seven years ago, owned a Paris pastry shop, saved some money, invested in an non-existent ink factory and eventually migrated to the states and obtained a job in a New York bank.

"From the very beginning, from my earliest childhood recollections, there was a disturbing something within me—a strange restless spirit that pounded at the door of my heart, inciting me to seek the pinnacles of one thing or another. This spirit fired me with a starving ambition to climb strange heights. It was then, as I look back upon it, an insatiable hunger for success in some profession of which I had yet to dream.

"I have yet to completely recover from it!

"How well I recall that first hunger! I was a wee wisp of a child, and a sickly one, attending a grammar school at Fifty Third street and Lexington Avenue, in New York. Because I was ill much of the time, I took my lessons very seriously. But that secret hunger within me whispered of dancing lessons. I wanted to be a toe dancer. I could close my eyes and picture myself as another Pavlova."

BUT it was Pere Chauchoin who was responsible for a new hunger—Claudette's papa, who called her Lily because Claudette was too big a mouthful—and who wanted her to become an opera singer. (There had been a relative who showed great promise as a tenor, but who abandoned his career for a pretty little circus performer.)

"And so," continued Claudette, "I forgot all about dancing—forgot it until we made *The Gilded Lily* during which production LeRoy Prinz, Paramount dance director, gave me my *first* dancing lesson and in that production and in that dance I was, 'all feet.' My new hunger, from the age of eight to eleven years, had to do with singing! The spirit pounded, and the voices whispered, and my hunger not appeased—unless I was singing. At this age, when I closed my eyes, I could see myself on the stage of the Metropolitan! It kept me in constant agony!

"Dad had been saving his money, setting side a little fund for voice lessons for his Lily.

"The fund went for tonsil and adenoid operations and for a time the voices were stilled. To tell the truth, my hunger for a career as a singer was appeased for many, many years. I never opened my voice in song from the age of eleven until we made *Torch Singer*, and now I've a hunger to sing. Only a few moments ago I was promising myself that from now on, between pictures, I'll take vocal lessons, but, somehow, I seem to know that I'll always be too busy.

"But the idea persists, and tortures me!"

Claudette suggested that we beat back again—this time to her days in Washington Irving High School, in New York. Dancing and singing had been forgotten—she wanted to become a great painter. She had a natural child talent in water colors, and she wanted to paint. She starved for board and brushes and was unhappy without them in her hands.

"But all the time, from the days of near-infancy," she confided, "the strangest urge within me was to make money. All my dreams concerning dancing, singing, and painting, had to do with the making of money. I knew I came from a middle-class French family and I knew I would never inherit a cent. *I never pictured myself married to a man with money*. I wanted to make it myself! And because I had this strange, unexplainable hunger for success of some kind, I gave up painting. I knew that few artists left estates for relatives to squabble over. I

[*Continued on page 71*]

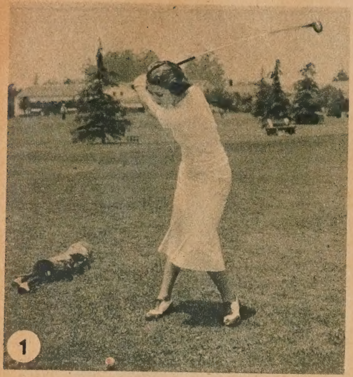
"I learned that physical hunger is a dreadful thing. I knew that mental starvation is far more terrible. And today I know that had it not been for this hunger I would never have attained a worthwhile goal. My hungers made me!"

SPORT LESSONS

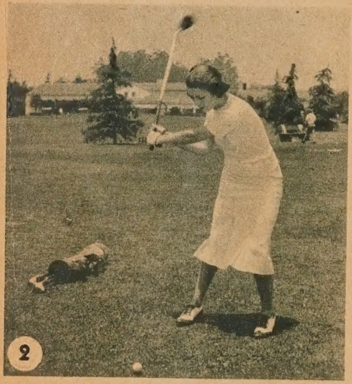
Golf

By
Ruby Keeler

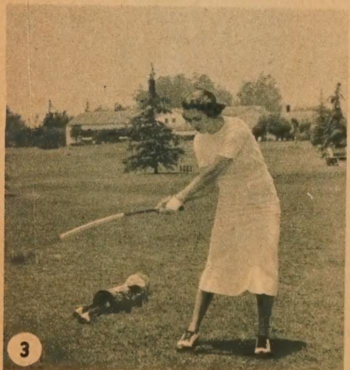
I AM extremely fond of golf and believe it is the best exercise for the modern girl. Although I started to play only about three years ago, I have managed to improve my game considerably, playing three or four times a week when not working, and practicing as often as possible. Any girl who takes a few lessons for a foundation and then practices diligently can become a good golfer. My average score is between 85 and 90, and my best to date is an 82 on the Lakeville Country Club of New York. With so many public courses, the average girl can take up the game with little expense. I find it the best of sports, particularly when on rare occasions I manage to beat my husband, Al Jolson!



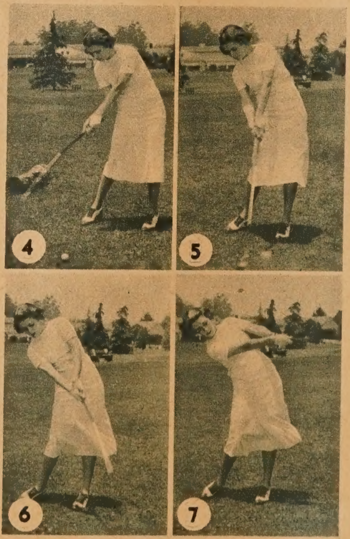
Ruby Keeler keeps her left arm straight as she starts on the down-swing



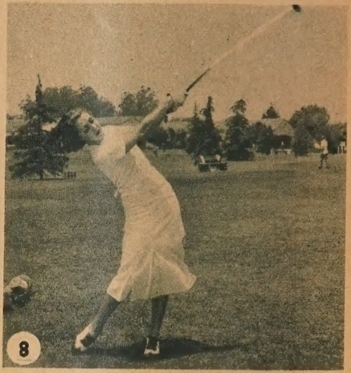
Note the right elbow tucked closely to body as club begins to pick up speed



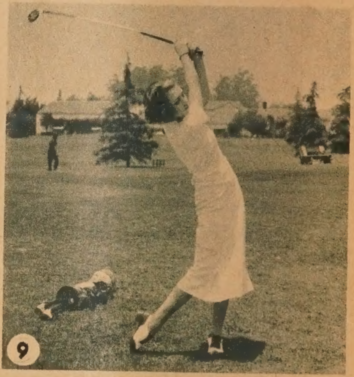
Note how Ruby keeps her left arm very straight and shifts weight as she hits



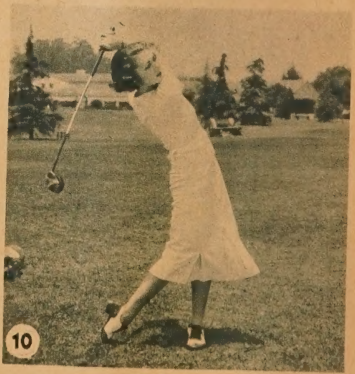
Four more illustrations from the same swing, showing how, at the impact of the club with the ball, Ruby watches the spot where the ball has been to avoid lifting her head too soon. That left arm is still straight and supplies the power



Ruby never fails to let the club follow through in its natural arc



Too many of our women golfers fail to really complete the swing . . .



. . . but Ruby Keeler finishes in perfect form—a two hundred yard drive!

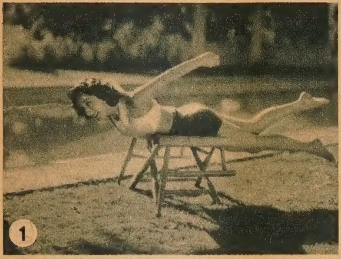
from the STARS!

Swimming

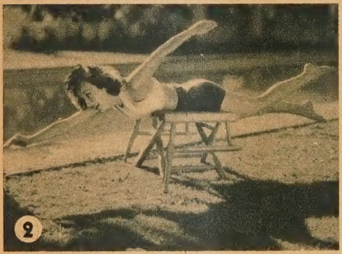
By Ann Dvorak

ASK any physical culture instructor which sport is the best all-around. He'll tell you that swimming will help to develop a good figure and is an excellent health measure. Hardly a day goes by that I don't have a good brisk swim in both morning and evening, and it's all the more fun when you know how. All over the country free instruction is available and at least in summer the average girl can swim. As in any sport, the more you practice the more fun is derived, and I sincerely hope that these pictures will be of some help.

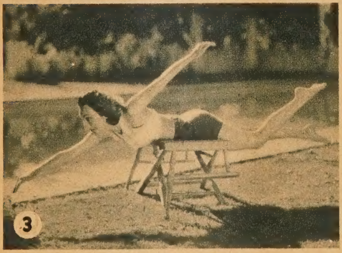
You'll find, too, that any girl who is a good swimmer is certain to be more attractive to men!



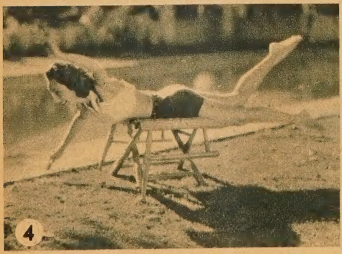
Assume this position on a beach chair or piano bench, chest and legs free



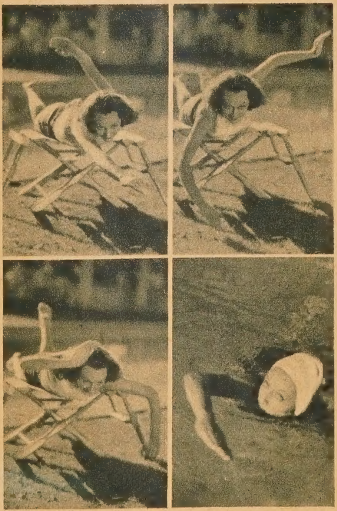
With the hands cupped slightly, pull hard straight down with right arm



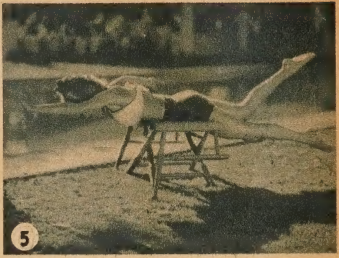
Meanwhile kick the legs rhythmically from the knees down, toes pointed



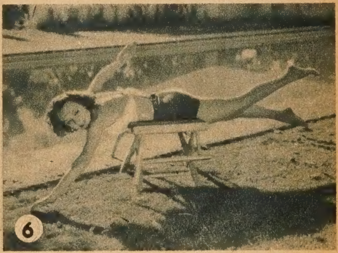
Note how the right hand goes almost straight down to secure the most power



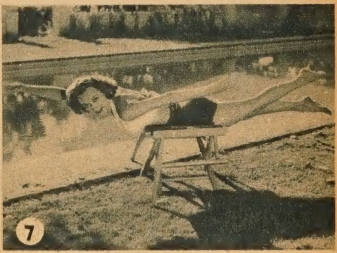
Front views of Ann practicing the crawl stroke show how the left arm comes clear of the water, but not too high, and as the arm comes through the water it goes deep, but is slightly bent at the elbow. Going into the water the hand is pointed to assure least resistance as shown last



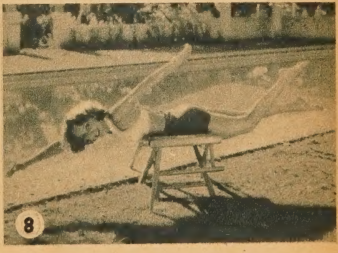
Face lies flat in the water when the stroke is half through. Don't be afraid to get wet!



Arms should move slightly outward during the down stroke for speed



Try to keep relaxed as you practice in this manner. Stiffness always hinders



Finish of the crawl stroke. Keep this series of photos before you as you practice

GABLE *Takes the* STAND

Read what Clark Gable has to say under cross-examination by his thousands of admirers

By the Inquiring Reporter

QUESTIONS . . . questions . . . questions! They've showered down on the desk of your Inquiring Reporter like flakes of snow in an arctic blizzard. Apparently the whole world is interested in Clark Gable!

After carefully conning your queries, I took the question blanks and paid Clark a visit on Santa Catalina Island, where he was working on location in *Mutiny on the Bounty*. Between scenes, aboard the full-rigged ship on which most of the picture's action takes place, we conducted our cross-examination. And here is the result. Your questions are in italics; his replies are in black faced type:

Do you read your fan mail?

As much of it as I can find time for. I wish I could read it all.

What is your favorite of all the pictures you have played in?

***It Happened One Night* and *The White Sister* rank together in my estimation.**

Is there any chance of your appearing in Shakespeare on the screen?

My screen assignments depend entirely on the studio. I don't think, personally, that I am very well suited for Shakespearean rôles.

What is your height?

I am six feet and one inch tall.

Who was your first wife?

Josephine Dillon, who is, at present, a successful dramatic coach.

What kind of cars do you own? When did you first learn to drive?

I have a twelve-cylinder coupe and a light runabout. If I remember correctly, I was fifteen when I first learned to drive.

How many stepchildren do you have?

I have a stepson and a stepdaughter.

Why do you always portray rough rôles lately, such as your parts in Call of the Wild *and* China Seas?

These are the rôles for which I am best suited. It is difficult for me to imagine myself in a suave, sophisticated characterization.

[*Continued on page 78*]

What Acting Can Do For YOU

In which Madge Evans recommends a bit of the dramatic for every girl, whether she is an actress or not

By Carol Craig

MADGE EVANS has the reputation of being the most natural of all the young actresses of Hollywood—the most human, and the least theatrical. And after you meet her, and talk with her, you aren't inclined to start any arguments about it.

And meeting her carries its surprises. For one thing, she is taller than she seems on the screen. Her hair is more of a rich corn-yellow than you had imagined. She is more animated, less passive. And you are hardly prepared to see her in black, even though black is chic and she is chic. Nor are you prepared to see her in a wide-brimmed hat that dips down so low in front that it hides her eyes and has its low crown encircled by a delicate chain of *genuine* lilies-of-the-valley.

You can't help seeing the hat before you see the girl—who has to tilt up her pert face to look at you, even though you may be on the same level. And as she acknowledges your greeting, she says, with a smile: "This hat is practically making me blind. I can't see a thing unless I look up like this. It's probably good for my chin-line—but it's beginning to do things to the back of my neck. It's getting stiff!"

That's Madge, at first meeting.

You admit to yourself that you didn't anticipate that she would be so disarmingly, amusingly frank. Yet you wonder if that lilies-of-the-valley touch isn't just a bit theatrical.

You still are wondering as you sit down with her on a long divan, half-facing toward her. Madge, to see you better, carelessly removes the novel, ultra-smart—and distracting—hat. You concentrate your attention on the changing expressions of her alert face, on the dramatic inflections of her voice, on her charm, her sparkling personality.

The longer you are with her, the more you are conscious that here is a girl with indelible charm. She is clean-cut. There is no affectation in her poise; it is as natural as the daylight outside. You envy her the quiet self-confidence, the eagerness for life, that she has. And you suddenly find yourself wondering if Madge would have been quite like this if she had not been an actress. You find yourself wondering if a little conscious acting, now and then, couldn't help the rest of us to acquire some of the attributes that Madge has, unconsciously.

You come right out and ask her if she doesn't think that a little private-life acting is good for the soul—and the appearance—of any girl.

"Well, we all have our moods," she says, "and we all like to dramatize them. We have our dark days—and we go around listlessly, looking as if we had lost our two closest friends, hoping against hope that someone will try to snap us out of it. Then we have our gay days—and we dress our gayest, look our happiest, so that nobody can

[*Continued on page 73*]

"GIRLS AREN'T SO DUMB!"

Madge Evans believes that intelligent imitation of a movie star is a good thing. "When a girl tries to look like Joan Crawford, or dramatize herself in some sort of Crawford manner, the odds are a hundred to one that her reason for doing so is to persuade onlookers that she is made of the same sterling stuff as Joan. This imitation of movie actresses isn't all heroine-worship. Ninety per cent of it is really self-expression."

Tragedies of HOLLYWOOD

Jim Tully

Beginning a truly great story by one who looked deep into the hearts of movie immortals and tells for the first time of dramas the world has never known

HOLLYWOOD is the last carnival in America. And all carnivals have their serious side. Many of the citizens laugh to keep from crying, and pretend that the wolf at their door is a pet in the family.

There is a great book in Hollywood—yet to be written. It has been touched upon by many writers. But alas, they were those in whom compassion and understanding were but drops of water in the shallow pools of their lives.

The cinema city is full of many who missed the goal—the lame, the halt, and the blind of cinema ambitions. Having long been called "the most hated man in Hollywood," it is comforting to reflect that none of these have hated me. For I have never been one to ridicule failure. Instead, I have helped many to have a sense of humor, and not to feel too keenly that a Tinsel Throne in the Land of the Cinema is the beginning and the end of all things.

• • •

One of the most pathetic of Hollywood tragedies is the case of the one-time great director, Emmett Flynn. I worked as a reader on the Fox lot a dozen years ago. He was at that time the ace director for that organization, having just completed *A Connecticut Yankee at King Arthur's Court*. It was the picture of the year, and won for the young director a national reputation. For several years he was one of the most successful directors in the industry. And then, it was said from over-indulgence in alcohol, he faded from sight.

Years passed, and vague rumors were heard of the once great director.

His one time comrades shook their heads slowly at the tragic turn his life had taken when it was learned that he had escaped from a California jail.

About a year later he was captured in Florida, and brought back to California, where he was sent to San Quentin.

Jack Warner, of Warner Brothers-First National Studios, became interested in his case. When Flynn had served the minimum of his penitentiary sentence, he was paroled to the Warner Brothers Studio, where he began the rebuilding of his life, surrounded by tolerant and understanding people. Weeks passed, and it seemed as though Flynn had won his long battle with disease.

To become ill again, and not resist the craving for alcohol, seemed a violation of parole.

Flynn was returned to San Quentin.

MILLARD WEBB was the excellent director of many films, among them *Gentlemen of the Press*. He died but a short while ago at forty years of age. Some technical term was given as the cause of death, but I have always felt that Millard died of a broken heart.

Married to the beautiful dancer, Mary

"Arbuckle was tried for murder. The jury which acquitted him said that he was the only man in the history of that county who had been persecuted and not prosecuted"

By
JIM TULLY

Eaton, he lived in a Beverly Hills mansion. Strong and sturdy, capable and self-reliant, his salary but a few short years ago had been three thousand dollars a week.

Then something happened — no one ever seemed to know just what. At any rate, Millard could get no further work. "I'd be willing to become an assistant again at a hundred a week—but I cannot even get that to do," he said to me. Fond of him as a man, I had great faith in his ability. He had no enemies in Hollywood. Producers were apparently friendly to him. He passed out of the picture at his zenith, and death was undoubtedly a happy release to him. But I, for one, will never cease to regret the tragedy of his life, especially when many directors, less able than Millard, continue to draw immense salaries.

Millard's courage was enormous. "A fellow has to smile when he's hurt—in Hollywood," he often said to me.

He died smiling.

ROSCOE ARBUCKLE'S career quickly comes to mind. He was one of the most popular stars of his day. A roistering, kindly and huge comedian, he was beloved by a vast screen audience and by his personal friends. Above the average mentally, it seemed impossible that tragedy would ever ruin his life.

He attended a party in San Francisco, the details of which filled the press of the world when it was learned that Virginia Rappé, a girl also in attendance, had died.

Poor Arbuckle was tried for murder. Seemingly endless months passed for the rotund comedian. His fortune dwindled when at last he was acquitted of all charges. The jury which acquitted him sent him a note which said that he was the only man in the history of that county who had been persecuted and not prosecuted.

In the eyes of the law, Roscoe Arbuckle left the courtroom an innocent man. His career and money had vanished through a whim of destiny. In the land of the cinema, where he had once had a throne, there was not even a pine bench for him. The American people, who seem to believe theoretically in fair play, did not give a man proved innocent another chance.

Will Hays was blamed—unjustly. I happen to know that the Czar of the films, so-called, was far more ready to help than censure or punish Roscoe Arbuckle. It was simply not to be until fair play was a reality and not a theory in the hearts of many people who shouted justice from the house-tops, but who, nevertheless, wanted to make an example of an innocent man.

[*Continued on page* 80]

"Rudolph Valentino, the screen's great lover, was never a happy man in that rôle. He who ruled in a romantic kingdom over the hearts of millions of women failed to hold his two wives. The thousands who crowded the streets on his funeral day brought no solace to him while living"

Clark Gable encounters the dangerous and dazzling Miss Jean Harlow

CHINA SEAS

★★★★

HARLOW and Gable and Beery—what a combination! And what a story for this grand trio! Clark takes the rôle of a sea captain who, with a cargo of a million in gold, runs afoul of Beery and Harlow with their gang of Chinese pirates. It's nip and tuck between Clark and the thieving gang, but you don't have to be told who wins out. Rosalind Russell hits a new high point in her career with a portrayal of the girl who loves and loses to Jean Harlow. Performances of the principals are perfect, with Robert Benchley, C. Aubrey Smith, Dudley Digges and Ivan Lebedeff adding their bits to make this rough and tumble screen yarn the last word in entertainment. Jean Harlow and Clark Gable should be teamed more frequently than in the past. Photography and direction couldn't have been better.—*Produced by Metro.* .

Henry Fonda woos Janet Gaynor in one of the picturesque scenes from *The Farmer Takes a Wife*

ADDITIONAL REVIEWS ON PAGE 76

Garbo, Freddie Bartholomew and Fredric March, make a great trio!

ANNA KARENINA

★★★★

GARBO warms up in this one as the countess who is caught up in a romance with a selfish bachelor who, together with the strict Russian court, proves our heroine's undoing. Fredric March plays the lover with his usual finesse and makes a perfect foil for the new and lovable Garbo. Basil Rathbone, the stern husband who has no understanding of the way a woman's heart can wander, is splendid, but it is little Freddie Bartholomew, as Garbo's son, who grabs the spotlight whenever he appears for an instant. He literally stops the show at times. Others in the magnificent cast are Maureen O'Sullivan, May Robson, Reginald Owen, Joan Marsh, Reginald Denny and Cora Sue Collins. Adrian's costuming is a touch of genius to make the picture a Number One production.—*Produced by Metro.*

Sylvia Sidney tries to make up her mind and heart about Herbert Marshall

ACCENT ON YOUTH

★★★½

SHOULD a girl marry an old man or a young one? Perhaps you'll find the answer here, but then again . . . At any rate, this picture, another of last season's best stage hits, romps along at a merry pace, effervescent and gay as vintage champagne. Herbert Marshall is the Broadway playwright who because of his age tries to renounce his love for Sylvia Sidney, his youthful secretary. She, in turn, is determined to marry him. Few have seen the stage play, so on the whole the original robust naughtiness and one startling bit of profanity won't be missed. Supporting cast includes Phillip Reed, Astrid Allwyn, Holmes Herbert, Nick Foran and Donald Cook. You can't beat this for a delightful time-passer.—*Produced by Paramount.*

John Boles in a sparkling musical with dazzling Dixie Lee (Mrs. Bing Crosby)

REDHEADS ON PARADE

★★★

IF YOU want to see a really clever burlesque on the movie industry, don't pass up this one. In it are John Boles, Dixie Lee, the husky-voiced wife of Bing Crosby, a super-grand comedian by the name of Herman Bing, and several intoxicating tunes. All of this, one must admit, is an entertainment recipe par excellent. Every customer will come away from *Redheads* raving about Dixie Lee and demanding that she take time enough off from those Crosby twins to do more picture work. As to the chorus beauties, this critic can only say "ah!" No bald-headed row ever saw a more beautiful collection of girls, and it doesn't matter a bit whether they are real redheads or not! The dance routines are beautiful.—*Produced by Fox.*

FOLLOW THE CRITIC'S Choice!

THE FARMER TAKES A WIFE

★★★★

A LONG-RUN stage hit, *The Farmer Takes a Wife* is even better as a movie. Perhaps the fact that Henry Fonda, who played the hero back of the footlights, has the same rôle on the screen, has something to do with it. At any rate, Fonda, in the rôle of the canal boat worker who has a passion for farm life, stands out as the male discovery of the year. In this picture he woos Janet Gaynor, who in turn snubs him for Charles Bickford, a rough and ready he-man, and just the type Janet adores. In the climax, Bickford and Fonda stage a knock-down, drag-out battle that is one of the best ever filmed. A superb picture!—*Produced by Fox.*

Randolph Scott and Helen Gahagan, who plays a strange rôle as an immortal

SHE

★★★

BREATH-TAKINGLY spectacular, this picture dazzles the imagination and appalls the reason. The story has been sacrificed to camera angles and the emotional quality to huge sets. *She* at best is a great tribute to the amazing genius of Hollywood technicians. Randolph Scott is the young adventurer who finds a tropical paradise in the unknown arctic where rules a beautiful immortal queen. She recognizes in Scott a re-incarnation of his long-dead ancestor whom she had loved five hundred years before and tries to take his love from the English girl who accompanies him. But in the end she falls victim to her own plot, loses her immortality by bathing for a second time in the life-giving flames, and dies. Helen Gahagan, Broadway favorite, gives a fine performance, with Randolph Scott and Nigel Bruce also outstanding.—*Produced by Radio.*

William Powell's refined naughtiness with the beautiful Virginia Bruce

ESCAPADE

★★★

IT IS a little hard to picture William Powell as an artist, but that is the assignment he draws in this film. Powell, the old philanderer, bless his philandering soul, draws a semi-nude picture of a doctor's wife. He gets away with it for a time, but the shooting finally starts, and if it were not for the love of the only girl, Powell might not have been round for the final fadeout, which finds him in the arms of Luise Rainer, a fine actress who walks off with a large slice of the picture. Light and amusing throughout, this film will have its appeal to sophisticated audiences. Others in the cast are Virginia Bruce, who is beautiful as usual, but is given too small a rôle, Mady Christians and Frank Morgan.—*Produced by Metro.*

Another fine picture triumph for the versatile and lovely Bette Davis

FRONT PAGE WOMAN

★★★

FROM the original story, "Women Are Bum Newspaper Men," this picture has Bette Davis and George Brent in leading rôles as rival reporters. Brent wants Bette to chuck the newspaper business and marry him, but Bette wants to prove that she is as good a reporter as he. So they match their wits on a murder case, alternately making fools of each other until Bette proves that she is a good reporter. Altogether it is a satisfactory film, with sparkling dialogue and plenty of excitement, even though it does fade out a bit toward the end. The supporting cast includes Wini Shaw, J. Farrell MacDonald, Walter Walker, Gordon Wescott and Addison Richards. (Recommended particularly to Bette Davis fans)—*Produced by Warner Brothers.*

Will Rogers takes a dancing lesson from hoofer Bill Robinson, colored star

IN OLD KENTUCKY

★★★★

"WHEN it's Will Rogers, there's not a better show in town!" The slogan goes for everyone of his pictures. This time Will is the trainer for a large racing stable and gets himself involved in a feud and a love affair. The plot is slight, but it gives Will a good vehicle for his wisecracks. Also, in its horse race finale, there is a terrific hilarious wallop. Bill Robinson, the colored stepper, presents three nifty new dances, with one particularly funny scene in which he teaches Rogers to dance. In the supporting cast, Dorothy Wilson, Charles Sellon, Russell Hardie, Louise Henry and Alan Dinehart are outstanding. The whole picture is an unexpectedly fine treat! To George Marshal, who directed the film, goes credit for one of the best jobs of the current cinema season.—*Produced by Fox.*

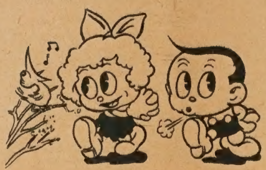
Movies in Your Home!

How YA Stooges
SCRAPPY

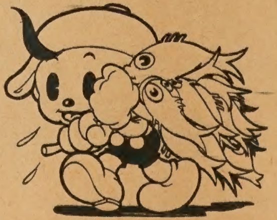
The famous Stooges, Jerry and Moe, watch little Joan Howard operating the talkie projector which is an exact duplicate of fifteen machines which are being given away in the Scrappy Cartoon Contest

Win a Valuable Toy Talkie Machine!

- **THE PRIZES—The fifteen Uncle Sam's Talkie Projectors given away in this contest are the most perfect toy movie sound machines manufactured. The Durable Toy & Novelty Corporation, makers, have made each machine perfectly safe for children to operate, and have discovered that it fascinates adults as well.**
- **PARENTS—Mothers and fathers who wish a suitable toy of considerable value for their children can enter and win in this contest. Other adults who have baby brothers and sisters or relatives will also enjoy competing. Five of these excellent talkie machines will be awarded to adult contestants.**
- **CHILDREN—So Seldom is it that the many children who are movie fans have a chance to compete exclusively among themselves for prizes, SCREEN BOOK is offering ten talkie machines to winners among all youngsters under fifteen. Write your letter about Scrappy today!**



You have enjoyed the antics of Scrappy and his sweetheart on the screen. Now you have a chance to see him in your own home. Go to your nearest theater to see Scrappy



YOU can have talkies in your own home! All you need to do is enter the SCREEN BOOK-Columbia Pictures Scrappy Cartoon contest to compete for fifteen valuable prizes. Every prize is a first prize in this contest! Fifteen excellent talkie machines equipped with Durotone sound will be given away to winners—ten to children and five to adults, who may present them as gifts to their young sons, daughters, or baby brothers and sisters.

The contest requirements are easy. Adult readers of SCREEN BOOK above the age of fifteen need only write not more than fifty words on the subject: *Why Scrappy Cartoons Are Good For Children.*

Kiddies who compete in the contest are to write not more than fifty words telling: *Why I Like Scrappy Cartoons.*

Elaborate entries are not desired, as originality will be the basis in judging all entries. Telephone your theater manager today. Ask him when he is showing the next Scrappy cartoon. Then make it a point to see this lovable character on the screen again before you write your entry.

Now just a word about the prizes which are being offered—as seen in the picture above, the talkie projector resembles closely the big machines that are used in all movie theaters. Each machine comes equipped with a Scrappy cartoon *in color,* and the sound is synchronized perfectly. The projector can be set up in five minutes with little fuss and no danger. Even the youngest child can operate one of Uncle Sam's Talkie Projectors.

In addition to the enjoyment provided by the machine itself, the equipment includes a Movie Tracer, an attachment which enables each child to trace beautiful colored pictures of favorite cartoon characters in a jiffy. With the tracer comes a complete set of brushes, paints, crayons and drawing pencil.

Think of the hours of entertainment such a machine will furnish children! Not only are many Scrappy cartoons available, but new films are issued regularly at small cost, among the most recent being Pop Eye, Betty Boop, Tom Mix and Colleen Moore's Enchanted Doll House.

Send in your entry today, but read the rules carefully first:

Contest Rules

All readers of SCREEN BOOK are eligible to compete. Entries of adult readers above the age of fifteen are to consist of a letter of not more than fifty words on the subject: *Why Scrappy Cartoons are Good for Children.* Boys and girls below the age of fifteen shall submit letters of not more than fifty words on the subject: *Why I like Scrappy Cartoons.*

Employees of Fawcett Publications, Inc., and their families and relatives are not eligible to compete. It is not necessary for contestants to purchase a copy of SCREEN BOOK.

Closing date of the contest is Sept. 15th, 1935, and all entries must be postmarked before midnight of that date. Judges of the contest will be the editors of SCREEN BOOK and Columbia Pictures executives. The decision of the judges will be final. In case of tie, duplicate prizes will be awarded.

Due to the number of entries that will be received in this contest SCREEN BOOK must be excused from correspondence concerning individual entries.

Address all entries to *The Scrappy Cartoon Contest,* SCREEN BOOK, 1501 *Broadway, New York City.*

Hollywood Charm

TOP FORM IN FALL CLOTHES

By Grace Mack

SO YOU'RE thinking of fall clothes! I am going to help you solve the clothes program by sending you six answers straight from Hollywood.

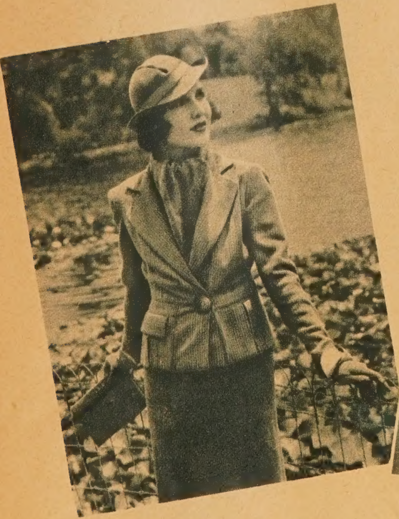
First, you'll want a coat. Something that will stand a lot of wear and tear and still be smart. Mary Carlisle suggests a nice woolly camel's hair coat. The one she is wearing has big patch pockets and an inverted pleat down the middle of the back. Grand to wear over wool dresses, knit things or slacks.

Then, of course, you'll need at least one good looking street outfit. Mary Brian's answer to that problem is a plain tailored frock of soft gray wool, worn with a sport jacket of gray checked wool and a flipped-over scarf of the same material as the dress. With this, Mary wears a soft felt hat, grey suede gloves and shoes.

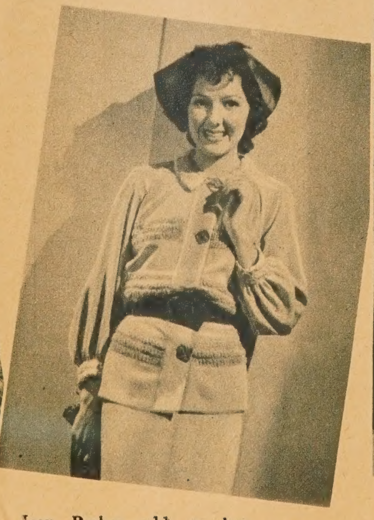
For the days when you're going into town for lunch and a matinee, the dress worn by Jean Parker would be perfect. It is heavy crêpe in a gorgeous shade of purplish blue. The skirt is gored with slight flares at the bottom and the blouse is trimmed with triple rows of shirring. The belt and the bag are of navy blue suede. With this outfit, Jean wears a mad little Dutch hat of navy blue taffeta. And, by the way, these little taffeta hats will be smart this fall.

If you're one of those girls who likes to be "different" then you'll adore the evening dress worn by Betty Furness. It is made of glazed chintz. Yes, the same material that is used for curtains and upholstering chairs! Betty's gown is of black chintz splashed with enormous yellow flowers and green leaves. The skirt is lined with bright green taffeta, an edge of it showing at the bottom of the skirt, and the scarf which goes about the shoulders is also lined with the green taffeta.

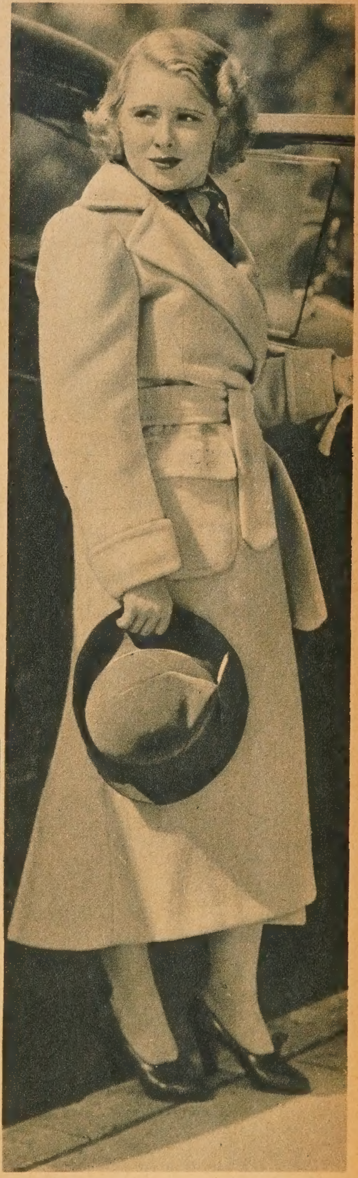
[*Continued on page* 52]



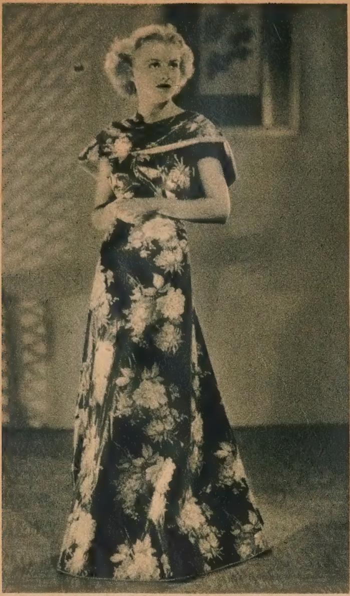
Every young girl will be intrigued by Mary Brian's tailored frock of soft grey wool, worn with a sport jacket and bright-colored silk scarf



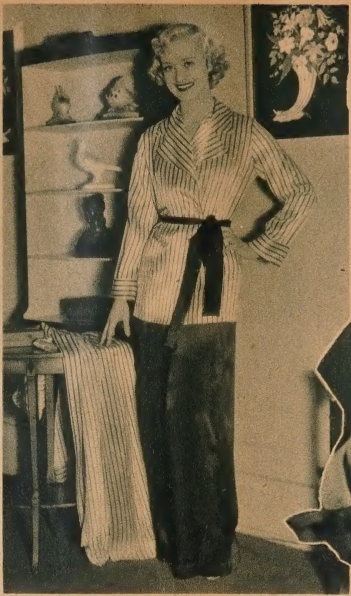
Jean Parker adds to her charm with an afternoon frock of heavy crêpe. It has a blouse trimmed with triple rows of shirring



Nothing can be smarter than one of the new wrap-around camel's hair coats for fall wear. Petite Mary Carlisle wears hers constantly during those cool summer evenings for which the California climate is so famous



Betty Furness has just the thing in evening gowns for your fall wardrobe. It is of glazed Chintz—the same material used for curtains!



Marian Marsh offers strictly tailored pajamas with a pin stripe and black satin trousers as her valuable contribution to the fall fashion parade

And I must tell you about Betty's solution for shoulder straps that have a way of showing through sheer frocks. One day she was inspecting a wig worn by a character woman.

"How do you keep it from slipping?" Betty asked.

"It is faced with toupe tape," the woman replied, "so that it glues right to my forehead."

That gave Betty an idea. She bought some of the tape and fastened it to her slip with snaps. The tape, she discovered, glued right to her skin and held the slip in place, without benefit of shoulder straps. She renews the tape each time she wears the slip, just to be on the safe side.

AND here's another cute trick which Elizabeth Allan thought up. The other day Elizabeth wanted a flower for her buttonhole. There being no flowers about, she clipped a red-white-and-blue cockade off the hat she was wearing in *A Tale of Two Cities* and wore it for a boutonniere. It brought forth so many compliments that she made several of these little ribbon cockades in various shades and now she wears one on her hat and one on the lapel of her tailored suit.

Mary Carlisle is responsible for starting something new in the way of collars and cuffs. She makes them out of artificial flowers—a flat flower like a daisy—sews them together, attaches them to a narrow ribbon, leaving the ends of the ribbon long enough to tie in a bow at her throat. It's a clever way to doll up a dark crêpe dress.

No school girl's wardrobe would be complete, of course, without pajamas and the more tailored they are the smarter they'll be.

I like Marian Marsh's pajama ensemble. The trousers are of heavy black satin and the coat white with a black pin stripe. There is also a longer p. j. coat of the black and white striped material.

Every clever girl wants an all-purpose frock, and in Joan Bennett's trim suit of navy blue we have the answer. Quite severely tailored, it gives one the opportunity of varying the costume with various types of collars and cuffs. You can pick these up inexpensively, and by changing them each time you wear the dress, you accomplish almost the same thing as having a new outfit.

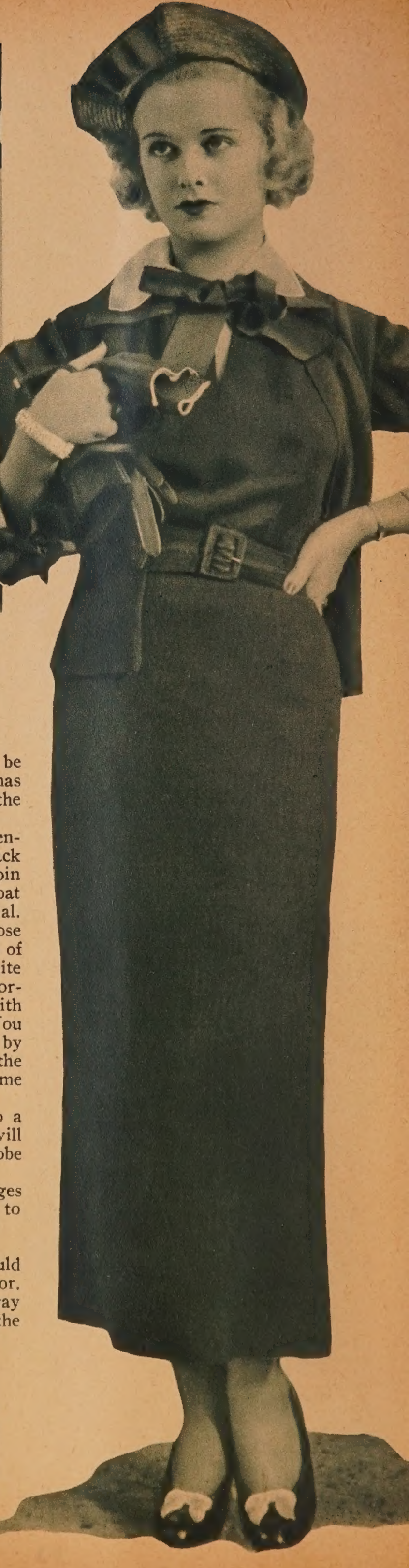
If your budget keeps you down to a very few frocks, you'll find this tip will do wonders to make your entire wardrobe more impressive.

The outfits pictured on these pages should just about furnish the answer to your fall clothes problem.

And don't forget:

Your street and daytime things should be at least fourteen inches from the floor.

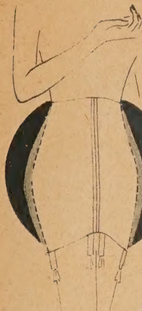
And if you're tall enough to get away with it, low-heeled evening shoes are the last word in smartness.



Joan Bennett, who is Bing Crosby's leading lady in *Two for Tonight*, presents a chic afternoon costume of navy blue novelty crêpe with natural crash linen collar and cuffs bound in navy grosgrain. Just the thing for fall!

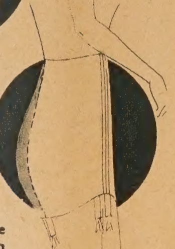
QUICKLY CORRECT THESE 4 FIGURE FAULTS

Perfolastic not only CONFINES . . it REMOVES ugly bulges!



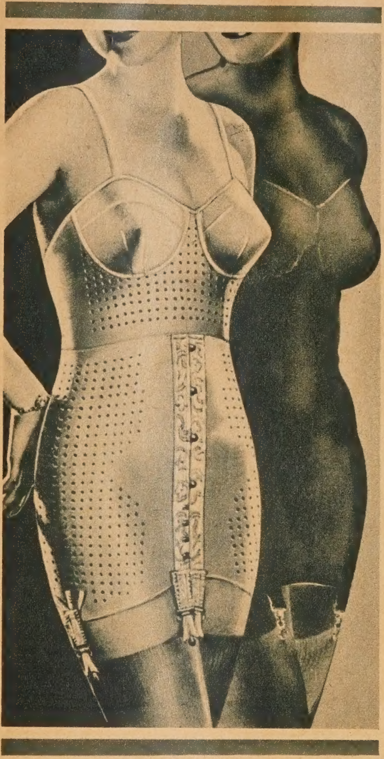
Reduce Too Fleshy Hips and Thighs

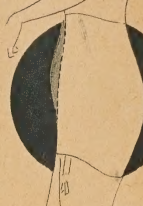
■ Nothing ruins the graceful lines of an expensive gown more than billowing hips . . . they are quickly brought back to beauty with the gentle massage-like action of the Perfolastic Girdle.



The Bulge "Derriere" Reduces Quickly

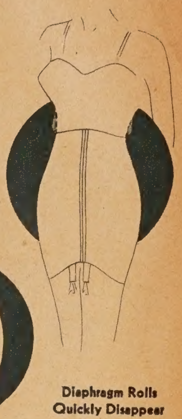
■ It is so easy to overcome the after effects of too healthy appetites . . . simply don a Perfolastic Girdle and watch the curves smooth out at the spots where Fashion says reduce.





Abdominal Fat Is Most Common of All

■ Prominent "tummies" are almost universally due to relaxed muscles and resulting fat. Perfolastic will correct the appearance at once and then surely and safely reduce it, without dieting.



Diaphragm Rolls Quickly Disappear

■ Until the development of the new Perfolastic Brassiere the woman whose figure was marred by unsightly "rib-rolls" had to reduce by expensive massage. Now the massage-like action does it.

Reduce your waist and hips 3 inches in 10 days . . . or no cost!

Thousands of women today owe their slim, youthful figures to the sure, safe way of reduction—Perfolastic! Past results prove that we are justified in guaranteeing you a reduction of 3 inches in 10 days or there will be no cost. We do not want you to risk one penny—simply try it for 10 days at our expense. You will be thrilled . . as are *all* Perfolastic wearers.

APPEAR SMALLER AT ONCE!

■ Look at yourself before you put on your Perfolastic Girdle and Brassiere—and afterwards! The difference is amazing. Bulges are smoothed out and you appear inches smaller at once. You are so comfortable you cannot realize that every minute you wear these Perfolastic garments you are actually reducing . . and at *just the spots* where surplus fat has accumulated—*nowhere* else!

NO DIET . . . DRUGS . . . OR EXERCISES!

■ You do not have to risk your health or change your comfortable mode of living. No strenuous exercises to wear you out . . . no dangerous drugs to take . . . and no diet to reduce face and neck to wrinkled flabbiness. You do nothing whatever except watch the inches disappear!

■ No longer will surplus fat sap your energy and steal your pep and ambition! You will not only be gracefully slender, but you will feel more like doing things and going places!

MASSAGE-LIKE ACTION ACTUALLY REMOVES SUPERFLUOUS FAT!

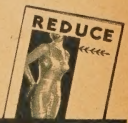
And how is it done? Simply by the massage-like action of this wonderful "live" material. Every move you make puts your Perfolastic to work taking off unwanted inches. The perforations and soft, silky lining make these Perfolastic garments delightful to wear.

"REDUCED MY HIPS 9 INCHES" WRITES MISS HEALY!

■ "Massages like magic", says Miss Carroll; "From 43 to 34½ inches", writes enthusiastic Miss Brian; Mrs. Noble says she "lost almost 20 pounds with Perfolastic", etc., etc. Test Perfolastic yourself at our expense and prove it will do as much for *you!*

DON'T WAIT! SEND TODAY FOR 10-DAY FREE TRIAL OFFER AND SAMPLE OF PERFORATED RUBBER!

See for yourself the wonderful quality of the material! Read the astonishing experiences of prominent women who have reduced many inches in a few weeks! You risk nothing . . . we want you to make this test yourself at our expense. Mail the coupon *now!*



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Hollywood Charm

HOW STARS PROTECT BEAUTY

By JANET LYNN

Glenda Farrell protects the lustre of her hair by spraying it each day with hair oil or brilliantine

Cecelia Parker also favors oils as a beauty treatment, applying cleansing oil for a quick clean-up

Marian Marsh says that pretty hands are as important as a pretty face. She regularly uses cuticle oil

OF ALL the comparatively recent trends in beauty aids, one of the most interesting, I think, is the vogue for oils. There are oils for every imaginable purpose now—muscle oils for facial lines; oils to promote sun tan; thin, fragrant oils for cleansing; cuticle oils to keep the nails lovely; oil shampoos; liquid brilliantines for lubricating dry hair—even bath oils to make your bath a more soothing one.

Although they seem to represent the last word in cosmetic development, oils were used for beauty 'way back in ancient times. In those days, they were about the only kind of beautifier known and the ancient beaux as well as the belles simply bathed themselves in oils. These liquids usually served a double purpose—as a skin and hair conditioner and also as a vehicle for perfume. Beard, coiffure, hands and, indeed, the entire body were laved in oils and there's no doubt that much of the comeliness of girls like Cleopatra was due to this lavish practice.

The skin, hair and nails are all of the same chemical composition even though they do look so very different, and one of the characteristics of all three is that they are inclined, when abused by the elements and harmful beautifying practices, to become scaly, dry or brittle. Oils, it happens, have the power of counteracting this condition, lubricating the skin, hair and nail cells much as oils soften and preserve fine leather.

There are three kinds of oils and all three—mineral, vegetable and animal—are used as beautifiers. The modern versions of facial and hair oils are much superior in penetrating and lubricating properties to the crude ancient preparations, of course. Modern chemists have worked out all sorts of formulae whereby different oils can be combined to make, say, a muscle oil. This produces a much more effective beautifier than a single natural oil such as olive or almond oil and is one of the reasons why you have to pay more for a tiny bottle of carefully prepared muscle oil at your druggist's than for a quart of olive oil at your grocer's.

WRITE FOR FREE PERSONAL ADVICE

Janet Lynn will be happy to give her readers any further information they desire on problems of beauty. Write to her in care of SCREEN BOOK, 1501 Broadway, New York, N. Y., enclosing a self-addressed, stamped envelope (U. S. postage only) for personal reply.

IF YOU are intrigued at the idea of using oils for any or all of your various beauty rites, perhaps you might be interested in a little more detailed description of the various types of beauty oils. Take sun tan oil, which will be a beauty essential at the beach for several weeks yet—in some parts of the country at least. With this kind of oil are combined several chemical ingredients that filter out the burning rays of the sun and promote a smooth, even tan.

The two other types of facial oils—cleansing and muscle oils—have their important niche. When you are in a great hurry at the office, a cleansing oil provides a lightning-quick method of removing the dirt and old make-up. It proves convenient, too, when you come home late after a party and are just too exhausted to spend more than fifty-nine seconds in cleansing your face. The better cleansing oils are so light that they seep into the pores instantly, and so bland that they cannot irritate the most sensitive skin. I like to apply cleansing oil with a bit of cotton.

Another type of beauty oil—bath oil—is shown in the group photo of toiletries on page 66. It is the first container on the left in the upper row—a beautifully shaped bottle with a dull gold ribbon wound around its long, slender neck. . . . This unusual bottle, which you would never think of throwing away—empty or not, contains Dorothy Gray's Bath Essence, a bland, soothing oil that not only softens your bath water but also fills your bath room with the fresh, tangy fragrance of pine woods.

The last [*Continued on page 66*]

LOVELY TO LOOK AT

Sunny Golden Hair—
Arms and Legs Alluringly Smooth

Make nature's own allurements *your* secrets of charm and attractiveness. Gain captivating appeal with natural-looking hair — smooth, blonde, silky arms and legs. Use Marchand's Golden Hair Wash. And notice how your friends admire your fresh, bright appearance.

BLONDES:—If your hair is dark, faded or streaked, rinse with Marchand's Golden Hair Wash to restore its natural golden beauty. Marchand's imparts sunny radiance to dull-looking hair, secretly and successfully.

BRUNETTES:—Make your hair more alluring. Impart fascinating highlights, a glowing sheen to your dark hair. Or lighten dark or fading hair any natural shade of blondeness desired. (You can do this as quickly as overnight with Marchand's Golden Hair Wash. Or gradually, if you prefer, over a period of weeks or months.)

BLONDES *and* BRUNETTES:—Have arms and legs seductively smooth. Don't risk "superfluous" hair removal. Whether on face, arms or legs, use Marchand's Golden Hair Wash to blend "superfluous" hair with *your* skin coloring and *add* to your dainty attractiveness.

Marchand's Golden Hair Wash in the new gold and brown package can be purchased at your drugstore. Start using Marchand's for head, legs or arms. *Today.*

TRY A BOTTLE—FREE! A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash. *(See coupon below.)*

MARCHAND'S GOLDEN HAIR WASH

MARCHAND'S
GOLDEN HAIR WASH,
251 West 19th Street, NEW YORK CITY

Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. I am enclosing 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

Name ....

Address ....

City .... State .... F.P. 935

Beautiful Eyes

ARE YOURS FOR THE ASKING WHEN YOU ASK FOR

Maybelline

says DOROTHY HAMILTON
Noted Beauty Authority of Hollywood

Dorothy Hamilton, heard every Sunday afternoon in the "Maybelline Penthouse Serenade" over N. B. C. network

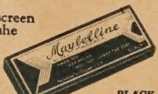
NOTICE your favorite screen actress, and see how she depends on well-groomed brows, softly shaded eyelids, and long, dark, lustrous lashes to give her eyes that necessary beauty and expression. More than any other feature, *her* eyes express *her*. More than any other feature, *your* eyes express *you*. You cannot be really charming unless your eyes are really attractive . . . and it is so easy to make them so, *instantly*, with the pure and *harmless* Maybelline Eye Beauty Aids.

After powdering, blend a soft, colorful shadow on your eyelids with Maybelline Eye Shadow, and see how the color and sparkle of your eyes are instantly intensified. Now form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Then apply a few simple brush strokes of Maybelline mascara to your lashes, to make them appear *naturally* long, dark, and luxuriant, and behold how your eyes express a new, more beautiful YOU!

Keep your lashes soft and silky by applying the pure Maybelline Eyelash Tonic Cream nightly, and be sure to brush and train your brows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline Eye Beauty Aids may be had in introductory sizes at any leading 10c store. To be assured of highest quality and absolute harmlessness, accept only genuine Maybelline preparations.

Tested and Approved ★ Good Housekeeping Bureau

All Maybelline Preparations have this approval



BLACK
BROWN
BLUE

BLACK OR BROWN

BLUE, BROWN, BLUE-GRAY
VIOLET AND GREEN

COLORLESS

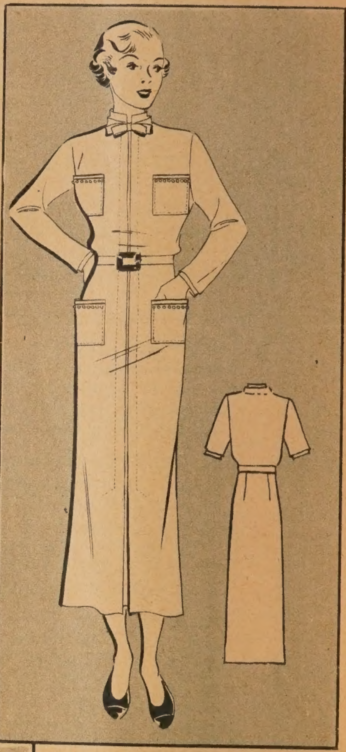
BLACK OR WHITE BRISTLES

HOLLYWOOD Charm

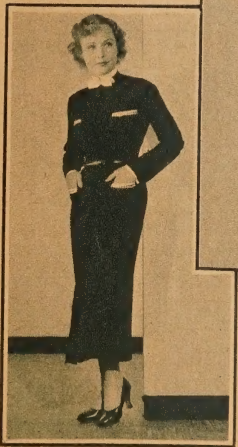
WEAR MADGE EVANS' NEW FROCK

THE title of Madge Evans' recent Metro-Goldwyn-Mayer flicker is *The Age of Indiscretion* but it might well be called "Neat and Most Discreet!" For isn't that simply styled, but impeccably tailored First Fall wool frock the epitome of neatness? Whether you've a white-collar job or not you'll love the business-like attitude of a dark, serviceable wool frock topped off with an upstanding young collar and bow-tie of crisp piqué. Lending a military air, are the four patch pockets with pearl button and piqué trim. One last and most effective touch of white peeks out from the generously cut sleeve and looks for all the world like brother's shirt cuffs. Miss Evans defines her slender waist with a narrow calf-skin belt but the pattern, B253, includes a belt of fabric too.

Miss Evans' dress (Pattern B253) is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 2⅜ yards 54 inch fabric, and ¼ yard 39 inch contrasting.



An artist's sketch of Madge Evans pretty and serviceable fall frock. It is ideal for school or business, and extremely smart. A pattern will cost you only fifteen cents and material for the frock may be purchased at a low figure. Order through the coupon below and save money on your wardrobe!



Madge Evans, popular Metro favorite whose latest picture is "The Age of Indiscretion," is one of Hollywood's best-dressed younger players. She offers this new creation for her fall wardrobe exclusively to SCREEN BOOK'S readers

To Order—
Mail Coupon
on the right.

—

Patterns
Delivered
Promptly

SCREEN BOOK Pattern Department,
529 South 7th St., Minneapolis, Minn.

For the enclosed.......................cents, please send me a pattern of the Madge Evans Fall Frock, size..................bust.................... ☐ Pattern B253. ☐ SCREEN BOOK's Pattern Catalogue which includes many new fall models.

Name...

Street...

City...State..........................

All pattern orders filled promptly. 15c included with this coupon will bring you complete instructions and pattern for the Madge Evans Frock. When ordered in combination, the pattern and the catalogue, the price is 25c. Place check marks in squares to indicate your order.

MOVIE STORY WINNERS

Each of the following movie stories are winners of the $5.00 prize offered by SCREEN BOOK

SEEKING *Romance In Manhattan* with *The Traveling Saleslady* he met on *Flirtation Walk, Broadway Bill,* a *Menace from Bordertown,* rode with her in *Car 99* to *McFadden Flats* where they started *Gambling* with *Brewster's Millions.* But they saw no *Happiness Ahead* as the *British Agent* arrested Bill because of *Jealousy.*—Geo. F. Young, Box 543, Arcade Station, Los Angeles, Calif.

●

ROBERTA with *Four Hours To Kill* was *Goin' To Town* and *In Spite Of Danger* the *Reckless* girl dated that *Lady Killer, Kid Millions. Under The Pampas Moon, Our Little Girl* and this *Money Man* danced to *Sweet Music. The Informer* saw them, and now *The Whole Town's Talking.*—Lauretta Chapman, 621 South Hope St., Los Angeles, Calif.

●

I AM filled with a *Reckless, Black Fury* whenever that *Doubting Thomas, The Little Colonel,* brings *Orchids to You* said *The Hoosier Schoolmaster* to his sweetheart, *Roberta,* as he donned his *Top Hat.* It is *Farewell to Love* unless, *After Tonight, You Belong to Me!*—George J. Sauter, 11 Clio Ave., Buffalo, N. Y.

●

BABY FACE HARRINGTON met *The Gilded Lily, One New York Night.* *"Goin' To Town, Vagabond Lady?"* he asked.

"Stolen Harmony is *Reckless,"* she protested.

"But, *You Belong To Me,"* he insisted.

Next day the tabloids headlined: *"The Man Who Knew Too Much* gets bumped off by *The Woman In Red."*—L. Dunne, 1005 S. Park Ave., Los Angeles, Calif.

●

IT HAPPENED ONE NIGHT in *Lilac Time,*
Under The Pampas Moon,
Our Little Girl—Roberta,
Heard a *Lady Killer* croon.
He whispered: *"I'll Love You Always,*
Dear, *You Belong To Me!"*
But *She Wanted A Millionaire Money Man—"Go Into Your Dance,"* said she!
—Henry McDonald, 151 Winfield St.,
San Francisco, Calif.

WIN A PRIZE!

You can be among the hundreds who have won prizes in SCREEN BOOK'S fascinating contests! See page 50 for details about a new contest beginning with this issue.

MEN'S EYES ARE MAGNIFYING MIRRORS

HOW DOES YOUR SKIN STAND THE TEST?

By Lady Esther

Every man instinctively plays the part of a beauty contest judge.

Every man's glance is a *searching* glance. It brings out faults in your skin that you never think would be noticed. Even those faint lines and those tiny bumps that you think might escape attention are taken in by a man's eyes and, many times, magnified.

How does *your* skin meet the test? If it is at all dry or scaly, if there is a single conspicuous pore in your nose or even a suggestion of a blackhead anywhere on your face, you may be sure that you are gaining more criticism than admiration.

Many common complexion blemishes are due to nothing less than improper methods of skin care. You want to be sure to *really* clean your skin. You don't want to be satisfied merely to remove the surface dirt. You want a method that will reach the imbedded dirt. At the same time, one that will *lubricate* your skin and counteract the drying effects of exposure to the weather.

The Care The Skin Needs

The care your skin needs is supplied, in simple form in Lady Esther Face Cream. This cream does more than merely "grease" the skin. It actually cleanses. It reaches the hidden, stubborn dirt because it is a penetrating cream. There is nothing stiff or heavy about Lady Esther Face Cream. It melts the instant it touches the skin and gently and soothingly penetrates the pores.

"Going to work" on the accumulated waxy dirt, it breaks up and makes it—*all* of it—easily removable. At the same time, as Lady Esther Face Cream gently cleanses the skin, it *also* lubricates it. It resupplies it with a fine oil that overcomes dryness and scaliness and keeps the skin soft, smooth and supple.

When you give the skin this common sense care it's remarkable how it responds. Blackheads and enlarged pores begin to disappear. Those faint lines vanish. The skin takes on tone—becomes clear and radiant. It also lends itself to make-up 100% better.

Make This Test!

If you want to demonstrate the unusual cleansing powers of Lady Esther Four-Purpose Face Cream, just do this: Cleanse your skin as you are now doing it. Give it an extra good cleansing. Then, when you think it absolutely clean, apply Lady Esther Face Cream. Leave the cream on a few minutes, then wipe off with clean cloth. You'll be amazed at the dirt the cloth shows. This test has proved a source of astonishment to thousands of women.

At My Expense!

Let me prove to you, at *my* expense, the exceptional qualities of Lady Esther Face Cream. Let me send you a week's supply free of charge. Then, make the test I have just described—the clean cloth test. Prove the cream too, in *actual* daily use. In one week's time you'll see such a difference in your skin as to amaze you.

With the 7-day tube of cream, I will also send you all five shades of Lady Esther Face Powder. As you test the cream, test also the shades of face powder. Find out which is your most becoming, your most flattering. Learn, too, how excellently the cream and powder go together and what the two do for the beauty of your complexion.

To get *both* the 7-day tube of Lady Esther Face Cream and the five shades of Lady Esther Face Powder, all you have to do is mail me your name and address on a penny postcard or on the coupon below. If you knew what was in store for you, you would not delay a minute in clipping the coupon.

Copyrighted by Lady Esther Company, 1935

FREE

(You can paste this on a penny postcard.) (16)

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois.

Please send me without cost or obligation a seven day supply of your Lady Esther Four-Purpose Face Cream; also all five shades of your face powder.

*Name*____________________

*Address*____________________

*City*__________ *State*__________

(If you live in Canada, write Lady Esther Ltd., Toronto, Ont.)

WELCOME AIDS FOR Difficult DAYS

Siluette belt by Hickory—STYLE 1300

The Siluette Sanitary Belt by Hickory, by a patented process, is permanently woven to shape on the loom to make it conform perfectly to the figure. Siluette cannot bind, curl, irritate or slip. You'll find it delightfully soft, light-weight, comfortable and dainty, yet dependably secure. Its easy-stretch, fine quality Lastex wears and wears. Can be boiled, washed, ironed—65c

STYLE 1340
The Hickory Petite—adjustable—narrow boilproof Lastex; Satin Pads, perfectly comfortable and secure 35c

STYLE 1387
A popular Hickory Shield Button Style—combination satin and boilproof Lastex 50c

Sanitary Belts by
HICKORY
Made in a wide variety of styles . . . . 25c to 75c

If your dealer hasn't the Hickory Belt you want, send us his name with your remittance. Please state style and desired size: small, medium or large

A. STEIN & COMPANY
1157 West Congress Street, Chicago

You'll like HICKORY DRESS SHIELDS, *too*

HOLLYWOOD *Charm*

JOAN BENNETT'S COOL DRINK RECIPES

By
GRACE ELLIS

Virginia Pine with Joan Bennett, who in addition to being one of Hollywood's most fashionable hostesses, knows the way to her guests' hearts with delicious drinks

Mary Brian displays the smart new Toastmaster Hospitality Tray which is awarded to Mrs. Eloise Lucas of Page, Nebraska, who wins the Prize Recipe contest with her recipe for Tomato-Cheese Salad

"HOLLYWOOD is the best place in the world to come for ideas on cooling summer drinks," the charming Joan Bennett tells me.

"You see, we're tremendously active here. In fact we're apt to be just as hard-pressed for time in summer, as in winter. Yet frequently we must be able to relax quickly, and assume that lettuce-crisp, pampered look, at almost a moment's notice, when everyone else is frankly drooping with the heat. It's an art, I'll admit. But I find the right sort of cooling summer drink a mental, as well as a physical, stabilizer."

The lovely Joan is noted throughout the colony, it seems, for her personal skill in mixing this exact sort of cooling drink. Her frosty-drink equipment is elaborate and complete, but it centers about a generous-sized old-fashioned cocktail shaker. Sugar syrup, a galaxy of bottled fruit juices, candied fruits and other cold drink essentials she keeps on hand in generous quantities and in a capacious refrigerator.

Watch her shaking together her no-better-in-the-world-than-this brand of lemonade! "Lemonade may be the best summer drink in the whole galaxy of frosty drinks—or the worst. It all depends upon what you make it with—and how," she affirms.

Miss Bennett uses plump, fresh lemons, a sprig of mint, plenty of finely chipped ice and powdered sugar. A high-grade powdered sugar dissolves in the shaker much more rapidly than granulated sugar, and leaves no starchy taste. Because it saves time for the drink-mixer, Miss Bennett measures sugar by the rounding tablespoonfuls rather than by following any on-the-level pattern. However, her rounding tablespoons consistently measure practically two level tablespoons—a fact for amateur drink-mixers to keep in mind when following the favorite Bennett recipes:

JOAN'S FAVORITE LEMONADE

Place one cupful chipped ice in the cocktail shaker. Add one rounding tablespoon powdered sugar, and one pinch of salt. Pour over this the juice of one-half a fresh lemon, and one glass of cold water. Drop in a sprig of mint. Cover and shake well. (Will make 2 small glasses, or 1 iced-tea glass of lemonade.)

CONNECTICUT SPRING-HOUSE COOLER

(*A favorite with golf-lovers*)

Fill tall glasses about half full of ice cold buttermilk. Fill to the brim with carbonated water. Stir and serve.

Another favorite version is made by using one-half cup of sweetening syrup, made by boiling together one-half cup sugar and one-half cup water, for 3 minutes, and then cooling; one pint of buttermilk, the juice of one orange, and the juice of one-half a lemon. Place all these ingredients in a large cocktail shaker or pitcher. Add one cup of cracked ice. Stir or shake, and serve at once.

ORANGE NECTAR

In a tall stemmed table glass, place one portion of orange ice. Fill glass to the top with plain soda water. Stir until mixture is creamy in consistency and serve. (This is one of Miss Bennett's front-rank favorites.)

MALIBU COOLER

Pour into a deep glass pitcher, one bottle of gingerale. Add one glass of cracked ice or ice cubes, one generous rounding tablespoonful of powdered sugar, and the juice of half a lemon. Stir well—do not shake. Serve in tall glasses.

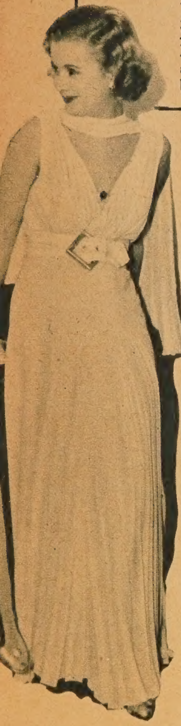
BANANA MILK SHAKE

(*Nourishing as well as cooling*)

Slice or break one fully ripe banana (yellow skin flecked with brown) into a medium wire-meshed strainer. Press through strainer with a spoon. Add one cup cold milk, and one-half teaspoon vanilla. Pour into a cocktail shaker or fruit jar. Add a bit of cracked ice, and two tablespoonfuls of chocolate syrup, shake, and serve cold.

Will You Win The Recipe Prize?

Announcement of winners in the Prize Recipe contest, in which surprise gifts will be awarded is planned for the October issue of *Screen Book*. Send your pet recipe to Grace Ellis, 529 South 7th St., Minneapolis, Minn. Each month she offers a special award for the best received.



BEBIDA FIZZ

Mix together one bar glass of Bebida Rum, one rounding teaspoonful of powdered sugar, the juice of half a lime and 2 lumps of ice. Pour into six tall Tom Collins glasses and fill with charged water. Stir well (do not shake), and garnish top of drink with strawberries, and two sprigs of fresh mint. Serve with a straw.

Ask Joan's friends what they consider her very-most top-notch drink, and you'll hear a chorus of "Georgia Mint Juleps." No one, they'll agree, can mix an Original Georgia Mint Julep like Joan Bennett, unless he has Joan's own particular julep recipe, to guide him in mixing.

If you'd like her recipe, write to me, following directions given below.

USE THE RECIPE SERVICE

"Countless crimes are committed in the julep glass," says Miss Bennett, "and their concocters call them 'julep.'" And she should know. For her Original Georgia Mint Julep is known throughout the movie colony as the "best julep in the world."

You may have the recipe, with directions, just as Joan gave them to us, but printed on a handy little recipe filing card, all ready to slip into your recipe box.

Ask for JOAN BENNETT'S recipe for ORIGINAL GEORGIA MINT JULEP. And don't forget to enclose a stamped, addressed envelope, with your request. Other recipe leaflets you'll want are:

SODA FOUNTAIN TREATS (Which You Can Make At Home)	*Free*
SANDWICHES FOR PICNIC AND PARTIES	*5 cents*
JELLIES AND JAMS WHICH HAVE WON PRIZES	*5 cents*
PRIZE-WINNING PICKLE RECIPES	*5 cents*

Address your letter to Grace Ellis, Screen Book's Food Editor, 529 South 7th Street, Minneapolis, Minnesota. AND DON'T FORGET TO ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE.

(but the person she cheats is herself)

SHE cheats herself out of good times, good friends, good jobs — perhaps even out of a good marriage.

And all because she is careless! Or, unbelievable as it is, because she has never discovered this fact:

That socially refined people never welcome a girl who offends with the unpleasant odor of underarm perspiration on her person and clothing.

There's little excuse for it these days. For there's a quick, easy way to keep your underarms fresh, free from odor all day long. Mum!

It takes just half a minute to use Mum. And you can use it any time — even after you're dressed. It's harmless to clothing.

You can shave your underarms and use Mum at once. It's so soothing and cooling to the skin!

Always count on Mum to prevent the *odor* of underarm perspiration, without affecting perspiration itself. Don't cheat yourself! Get the daily Mum habit. Bristol-Myers, Inc., 75 West St., New York.

MUM TAKES THE ODOR OUT OF PERSPIRATION

ANOTHER WAY MUM HELPS is on sanitary napkins. Don't worry about this cause of unpleasantness any more. Use Mum!

What!

SHAMPOO THE HAIR *Without* SUDS?

Yes, foremost Beauticians advise this SOAPLESS Oil Shampoo for a truly beautiful head of hair

• • • •

NOTE TRIAL OFFER BELOW

Are you still using old shampoo methods? Still working up a lather; and rinsing your hair endlessly—only to find it growing duller, darker, more lifeless? Then a delightful surprise is awaiting you... A *single* shampoo with Mar-O-Oil will amaze you. Your hair will instantly become soft and wavy. The true color will glow with a beautiful warmth. A lovely sheen will make alluring highlights dance in your hair. And, if you are bothered with dandruff, watch what happens to it! Mar-O-Oil makes this startling change because it is actually a super shampoo, scalp treatment, and tonic ALL IN ONE. Yet it is easier to apply, easier to rub in, and easier to rinse out... Get a bottle of Mar-O-Oil from your drug or department store. If you do not find it the finest shampoo you have ever used, your money will be refunded in full. Or, mail the coupon with 10c, in stamps or coin, for a regular sized 25c bottle. If you have your hair done at a Beauty Parlor, ask for a Mar-O-Oil Shampoo your next visit.

Magnified hair shaft showing dirt film left on it after improper shampoo.

Magnified hair shaft shampooed with Mar-O-Oil. Note how clean. Not a trace of dirt film left.

*MAR-O-OIL
Soapless
OLIVE OIL SHAMPOO

GENEROUS TRIAL OFFER
J. W. MARROW MFG. COMPANY
Dept. 95, 3037 N. Clark St.
Chicago, Ill.

Please send me your regular sized 25c bottle of Mar-O-Oil for which I enclose 10c in stamps or coin.

NAME
ADDRESS
CITY STATE

HINTS to Young Brides

Hollywood has a host of tips for young homemakers and those who hope to be. Read this column each month

By Jane Carroll

ON ONE of those times you have set aside to furbish up the premises in little ways such as painting shelves and the like, you might give a coat to any flower pots you happen to have around.

Binnie Barnes, who has the feminine lead in *Diamond Jim Brady*, thinks this is a good idea. She loves flowers and has a gay row of geraniums on a ledge outside the front door of her Spanish house. Every once in a while the pots get a new coat of paint—sometimes yellow, sometimes orange, sometimes blue, depending upon the mood she's in.

• • •

IT TOOK a man to think up this little idea of household convenience—Robert Armstrong. He has a refrigerator in his bathroom! You see, his house is one of those long, low rambling Spanish affairs in which the kitchen is a good long way from his bedroom. Addicted to the habit of indulging in a little nightly repast just before he goes to bed, he has found it very convenient to have his bottle of milk or glass of beer or tomato juice only a few steps away. Moreover, the spick and span whiteness of his refrigerator fits in very pictorially with the spick and span whiteness of his bathroom tiling.

• • •

GLASSWARE and crockery that can be taken from the oven to the dining table are increasingly popular with many Filmland cooks who like to preserve the appetizing "finish" that the oven gives to any dish. Lucile Gleason, wife of the comical Jimmy Gleason, has one of the most attractive casserole sets you ever saw! There are six crockery containers, two of each of three sizes and each with a handled rack to fit. Each casserole is a different color—rose, yellow, orange, blue, green and beige.

Binnie Barnes, leading lady in *Diamond Jim*, has one great house-keeping passion. She paints—everything from flower pots to kitchen chairs—and keeps her home lovely

DARKER tones on the floor, embodied in the rug. Walls harmonizing or contrasting pleasantly, but lighter. Ceiling lightest of all...

This is the combination of decorative values which satisfies a natural human desire to have the base of any structure the strongest. Authority for this is Paul Kelly, big bad man of *Star of Midnight*—also his wife, Dorothy. And speaking of rugs, the Kellys—recently moved into a new house in Beverly Hills—have worked magic with a dozen old rugs that were a little worn, faded and "out of joint" with their new surroundings. That is, the Olson Rug company of Chicago, New York and San Francisco, worked the magic and now two of the Kelly bedrooms are newly carpeted with perfectly fascinating rugs, exactly the right size and color, made from the old rugs which weren't any good to anyone. This rug magic—new rugs from old—is the Olson company's stock in trade.

Ladies Prefer Crosby

[*Continued from page 23*]

We're Not Dressing, was the next victim of our inquisition.

"Bing is never either servile or swaggeringly self-confident in his love-making," Carole declared. "I think modern Miss America doesn't care much for the two extremes. The old-fashioned, bowing and hand-kissing stuff, the cruder forms of cavemanism. Your modern girl is keenly critical, and alert for faulty realism. Extremes in love-making styles aren't convincing to her; they evoke mirth rather than emotion. Bing's variety of romance, with its whimsically humorous undercurrent, its nice balance between pleading gentleness and aggressiveness, is just the sort to please the greatest number."

In Bing's personal background, too, Carole sees a score for the star. "Girls are becoming sophisticated about the playboy type," she opines. "They have learned that the boys who lead night-blooming lives are often tired, chronically irritable, *unglamorous* swains. A man with a nation-wide reputation for wholesome living is now more likely to appeal to them."

CULTURED and cosmopolitan Kitty Carlisle offers a novel addition to our Crosbian data. With him in *Here is My Heart* and *She Loves Me Not*, Kitty also calls herself one of Bing's most adoring fans, and sees *all* his pictures.

"There is a personality stamp about Bing on the screen which women admire, probably without knowing its origin. I mean the impression he gives of being a man of consequence, of business ability, of responsibility. They may be glad to know that this originates in his private life. He *is* a man of business affairs, and a very capable one. Why, he's even *incorporated!* He has many interests, with movies, radio, records, investments. Despite this, he never seems abstracted, worried, care-worn; he has a fine sense of humor, proportion and balance that permits him to shoulder responsibility, have many interests, without letting them interfere with his enjoyment of life and living." You may never have heard these other less-familiar slants on Bing: He's *not* a crooner, but a strong baritone. His brother Everett is his manager; a younger brother, Bob, is following Bing into the radio field. The reason you hear Bing make so many fond references to Paul Whiteman via the air is that the roly-poly orchestra maestro "discovered" him. Bing's first hit was at the Cocoanut Grove singing solos and in trio with Al Rinker and Harry Barris. His fan mail is now 8,500 a month, topping all other masculine stars. His phonograph records are nearly all best-sellers. He hates his real name, Harry Lillis Crosby; likes to play practical jokes on Jack Oakie. His neighbors and close friends at his modest Toluca Lake residence are W. C. Fields and Richard Arlen.

Let Mrs. Dixie Lee Crosby, a beautiful and successful screen actress as well as a fine mother, give to her husband's feminine admirers one final secret about Bing's personality: He neither snores nor talks in his sleep!

NATURALLY SKINNY FOLKS!

How Kelpamalt Helped Me Gain New Strength and Add The Powerful Extra Pounds That Enabled Me To Win The World's Championship!

Jimmy Braddock

THE NEW HEAVYWEIGHT CHAMPION

Reveals Secret of His Startling Improvement—How He Built up Iodine-Starved Glands—Recommends Kelpamalt to Every Weak, Skinny, Rundown Man and Woman who Wants to Add Extra Lbs. of Good, Solid Flesh, Rugged Strength and Tireless Energy.

The amazing story of James J. Braddock's smashing victory over Max Baer for the Heavyweight Championship of the World can now be told!

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The CHILDREN'S COLUMN

By Don

WHEN Freddie Bartholomew stuck his thumb into an intelligence test he pulled out a real plum—a rating which showed that even as a boy he has more native intelligence than most adults. But he has a real rival in Shirley Temple, who has just passed the Pintner-Cunningham mental test for second grade children with high honors. Although only six, Shirley is as smart as girls who are nine and she has gone as far as the fourth grade in her school work.

• • •

EVERY now and then someone discovers a rival for Shirley Temple, but most of them don't last long. That won't be the way with pretty little Sybil Jason, however. Sybil is a grand dancer and actress. She has just finished *Little Big Shot* at Warner Brothers and they are planning more pictures for her at once. Sybil's favorite movie actor is Dick Powell. One of her talents is mimicry. She can impersonate almost any star.

Just like a grown-up star, Carol Ann Beery, whose dad is Wallace Beery, has her make-up kit on the set of *China Seas,* in which she plays the part of a ship-wrecked child

Here is a little newcomer you will adore. Her name is Sybil Jason, and she will be seen in *Little Big Shot* for the first time. Milk, of course, is her favorite drink!

SO MANY letters have poured in for the *Our Gang* contest that we won't be able to announce the winners until next month. Remember, the lucky ones will win cowboy and Indian suits that are manufactured especially for *Our Gang* by the Collegeville Flag and Manufacturing Company. Watch for the announcement.

• • •

LITTLE Virginia Weidler had always known her lines. She is only seven years old, but she had never needed to have anybody tell her what to say when her turn came in any picture. However, one day she forgot.

"Will you please give me that other line?" she asked George Stevens, who was directing *Laddie.*

Stevens did. But he was surprised. Later he spoke to her about it. "What's the matter, honey?" he questioned.

Virginia explained. Every night, except the night before, she had put the papers with her lines under her pillow. It was because she had forgotten to do so, this once, that she had become afraid that she would forget. And forget she did! (Her next picture is *Freckles*).

• • •

DO YOU remember young Jimmy Butler in *Mrs. Wiggs of the Cabbage Patch?* And in *Laddie?* His pals are a police dog and a pony, a pinto. Every once in a while, he hitches the pony to a wagon and takes all of the boys and girls in the neighborhood for a ride.

When you see Shirley Temple eating in her scenes for *Curly Top*, you can be sure it's the real thing. Shirley's own favorite dishes were served to make things realistic

Jimmy has two rifles—twenty-twos. And he's a good shot.

• • •

AFTER making *A Dog of Flanders*, Frankie Thomas, Jr., was interviewed. Somebody had called him "the wonder boy." He was asked about it. Here's what he says: "I'm no wonder kid. I'm just like any other fellow. I don't like school much. I like to play hookey. And I'm crazy about old swimming holes."

• • •

"I WANT to fly a plane," says eight-year-old David Holt, talking about his ambition to become an aviator when he grows up. "And do something real!" he adds.

Like most boys, David hates to eat his spinach. His favorite candy is cough drops. He eats them whether he has a cold or not! You will see him soon in *Big Broadcast of 1935*.

• • •

WINNERS of letter prizes this month are Mildred Lebra, 804 Ridge Ave., Asbury Park, N. J., and Willie Rodowski, 121 Howard St., Newark, N. J. They will be sent autographed pictures of Shirley Temple and Jackie Cooper. Try your hand at winning a prize. Write a letter to Don, SCREEN BOOK, 1501 Broadway, New York City.

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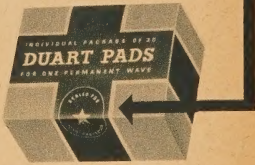
Demand this SEALED package of Duart Pads for a genuine Duart wave



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Dr Scholl's FOOT BALM

Mutiny In Hollywood

[*Continued from page 37*]

—anent the mutiny and the character he portrays. I've never known an actor who takes his work more seriously. And I note that Frank Lloyd shows great respect for his suggestions. By the way, Clark has shaved off his mustache for this picture and he looks odd without it.

LAUGHTON plays Captain Bligh and Lloyd is delighted with his performance. The man is absolutely uncanny in his ability to doff his own personality and step into a rôle. Just now, they shot a scene in which he orders the lash for a sullen seaman, and his voice crackled with such authority that it sent shivers up and down my spine.

In all, this is a grand cast. Franchot Tone portrays Midshipman Byan, one of the three most important parts. Other principals are Donald Crisp, Eddie Quillan, Douglas Walton, Herbert Mundin (who has had the company in stitches for days with his amazing collection of slightly off-color stories), Charles Erwin and Stanley Fields. With the exception of the nine South Sea Island girls imported from Tahiti for the picture, there are no women in the cast. (The native belles haven't arrived on location yet, however.)

Franchot just relayed the information that we're going to stand in for Johnson's Bay, where a native village has been built, in order to make soundings. We're shooting there tomorrow. That native village—I visited it via speedboat yesterday evening—is a real tribute to the company's technicians. They have manufactured a grove of cocoanut palms, set out other tropical shrubs and managed to make it look as authentic as Papeete itself. They had a hard time getting trucks to the location and finally solved the problem by transporting them on huge pontoons and landing them in the surf.

And now, I see, drawn up on the beach, an even dozen of outrigger canoes, brought from the South Seas for the picture. The outriggers are lashed on with plaited ropes woven from cocoanut fibre. Everyone in the cast has been trying to master the art of handling those canoes—and *it* is an *art*!

After making soundings here at Johnson's Bay, we will shove off for the isthmus and camp—and chow! Boy, how they feed this company! Lloyd says he's getting worried. A week from now, he will be shooting the scenes of Bligh and his starving seamen in the open boat. And now, every man jack is putting on weight in preparation.

After dinner, the production staff and the cast will adjourn to the temporary theater—which has been installed near the dining room—to look at the rushes of yesterday's work. Every night the film exposed that day is rushed to the mainland and the studio laboratories by water taxi, and the film shot the day before is rushed by return boat for Lloyd's inspection and okay.

AFTER seeing the rushes, the company settles down to play. I've never seen a troupe that had more fun out of a location trip. Some of the enthusiastic fishermen, with Gable as ringleader, have rigged up searchlights on the pier, and stay up until midnight each night spearing the flying fish that swarm in, attracted by the light. Gable has become an expert and keeps the breakfast table supplied with fish. Cooked right, they're fit for a king—or a movie star, if you prefer!

They've finished making soundings now and we're headed into the giant swells. What a sight this ship must be, glimpsed from a distance of several miles. Havens tells me that while the crew were cruising near San Miguel, in the steamer lanes, at least twenty-five freighters came miles off their courses to speak to "the Bounty" and find out what everything was all about. One skipper admitted that he thought he was seeing the ghost of the "Flying Dutchman."

It's a grand company, a grand ship and a grand location. And, if the original "Bounty" fed such good food as the steaks that are sending their aroma up the forward hatchway right now, those old-time mutineers were saps!

—Grimes

QUIET, PLEASE! A hush falls over the set of *Anna Karenina* as Maureen O'Sullivan and Fredric March stand under the bomb microphone ready to speak their lines

As I Knew Jean Harlow

[*Continued from page* 33]

interest at school. She didn't have an extensive wardrobe but what she had, expressed her own individual personality. She had a way of becoming attached to things and wearing them until they were threadbare. This reminds me of Jean's constant rebellion against gym class. She refused to wear flat-heeled shoes as they hurt her feet. Being accustomed to high heels, she feared the change would result in flat footedness of which she had a horror. Consequently, Jean obtained a doctor's certificate releasing her from gym class. Perhaps it wasn't the shoes but the dullness of routine drill work that bored her. She thoroughly enjoyed sports of a competitive kind.

In the school's "Who's Who" Jean was listed as the girl with the best figure. So you see Jean was doomed from the beginning to receive votes for her figure.

JEAN soon removed all doubts about what her scholastic standing would be. She had an alert mind and a remarkable memory, in spite of her lack of interest in going to school, Jean excelled in English, French, and mathematics and she specialized in dramatics. Oddly enough, the one member of the faculty who understood and came nearest to knowing the strange, gorgeous creature enrolled there was Clara Jane Brown. It was she who taught Jean her first breathing exercises—how to lie on the floor under stacks of books and control her diaphragm while reciting poems. Little did Jean realize the extent of her future career when she played the leading rôle in the Ferry Hall campus play back in 1927.

About this time an important event affected Jean's life. Late one night, we were surprised by the arrival of Jean's mother after lights were out. Looking radiant as a girl of sixteen, she couldn't wait till morning to break the good news. Mrs. Carpenter had just married Marino Bello, whom we've all heard much of since. The three of us—Jean, her mother and I—finally huddled on the floor, weeping and laughing. After her mother left, Jean felt very lonely. I have never met a mother and daughter so devoted to one another. Poor Jean.

Jean showed little enthusiasm for the scores of boys who sought her company. They only meant a laugh or a disappointment to her. I have heard her wish she were fat, had freckles, huge feet, straight straggly hair, and in all sincerity, ask why she couldn't look like any other girl.

It was in May, while the last prom was in full swing, that she met her first husband. One of the girls had tried to persuade Jean to attend the dance with him but Jean, not caring for school parties, had gone home for the day with her mother. When Jean returned, her friend insisted that she at least meet the young man. As Jean was wearing a street costume, she slipped through the library to one of the dressing rooms back stage in the gym where, to the strains of a romantic waltz, Jean met Charles Fremont McGrew III, behind a stage drop. There was a new expression in Jean's lovely eyes that evening. "Chuck"

[*Continued on page* 67]

Stardom is worth fighting for

says CLAUDETTE COLBERT

Claudette had a long, hard fight—much of it uphill. She made many sacrifices. But she triumphed! She won the recent Academy Award as the best actress of the year. Read her touching story, "Stardom Is Worth Fighting For!" in September MOTION PICTURE!

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"Life Begins at Twenty", by W. C. FIELDS and "WILLIAM POWELL Discusses the Devastating Woman", in which the sophisticated star tells what feminine allure really is! And—the second chapter of the NECKLACE CONTEST!

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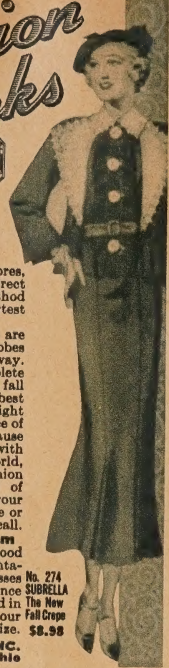

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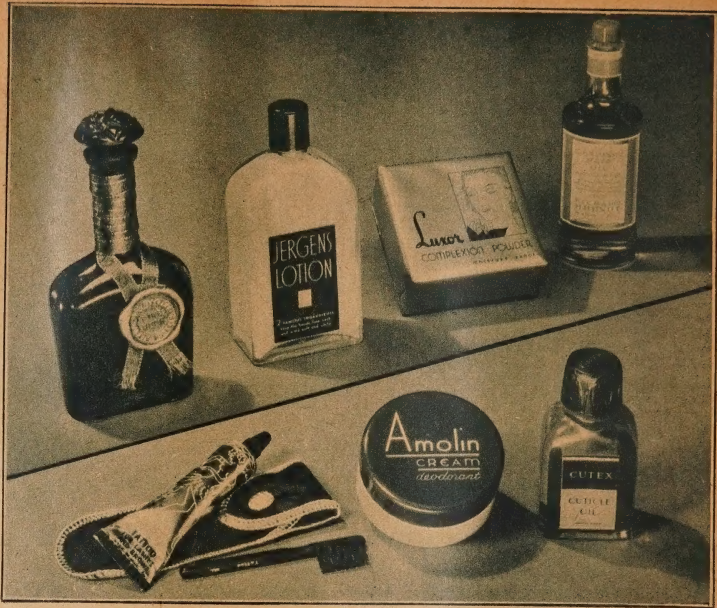

Janet Lynn recommends these beautifully packaged charm necessities for every girl and woman. They are described in detail in the accompanying article

How Stars Protect Beauty

[*Continued from page* 54]

bottle in the upper row contains Richard Hudnut's Cardinal Hair Oil—a bright colored light oil that does wonders for hair streaked and dried by too much summer sun. It replaces the missing natural oil and keeps the scalp soft and flexible, you'll find.

THE seventh type of beauty oil you see illustrated at the right in the lower row—ruby-colored Cutex Cuticle Oil. . . . The use of harsh, alkaline kitchen soaps and of inferior liquid nail polishes frequently causes cuticle to become dry and ragged and nails to break off maddeningly or to develop ugly ridges. To remedy this condition use bland soap flakes for all household tasks and discard all your cheap nail lacquers in favor of safe ones. In addition to these precautions, apply a cuticle oil like the Cutex preparation nightly, massaging it gently into the nails and cuticle. The Cutex people warn you, however, that cuticle oil should never be applied *before* liquid polish, for polish will not cling smoothly to the nail surface on which even the tiniest vestige of oil remains.

The first cosmetic at the left in the lower row is a new cream mascara—Tattoo—for Lashes and Brows. As you may have guessed, it's made by the lipstick people and, from all indications, the new product will be as popular as the established ones. It comes in an attractive silver tube that is decorated with those wicked little Tattoo girls cavorting about. The tube and a brush are packed in a neat black satin bag and the whole ensemble will fit comfortably in the corner of your purse. To use this cosmetic, you simply squeeze a bit of the mascara on the brush and transfer it to your lashes, no water being required. It's harmless, of course, as well as water-proof and smart-proof.

Next to the mascara is a brand new cream deodorant, Amolin, made by the Norwich Pharmacal wizards who have long had that nice Amolin Deodorant Powder. The new preparation is just as white and creamy as it can be and has a delightful fragrance. It rubs in easily, quickly and, I'm told, keeps your underarm skin soft and white. More important, it deodorizes well.

SECOND from the left in the upper row is Jergens Lotion, a reminder that it won't be long before cold Fall winds will start turning your hands into raw, red paws unless you tend to them properly. . . . Jergens Lotion is more than a hand lotion to many people, serving equally well as a powder base and general skin softener. Besides softening the skin it has definite whitening qualities and mild antiseptic action.

That attractive box—third from the left in the upper row—contains a special favorite of mine, Luxor Complexion Powder. I used to like it even in the old days when it was dressed rather unimaginatively in a brownish box; but now I think its pretty green package matches its quality. Luxor Complexion Powder has a middle name—Moisture-Proof—which is very well merited, for it does defy all moisture, including perspiration and facial oil which have such a malicious habit of mixing with face powder to form a gummy mass.

As I Knew Jean Harlow

[*Continued from page* 65]

was back at Ferry Hall within twenty-four hours. Our lights were out when a long green sports roadster drew to a halt beneath Jean's window. It was a balmy evening with a full moon overhead. Few words were exchanged for a night watchman soon approached and "Chuck" sped away. From then until commencement, the phone rang and delivery boys pedalled back and forth.

One day I found Jean in her room in tears packing her things. She was leaving for good, had even ordered a cab which had arrived. The Dean had told her she couldn't appear on the June Concert Program unless she removed a tiny gold anklet she was wearing. Several of us wore them but exception had been taken to Jean's.

And she had refused to remove the anklet because of a sentimental attachment.

Although she had no intention of returning the next year, she promised to stay and complete her exams if it killed her. She did become quite ill but she put up a hard fight and kept her promise. So three days before school closed Marino Bello came and took "Baby" home to her mother.

We corresponded that summer. And during that vacation, Jean was courted by young McGrew.

JEAN didn't attend school the next fall. But when I had just arrived and was unpacking, she walked in. On her finger she wore an exquisitely cut diamond. She was very happy, and deeply in love with "Chuck."

The entire country was excited over the Dempsey-Tunney championship fight of 1927. Little did anyone realize that a future headliner, who would one day be more famous than either of them, had taken an important step in her career. Harlean Harlow Carpenter eloped with Charles Fremont McGrew III to Waukegan, Ill., September 20, 1927, the night before the famous fight.

It was the next morning when I went to my room looking for mail that I found Jean calmly reading, while waiting to tell me the news. We've often laughed over the fact that in their excitement she and "Chuck" forgot to purchase a ring. So they used a Ferry Hall ring which "Chuck" was wearing. (If memory serves, it was my school ring that I had given Jean as a memento of our friendship!)

Just before Christmas Jean came to tell me of their plans to move to California where she planned to make a wonderful home for her "Chuck." They were to have their first real honeymoon, a trip to California through the canal. They were accompanied by "Chuck's" grandparents, who were going out for the season. The world has read too often for me to repeat here, the end of that romance.

No, the Jean I knew at school hasn't changed. The real down-underneath Jean remains. Things have happened to her. She's developed and taken on a changed aspect. Perhaps you, since learning some true, sincere details about Jean, can better understand the glamorous girl who has puzzled so many.

To me, at any rate, she will be the Jean I knew at Ferry Hall.

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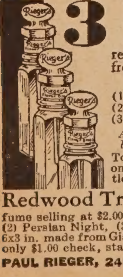

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PAUL RIEGER, 245 First Street, San Francisco, Calif.

The Shirley Temple You Don't Know

[*Continued from page* 21]

she wouldn't rest until her mother had left the set to send flowers.

Because she has complete lack of self-consciousness, and an almost uncanny instinct in acting, she demands but very little direction. Appreciating this, her director tells her *what* to do, but not *how* to do it. She reacts naturally to all dramatic situations, and the things which time and again steal your heart away are absolutely her own reactions to that particular part of the story. Her remarkable self-assurance, ease and instinct are the wonder of every seasoned performer who has worked with her. Perhaps, you remember the scene in *Our Little Girl* where I bring Shirley into the house in my arms. She is completely broken up over the discovery that her mother is leaving with another man. We made the shot several ways, but one in particular, a close-up, of just Shirley, being followed by the "dolly" to get the effect of her moving along up the walk and through the doorway. The director, due to the mechanical obstructions of the "dolly" was unable to get close enough to Shirley to hear her soft moaning, so after the shot, asked her if she had moaned loudly enough to be picked up by the sensitive "mike."

"Oh, yes," she said, defiantly, "it was loud enough." Instinctively, she *knew.* And later, the sound mixer declared it was perfect!

I remember another day we were on location and roamed off to a little creek where I made a crude fish pole from a twig and a string, and we sat beneath a huge tree to await our luck. It was an ideal background for a photograph, and the still man, a fellow by the name of Anthony, who was always on our trail for off-stage pictures, tracked us down. Shirley saw him coming. She turned to me helplessly, and as I offered no assistance, she turned to his with "Oh Anthony—can't you give us just one moment alone?"

Claudette Colbert's trouper spirit, her even temperament, her ability to work like the devil and smile—I had never seen it compared until I worked with Shirley. With infinite patience and concern for "the good of the show," she remained unruffled, bright-eyed, through the most difficult days. Acting is her job, and she enjoys it completely. When away from the studio for too long a period, she grows restless and is anxious to get to work. She has the showman's inherent ability for spontaneity. She can play about the set, step into a scene, do an intensely dramatic scene and return to her dolls and "house-playing" as though it were all a part of one game she loved.

Joan Crawford's Lost Father

[*Continued from page* 19]

He read each sentence—each word of the long story. He culled every fact of her first year of life. And long after his usual hour of sleep he lay thinking—half-dreading to test his suddenly urgent assurance.

It was only a meager chance—but he knew that his days would be crowded with wonder if his suspicions, if his hopes, were not allayed.

The following day he wrote a letter. In it he told the history of his daughter. Where she was born. At what hour of the day. In what hospital. Little things that happened during that first year of her life, when he still was a member of the family circle. He enclosed several snapshots of himself. And with misgiving he posted the letter to Joan Crawford, the motion picture celebrity. The world-famed star!

BECAUSE that letter was addressed to Brentwood, it did not come to the studio in a mass of like claims which pepper the mail of every star. It fell into the hands of Joan Crawford. She opened it. She read it—looking long at the features of the man who believed himself her father.

Almost from the first instant she had no doubt of his claims! Even before she had taken it to her mother to verify, she sensed with certainty that this man of whom she had known nothing at all until she was six, was the man with whose name she had begun life.

Before that day was done, her mother had certified this man to be her former husband. There was no mistaking those features—particularly those eyes, which she remembered vividly, and which were so like her daughter Joan's.

For five years Joan Crawford corresponded with her father. During all these long months she became a daughter to him in the solicitude she showed for his comfort and in the provision she made for his care.

He wrote her and she replied. He said nothing of coming to California, and she in turn—shy and reticent—could make no move to see this father whom she could recognize mentally, but whom she could not comprehend emotionally.

She waited for a flame to make itself felt within her, a flame which would be insistent in its demand to see her father. Perhaps Joan Crawford, in that sensitive and sensitized spirit of hers might have prayed for a moment when blood made an insistent call—when daughterhood and the sense of it, could not be denied.

At the end of five years she sent for her father. Joan was in the midst of a difficult picture and her brother Hal tried to save her the emotional upset of meeting her father at the train, of coming face to face with him for the first time before strangers.

And one day he arrived, and Hal telephoned: "I'm bringing Father on your set."

"But Hal," she asked, "How will I know him? What shall I say to him? I'm terribly frightened."

"You'll know him," her brother assured her. "He has eyes like yours and he is very tall. I'm *sure* you'll know him."

During the morning Joan's eyes darted to the door every time she felt it open.

IT WAS late in the afternoon. Joan had segregated her wandering thoughts to the scene before the camera. It was a scene fraught with emotion—a scene which again confirmed Joan Crawford as a dramatic actress of great depth and of great power. There was an intensity to her acting that afternoon, a tension which had marked no other time in her life.

And then she saw her brother in a corner, and with him was a tall man. *Her* eyes fastened themselves on *his* and clung.

Yes—he had eyes like her own. *This was her father*!

She remembered that day when she was six, and what tragedy it had held when her brother told her, with childish ruthlessness that the man whom she believed to be their father was only their stepfather. The man whom she adored as her very own parent was suddenly taken from her by anger, and by childish spite. She had felt lost that day! She couldn't conceive life without a father. She couldn't believe that she, of all the girls she knew, didn't *have* a father.

The years had healed that hurt, had filled her life so full that it became merely another disappointment to be borne, and another ache to be stilled.

"What will I say?" she asked herself. "What will I do? Shall I kiss him? Shall I put my arms around him? I don't feel anything. Why don't I feel anything? This is my father!"

As a star she was a great actress; as a woman who had found her father, she was a lost and a bewildered girl.

Her fingers were so cold! She rubbed them together with nervousness. She pushed back her hair which crowded her hot forehead. Tried to calm the trembling of her lips. Those two dozen feet between herself and her father were an endless road.

About her the electricians and the cameramen and the sound men moved with their wonted precision. This was another day for them. This was a milestone for Joan Crawford!

She came to where her brother and her father stood. Hal reached a hand to her. Drew her towards them. Her father looked at her deeply for a moment, took her hand, kissed its palm, smiled shyly at her.

"Hello, baby," he said.

And a weight fell off Joan Crawford's shoulders. She could get accustomed to this daughter and father relationship. She did not need to act a scene for him, or be the dramatic motion picture star for his benefit.

He realized her confusion and her fears; possibly even sensed that this sensitive daughter he had sired would be in a turmoil. in a conflict over the emotions to which she wanted so desperately to give birth. Thev stood and, seemingly calm, bridged the years and their ignorance of each other—not with words—but with their eyes.

Joan's father recently has spent much time learning to know his daughter, filling in the long separation, spanning the gap of strangeness.

Until now, no one has known that Joan Crawford never saw her father until a scant year ago!

And that that meeting marked the most dramatic hour in her life!

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Your Letter Page

[*Continued from page* 14]

the way with Gable." The said someone proved himself rather poor as a critic. For if a star's personality is not true acting, what is? I am not alone when I say Clark Gable certainly earned that Academy award. His performance in *It Happened One Night* was the most brilliant portrayal of a light-hearted young fellow that I have ever seen. Not only in that one film did Clark give his level best but in every other picture he appeared in the whole year. Clark Gable was beyond a doubt the best actor of 1934 . . . watch him continue all during the current year!—*Thomas Clarke Smith, 5336 Summer Ave., Memphis, Tenn.*

$1.00 Letter

Was Mae Wrong?

WE OFFER this wreath and our heartfelt sympathy to Mae West for her dead performance of Delilah, and her pitiful attempt at light Opera (even as comedy!) in her recent picture, *Goin' to Town*. Her clumsy gestures, and too many, killed the show. Stick to "Frankie and Johnnie," Mae! It suits you better. —*Margie E. Walkup, 1115 W. Newton St., R. 4, Tulsa, Oklahoma.*

$1.00 Letter

The Power of Hollywood

RECENTLY, through having the great fortune to see a number of excellent pictures, the fact has been impressed upon me that the movies are really something to be reckoned with. When I realize that my little daughter, seven years of age, already has some conception of the Napoleonic era, after seeing the *Iron Duke*, some idea of the trials of French Revolutionary Days, as shown in the *Scarlet Pimpernel*, all in a few hours, instead of many tedious hours over a history book, I realize what a grand thing the motion picture industry is really doing. They are not supplanting formal education, simply bringing history more vividly to the impressionable mind. Aside from this, pictures have brought me and countless millions, hours of happiness, repose, amusement and relief from cares. I am grateful to all the people behind the industry.—*Mrs. L. Marie H. Guerin, 1 Chadwick Road, White Plains, N. Y.*

$1.00 Letter

Pleas to Fan Clubs

IN THE March Edition of SCREEN BOOK, Mary Lou Schill gave her results as to how the stars answer fan letters. May I add a few more according to my experiences? Nelson Eddy—prompt, semi-personal; Donald Woods, prompt and quite personal; Rosemary Ames, no answer; Frank Lawton, semi-prompt and semi-personal; Richard Cromwell, prompt, semi-personal; Elissa Landi, no answer. I have been anxious to see the pictures of the stars from whom I hear, but I feel reluctant to see movies of those who refuse to answer my letters, and doubtless many other fans feel the same way. I believe that something could be done so that each fan letter could be answered, and that the fan clubs throughout the country could make this problem a part of their work. I'd love to hear the ideas of some of the many other SCREEN BOOK readers.—*William M. Eves, Chebeague, Maine.*

$1.00 Letter

Blessings on Shirley!

I ALMOST shrieked when I looked out and saw my new rose organdie dress trailing out across our wet lawn with our little five-year-old Betty Jean in the middle of it. "But, Mother, Shirley Temple had on one like this in *The Little Colonel*. You know, where she was all pink." Right then I felt pretty grim, and I was more than convinced that this world would have been just as good a place had there been no Shirley Temple in it. But that feeling wasn't permanent—rose organdie dresses *do wash*, and when I see our finicky little Betty Jean wolfing down her carrots, drinking orange juice, and even eating her old enemy spinach, "because Shirley Temple does," I thank heavens for Shirley Temple!—*Mrs. J. L. Renfro, 220 N. Jefferson St., Moscow, Idaho.*

Hello Ladies!

HERE'S the letter to "The Ladies Have the Last Word (on the last page) which wins the complete set of make-up, and it came all the way from Hawaii! For information concerning a new gift to be awarded this month, see page 82. Dear Gwen: I do envy your chance to interview all these people, and I have the feeling that most of the stars and players are real people who have lived and worked hard to get where they are. The reason there are so many stars is that we all feel so differently about people. For no reason at all, MacDonald gives me a pain in the neck—but Marlene is lovely, I think. I don't like Frances Drake so well, and I've frankly figured it out that she is so devastatingly lovely I am just jealous, pure and simple! And Bing Crosby has no particular interest to me—oh, I can endure his crooning over the radio, but when he is shown in a close-up and is supposed to look sort of dreamy, he doesn't appeal. He certainly does bulge in places, and oh, lawks! Minna Gombell is different in every picture.

Personally, they can take all the actors and roll them up in a bundle and drop them out in the middle of the South Seas, if they'll just save out VICTOR JORY. *Mary Richards, Wailuku, Maui, Hawaii, P. O. Box 122.*

Do You Share Your Birthday With a Star?

Richard Arlen	Sept. 1,	1900
John Mack Brown	Sept. 1,	1905
George O'Brien	Sept. 1,	1900
Sir Guy Standing	Sept. 1,	1873
Neil Hamilton	Sept. 9,	1899
Dickie Moore	Sept. 12,	1925
Claudette Colbert	Sept. 13,	1907
Jackie Cooper	Sept. 15,	1923
Fay Wray	Sept. 16,	1907
Esther Ralston	Sept. 17,	1902
Margaret Lindsay	Sept. 19,	1910
Paul Muni	Sept. 22,	1897
George Raft	Sept. 26,	1903

Hunger Made Claudette A Star

[*Continued from page* 41]

decided to become a commercial artist.

"I sold a design for cretonne for $2, but, as a commercial artist, I was a bust. But I had a hunger to create, and took a job with 'Sorel of Paris,' a dress making establishment, hoping to win my spurs, eventually, as a designer! How I suffered! I swept floors, I did errands, and I looked upon each gown as something I had created. I was bursting with ambition, and eagerly awaiting the opportunity which never came."

Then one streak of luck followed another. Claudette, answering the hunger spirit within her, had decided to become a great pianist and her teacher, a Mrs. Burani, who had returned to the stage following the death of her husband, had recommended Claudette to Brock Pemberton for a rôle in *The Marionette Man*.

By telling Pemberton that I had had several years of stage experience, and because I looked Italian and spoke English I got the part. The play opened in Washington and how I was panned. One critic wrote that the play was bad enough but 'Miss Colbert is worse.' I had changed my name to Colbert, a family name, because I had tired of being called 'Shoeshine.' The play flopped, and I returned to New York, but now I was burning with an ambition to become an actress.

Returning to New York, she was signed to a $200 a week contract for a rôle in *We've Got To Have Money*. But it was a co-operative contract (as she later learned) and she was paid $17 for her first week—and nothing for the second. It was then, as related, that she wired home for money.

"From the moment that I first walked out in front of the footlights I was stricken with an insatiable hunger to become a great emotional actress. It was a yearning that cut to the very quick, a hunger far more painful than the gnawing pains of physical starvation. Soon I had a new hunger; I got a part in *A Kiss in the Taxi* and because I had a French name and a slim figure I couldn't even eat myself out of (but which is an asset now) I was promptly labelled as 'very cute.' And soon I developed a new hunger—I wanted people to quit talking about my legs; to quit saying 'Isn't she cute?' It all but drove me insane, for I had a horror of being the cute type. I wanted to be another Katherine Cornell!

SINCE then, Miss Colbert, and success, have been constant companions.

"Is that hunger now appeased?" I asked.

The lovely Claudette shook her head, rather sadly, I thought.

"No," she answered.

"What's wrong now?" I demanded.

"Well," she began, "I want to sing—beautifully. And I want to dance, too! And I've a burning desire, within me, to play on the screen, the kind of high comedy that Ina Claire does so exquisitely upon the stage."

I shook my head.

"Will that strange hunger EVER be appeased?" I asked.

The lovely Claudette pondered, then shook her pretty head.

"I'm afraid not," she confessed.

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For Contest Details read this month's ROMANTIC MOVIE STORIES, containing the fiction story of Cecil B. DeMille's coming triumph—The Crusades, starring LORETTA YOUNG and HENRY WILCOXON.

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How We Crashed the Movies

[*Continued from page* 35]

Well, you go in there with an actress who's tops and the cameras on you and your whole future at stake, and try to be nonchalant doing nothing, and *you* tell *me*!"

How did the test turn out? "They seemed to like it," Mr. MacMurray will tell you, and though his eyes may laugh, his lips will close firmly against any further extravagance. "They seemed to like it," translated, means that he gave a performance of such effortless charm that it boosted him to a spot which others spend years of agony to reach.

ROSALIND RUSSELL'S name has appeared eight times in the last six months on the casting sheets at M-G-M—which will give you a fair idea of how badly they needed her. Tall, slim, hazel-eyed, with the poise and true graciousness of the gently-bred, she's modern to her fingertips—modern in her candor, her intelligence, her common sense.

She was under no driving necessity to earn her living. "But I wanted to work as every girl of this generation wants to work," she said in the clear, slightly clipped tones which suggest her British parentage. "And, more particularly, I wanted to act. I knew the idea would worry my mother, and since I saw no sense in having her worried, I just didn't tell her. I went to the American Academy of Dramatic Arts to study, and told her I was going there to teach. She thought that was lovely—" The indulgent smile of the younger generation for the older crossed Rosalind's lips. "Such a nice, decent, respectable job. When I finally broke the news at graduation that I'd had a stage offer, she was so impressed that she forgot to be worried."

"Do you mean to stand there and tell me," her mother had cried, "that they'll *pay* you to act?"

"Mother," Rosalind had replied darkly, "don't insult an *arteeste*!"

It was her performance in the graduation play which brought her the offer for a Broadway lead—an offer which believe it or not, she turned down. "You're crazy," she told the producer. "I'm not an actress yet. I'd ruin your play," and proceeded to sign with a tent-show at Lake Placid.

"At least," she explains with a grimace of self-mockery, "I like to call it a tent-show. It really *was* in a tent but, apart from that, it was nothing more romantic than a stock company. I've been warned here in Hollywood to keep the tent-show dark, but it's the first thing I tell people. I'm not ashamed of it—playing in Podunk's just as important as playing on 42nd Street." (Note that, you Broadway-mad youngsters!). "I wanted to learn to be an actress, and you don't need the bright lights for that. All you need is work and work and more work—an agony, a hades of work, if you like—but none of that matters by comparison with the fact that you're learning to be an actress."

She did appear on Broadway when she thought she was ready, and to such good purpose that Universal paid her to go to Hollywood for a test. But in the fantastic Hollywood fashion, the tests boiled down to a few scenes played with her back to the camera, and she was preparing—without any tears, if the truth were known—to return to New York, when Leo the Lion, prowling about for a girl who looked and acted like Rosalind Russell, spotted her, nabbed her, tied her up with a contract and sat back on his haunches, smirking with the consciousness of a good job done.

Miss Russell's position among the feminine newcomers at Metro is duplicated among the men by Robert Taylor—six feet of blue-eyed magnetism, whose smile—at once brilliant and warm—has a quality that sends ladies' hearts cavorting about like the lambs in spring.

Having appeared in an amateur production of the dramatic society of Pomona College one night, Taylor wiped the grease paint off his face and went home for a much-needed rest. The door burst open and his room-mate hurtled in. "Bob!" he gasped. "Hey, Bob! They want you at Metro!"

Bob turned a fishy stare on his comrade and continued his preparations for bed. But the other, half strangled with excitement, was babbling on. "Ben Piazza—talent scout—sitting at the next table in the restaurant—heard 'em talking—said they might put you under contract and build you up."

The awe in his friend's eyes was more convincing than words. It was a Saturday night, and for thirty-six hours the boys waited for the sound of Fate, ringing the phone.

It came Monday morning, and Taylor presented himself to Mr. Piazza, who looked him over more critically than approvingly. "You did a fine piece of ham acting the other night," said Mr. Piazza. "But there's a certain Gable-esque quality about your voice, and we might be able to do something with you, if you think you can quit mugging."

"Gable-esque," grinned Taylor at that point in the story. "I hung on to that Gable-esque. It was the one word of comfort I took away from the interview." No contract was forthcoming, but he was permitted to study for one day a week with Oliver Hinsdell, the M-G-M coach, until the pressure of college work made it impossible. After graduation, he returned to Mr. Hinsdell, and was finally told to make ready for a screen test.

Next day, his heart in his mouth, he telephoned. "How was it?"

"Well, we hate to tell you," came the answer. "It was pretty bad."

"That finishes me," groaned Taylor to himself, but the voice on the phone went on. "Something happened to the shutter of the camera. It came out screwy."

Something of the boy's personality must have emerged, however, for it was on the strength of that distorted, lop-sided test that he got his contract and, eventually, the second lead in *Society Doctor*, which produced the current raves. You liked him in that, and you'd like him still better if you could see the scared small-boy look in his eyes when he says: "I'm frightened. There's always another picture coming."

The recipe? You can figure it out for yourselves—patience, grit, work, brains, talent, perseverance, luck. Mix yourselves a dose of it, children, and come on out. The climate's fine!

What Acting Can Do For You

[*Continued from page* 45]

possibly doubt that the world is treating us all right. We're acting; we're putting on plays with ourselves as the stars."

You admit that this is true, but you say that this is more or less "unconscious" acting. What you mean is something else. For instance, does she think that girls should vary their make-ups as some actresses vary theirs? You have noticed that almost always she wears her hair the same way—at least in front.

She laughs, "I'm dippy about beauty articles, myself. I never miss one, whether it's in a magazine or a newspaper. I never fail to feel that I'm learning some deep dark secret of charm when I read that Joan Crawford lotions her skin this way, or Jean Harlow shampoos her hair that way. I promptly want to try the treatments—to see if they will do the same thing for me.

AS FOR my particular hair-comb—there's a reason for it. I'm cursed with a horribly high forehead." (She raises her hair off her brow and turns her profile to you to illustrate what she means.) "If I didn't wear my hair in this dip above one eye, you can see what would happen. I would look half-bald."

(She wouldn't, of course, but you have to admit that the Madge Evans coiffure does things for Madge Evans.) "So often I get letters from girls enclosing photos of themselves, saying, 'I liked the way you are wearing your hair so much that I am wearing mine that way now, too.' I'm flattered naturally, but when I look at some of the photos and see girls with dips that come 'way down over their eyes, simply because they don't have the curse of a forehead like mine, I ache to tell them: 'You don't *have* to wear your hair like that; *I* do.'

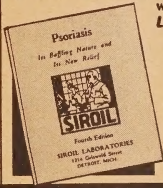
"They must realize, themselves, that something is wrong about the effect. Girls are talented at self-criticism. And then they will see some other hairdress on some other actress that looks attractive—and they will try that. And I envy them the fun of experimenting, of constantly trying new effects. I've been taught by bitter experience how I look the best; they haven't—and meanwhile they can keep 'shopping around' for new coiffures to help them express their personalities."

You ask Madge if a girl can be expressing her own personality, when she is trying to look like Joan Crawford or Garbo or Norma Shearer or Myrna Loy or some other movie star. And her answer is "Yes."

"Because there is a little bit of Everywoman in every movie actress. That's why they are so popular. When Joan Crawford is being Joan Crawford, she is also being the prototype of a million other girls. And those other girls know it—and feel that whatever Joan does will be all right for them, too."

But you point out that when most girls see Joan (or any other movie actress), she is being highly dramatic. The pictures she plays in are far more dramatic in their demands than life will ever be for most girls. And you wonder if girls might be courting artificiality

[*Continued on page* 81]



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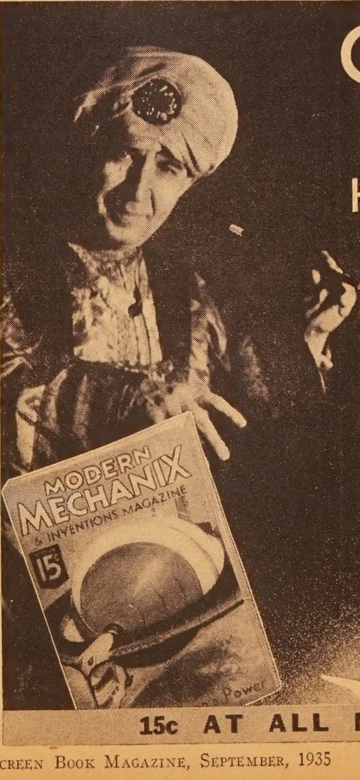

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RUBY KEELER

A gala parade of beauty and personality—winners in SCREEN BOOK'S nation-wide contest!

IT'S all over now, and the winner, fascinating Marjorie Weaver of Louisville, Kentucky, is receiving congratulations from her fellow contestants, Ruby Keeler, and her host of friends.

To decide the first prize winner among so many lovely girls and handsome men was no small task, but Jack Blue, famous dancing instructor, Warner Brothers executives and the editor of SCREEN BOOK feel that Miss Weaver is a happy choice.

Just twenty-one, five feet two inches in height and tipping the scales at one hundred and ten pounds, Marjorie Weaver is a genuine "Miss America" for charm. So lovely and popular is she that for two years in a row she has been named the most beautiful coed at Indiana University. She belongs to the Kappa Kappa Gamma social sorority and the Theta Alpha Phi, a national dramatic sorority.

Marjorie has never been a professional actress, but she has pursued her dreams for a dramatic career by singing and dancing in campus shows. A clipping from her college paper proves that Marjorie has real appeal for those across the footlights, saying, "Marjorie Weaver did something that every real trouper dreams of—she 'stopped the show' with some nifty stepping to the tune, 'I Want to be Happy'."

So this is Marjorie Weaver, first prize-winner in the Ruby Keeler contest. Remember her name, for you are certain to hear more of her in the future on the stage or screen.

First prize winner—Marjorie Weaver from Louisville, Kentucky, suh. She wins the three months' $500 Impresario course at Jack Blue's famous dancing school

Third—Irene Deckel, Worcester, Mass., a Janet Gaynor type whose beauty stamps her as a movie discovery

Fourth—Ruth Ernsberger, Flint, Mich., just seventeen, and has been an amateur dancer since the age of three

Fifth—Lovely, blond Althea B. Dawes from Evanston, Ill., as beautiful as any movie star and hopes to be one

Contest Winners

Second prize winner—Jane Prescott, an enchanting girl from New Rochelle, New York, whose twinkling toes are certain to carry her high on the ladder of fame

Second in the list of prize winners is lovely Jane E. Prescott, 19 Carlton Road New Rochelle, New York. A dazzling brunette who bears a slight resemblance to Libby Holman, Jane is just eighteen, five feet four inches tall. She has native dancing ability and she, too, should go far on the road to fame.

Lack of space prevents a detailed description of each of the talented winners, but it is the hope of judges in the contest that this first recognition of their personalities will send them on up the ladder to success as singers, dancers and screen favorites.

A complete list of the winners is as follows:

First Prize: $500 Impresario Course at Jack Blue's famous dancing school in New York City.—Marjorie Weaver, Lexington Road and Juanita, Louisville, Ky.

Second Prize: $100 in cash and presentation of the winner's photographs to studio directors and talent scouts.—Jane E. Prescott, 19 Carlton Road, New Rochelle, N. Y.

Third Prize: $75 in cash.—Irene Deckel, 55 Olga Ave., Worcester, Mass.

Fourth, fifth and sixth prizes: $25.00 each.—Ruth Ernsberger, 1501 Downey St., Flint, Mich.; Althea B. Dawes, 1800 Sheridan Rd., Evanston, Ill.; Eva Therese Gaydish, 618 Ogontz St., Sandusky, Ohio.

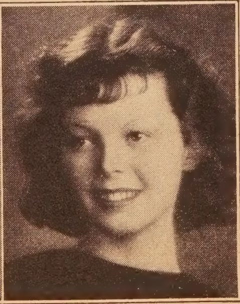
Seventh and eighth prizes: $15.00 each.—Patricia L. Quinn, 150 So. Hayes, Pocatello, Idaho; Priscilla Groff, 9 Freeland St., Worcester, Mass.

Ninth to fifteenth prizes: $5.00 each.—Mary E. Crump, 1535 West Ave., Richmond, Va.; Richard Dean Nugent, Box 535, Mankato, Minn.; Susan Jane Shafer, 904 Roslyn Lane, Highland Park, Ill.; Pat Johns, Fleet Air Base, Pearl Harbor, T. H.; Jacquelyn F. Perry, 382 Concord Sq., Boston, Mass.; Quanita Baker, 310 South 8th St., Harlingen, Texas; Doris Singleton, 65 Ximeno Ave., Long Beach, Calif.

There we have the winners—all of them interesting personalities, and all of them deserving of fine careers. Send them congratulations!

Sixth—A cameo-like beauty is Eve Gaydish, a twenty-one-year-old girl whose home town is Sandusky, Ohio

Seventh—Slim and pretty Patricia Quinn, Pocatello, Idaho, who starts her career as a clever classical dancer



Eighth—A dazzling smile and loads of personality are the qualifications of Priscilla Groff, Worcester, Mass.

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PICTURE TIPS

NEW FILMS

MAD LOVE—★★—Fantastic horror picture starring Peter Lorre, tells the story of a sadistic doctor who grafts the hands of a killer on the mutilated arms of a famous pianist. Not for children.—*Metro.*

ORCHIDS TO YOU—★★★—Modernized version of the mortgage-on-the-old-homestead type, but this time the homestead is a flower shop run by a beautiful lady. Amusing throughout, with John Boles, Jean Muir and Charles Butterworth featured.—*Fox.*

WELCOME HOME—★★★—Excellent comedy with a Get-Rich-Quick-Wallingford plot. Will do much to restore the popularity of Jimmy Dunn. Arline Judge and Rosita Lawrence give fine performances.—*Fox.*

BROADWAY GONDOLIER—★★★—A tuneful musical filled with laughs. Dick Powell is the Broadway cab driver who follows a girl to Venice and becomes a gondolier. In the cast are Joan Blondell, Adolphe Menjou, William Gargan and Louise Fazenda.—*Warner.*

HARD ROCK HARRIGAN — ★★★ — Grand stuff for outdoor fans, with George O'Brien and Fred Kohler as rival construction bosses who battle over the affections of Irene Hervey and almost anything else that comes to mind.—*Fox.*

DON'T BET ON BLONDES—★★★—Warren William in the rôle of the insurance man who will insure anybody for anything. Fine comedy, with Claire Dodd, Vince Barnett, William Gargan and Guy Kibbee helping things along.—*Warner.*

PAGE MISS GLORY—★★—About a couple of high pressure promotors who promote a chambermaid into national fame as the country's most beautiful girl. Picture misses somewhere, but Dick Powell fans may like it. Also in the cast are Marion Davies, Frank McHugh, Mary Astor, Pat O'Brien and Lyle Talbot.—*Warner.*

THE CLAIRVOYANT — ★★★ — An extraordinary picture which starts out ordinarily with Claude Rains and Fay Wray as a mind-reading team. Rains suddenly discovers that he is a clairvoyant and gets himself in a peck of trouble by predicting disasters. Something different from the usual run of pictures.—*GB.*

COLLEGE SCANDAL—★★★—One of the better college pictures involving the strange deaths of students on the campus. Chilling moments are nicely relieved by fine comedy. Cast includes Kent Taylor, Arline Judge, and Wendy Barrie.—*Paramount.*

THE ARIZONIAN — ★★★ — Outdoor picture fans will find this more than satisfactory. Cast includes Richard Dix, Margot Grahame, Preston Foster and Louis Calbern.—*Radio.*

ESCAPE ME NEVER—★★★—The story of a little waif with a fatherless child who weds a selfish musician. Potent drama, with Elisabeth Bergner giving one of the greatest performances ever seen.—*United Artists.*

IN CALIENTE—★★★ — With Dolores Del Rio as the exotic Spanish dancer and Pat O'Brien as the magazine editor, this picture is supercharged with romance and comedy.—*Warner Brothers.*

CHAMPAGNE FOR BREAKFAST — ★★ —Passable entertainment with Hardie Albright as the young lawyer without clients who becomes a process server and finds himself involved in a romance that starts when a real estate promoter commits suicide.—*Columbia.*

MUTINY AHEAD —★★—Sea adventure yarn with Neil Hamilton as the playboy who squanders his fortune and is ordered at the point of a gun to steal a valuable necklace from his society friends. Kathleen Burke is his leading lady.—*Majestic.*

GO To These Fine Pictures!

Previously reviewed in SCREEN BOOK

FOUR star pictures that are just reaching neighborhood houses include *The Healer, Public Hero Number One, The Scoundrel, Ginger,* with cute little Jane Withers, and *The Informer,* Victor McLaglen's finest picture. . . . Others nearly as good include Dolores Del Rio's *In Caliente,* Warner Oland with another of his chilly mysteries called *Charlie Chan in Egypt, Break of Hearts,* with Katharine Hepburn. . . . The two current sensations are the all-color *Becky Sharp,* starring Miriam Hopkins, and *Love Me Forever,* a stirring musical romance with Grace Moore in the leading rôle. . . . Don't pass up Joan Crawford in *No More Ladies,* Warner Baxter in *Under a Pampas Moon,* or Shirley Temple in *Our Little Girl.* They are top-notch!

A Million Girls Envy Glenda Farrell

[*Continued from page* 31]

take what her mother had missed. She herself had been hedged in by every conceivable barrier, but the baby had been born into a new world where women were bound by nothing but their own limitations. She would tell her tales of the glory of the theater, fire her with a love that should equal her own, clear her path of the obstacles which had beset *her* way, and then—if an opportunity failed to present itself, she'd go out and make one.

WHEN Glenda was eight, a traveling road show visited the town. Her pulses throbbing painfully, Mrs. Farrell took her daughter by the hand and led her to the stage door. Whether her blue eyes and golden hair accomplished the miracle, whether the manager's own Little Eva was incapacitated, whether he thought a local child would bring in business—none of that matters. Within a brief period, Glenda was playing Little Eva in *Uncle Tom*, and Little Somebody-else in an equally popular opus called *Human Hearts.*

The road show went its way, and not long after, Mr. Farrell's business moved them to Oregon. Glenda went to school and Mrs. Farrell bided her time, the more contentedly because the Oklahoma experience had taught her one thing, that the wall wasn't impenetrable. They'd found entrance once, and what they'd done once, they'd manage to do again.

From Oregon they moved down to San Diego. Glenda was in her teens now, and not too young to be started on her way. They haunted the theaters. Rebuffs meant nothing. They'd go back again and again, and "once in a while," as Miss Farrell puts it, "when they were stuck for a kid or an ingenue, they'd take me on."

The goal of all their striving at that time was the Virginia Brissac Stock Company, whose reputation had spread beyond the coast largely because of the work of its director, John Griffith Wray. To work under Wray was not only a privilege but an accolade—an open sesame to the theatrical world. On the day he agreed to take Glenda into the company, Mrs. Farrell said to herself for the first time with complete assurance: "My daughter's an actress."

She was no longer a fledgling. Still, being hardly more than a child, there were times when she'd slump, times when she'd cry: "Why do I have to work so hard? Why can't I just rest?"

"Because you can't rest in this business," her mother told her inexorably. "Because you've got to fight every step of the way if you mean to get anywhere. I'm fighting with you. Some day your name's going up in lights on Broadway. Then I'll know that my job's done."

Then, suddenly, out of a clear blue sky—romance for the daughter, catastrophe for the mother. Glenda fell in love. She knew what her people would say. "You're too young to be married—your career will be ruined at the start." She knew all the objections in advance, and answered them all in one irrevocable gesture by running away to Los Angeles to be married.

The same old story. Two kids, like millions before and since, setting forth to conquer a world that presented a stony front. No money. A desperate day-to-day hunt for work. Finally, the knowledge that a child was coming, and *now* what to do? There was only one thing Glenda *could* do. And again, like millions of parents before and since, the Farrells forgot their own disappointment and distress and came speeding to the rescue.

Back on her feet after the baby was born, Glenda chafed to return to the stage. She understood better now what her mother had been trying to do for her, what from now on she would have to do for herself. It was then she began to develop that self-reliance, that ability to cope with whatever situation came her way, which marks her personality, both on the screen and off, today. "I'm fighting with you," Mrs. Farrell had said. "I'll do all I can to help." So she undertook the care of another child, leaving her daughter free to resume, if she could, what marriage had interrupted.

John Griffith Wray had done his work well. She was taken on almost at once at the Morosco. She played a variety of parts, graduating from ingenues into leads and heavies. "And, oh, how I loved those heavies!" she chuckled. "I was so sick and weary of being cute, that the very mention of a curl or a pale-blue sash would send me slinking off to some corner of the house where they couldn't find me."

She played in Los Angeles, in Vancouver, in San Francisco. She was in constant demand on the coast, but her mother's lessons had penetrated deep. Her eyes were fixed on the lights of Broadway. One day she came home in a state of inner excitement and outward calm. "I've made up my mind," she said. "I'm going. I've got $300 above my train fare, I've got the names of some New York producers, and I've got my head screwed on tight. There's nothing to wait for."

Armed with her mother's blessing, her $300, and a show of self-confidence, she made ready to storm the big city. No, she didn't starve, nor did she tramp the streets till her last penny was gone. She went from one show to another until she hit the top.

IT WASN'T long after, that Warner Brothers persuaded Miss Farrell to cast in her lot with the movies. They proved to her that her trial flight, far from being the fiasco she rated it, had made the public Farrell-conscious, that the fans wanted more of her. The stage offered glamor and excitement, which were tempting; the screen offered comfort and security, and what probably turned the scale—the chance to live a normal home life with her boy, the baby of years ago, the youngster of today who goes with the fellows to see his mother's pictures, and when they tell him: "Gee, Tommy, your mother was swell," scrapes his foot in an agony of modest pride as he growls: "Aw, sure, I guess she was all right."

"If I am," laughs Miss Farrell a little shakily as she finishes the story, "it's five per cent me and all my swell directors, and the rest is my mother."

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Gable Takes the Stand

[*Continued from page* 44]

What is the color of your eyes?

Grey.

Have you ever been in St. Louis, Missouri?

I have passed through there many times, but never stayed there for any length of time.

Do you like baseball?

I could hardly be called a baseball fan, but I enjoy watching a game now and then.

What sort of clothes do you prefer?

I almost invariably wear rough tweeds and other easy-fitting clothes.

What is the ring you always wear?

The ring is heavy platinum, set with a ruby and two small diamonds. I value it more for sentimental reasons than because it has any great intrinsic value.

Have you any brothers or sisters?

No.

What is your favorite color? Your favorite mixed drink?

My favorite color is blue. If you consider scotch and soda a mixed drink, I'll list that as a favorite.

Have you ever composed a song? Have you musical ability?

The answer is "no" to both of those questions.

What are your chief hobbies?

Collecting firearms and tinkering around my automobile.

Do you expect to make any more personal appearances in the near future?

I know of no plan to send me on another personal appearance tour.

Do you choose your own leading ladies?

No, they are chosen by the producers to suit each picture.

When will you be co-starred with Joan Crawford again?

I haven't the least idea. Perhaps never.

What is your real name?

William Clark Gable.

Do you own any dogs?

Yes, I have a dachshund and two bird dogs.

What is your secretary's name?

There is no one in my employ who fills the exact specifications. I have never had a secretary.

What type of guns do you use when hunting?

That depends entirely on what I am hunting. My favorite rifles are a bolt action .30-06 and a .270 express. I use a double-barrelled, twelve gauge shotgun.

What is your favorite magazine.

I am an omnivorous magazine reader but I think I derive the greatest enjoyment from those magazines which are devoted to hunting and fishing.

What type of rôle do you prefer?

I think I am best suited for out-of-door, action rôles. My preference boils down to this, though: I like rôles that are *believable*.

Who would you rather work with—Jean Harlow, Claudette Colbert or Joan Crawford?

I have enjoyed working with each of them. They each have a different appeal, yet all of them are charming. I couldn't discriminate.

Did you ever write a fan letter before you were a star?

Most certainly. I was interested in acting and in actors and I expressed my interest in a few letters. For that matter I have written one or two fan letters *since* I have been a star.

How did you feel when you received the Academy Award?

I don't think I've ever been more thrilled in my life. An award of that kind means a great deal to an actor.

What do you think of the Rev. S. J. Williams of Hopedale?

I think that he is probably very sincere, but I also think that his views are limited and that he has formed very erroneous conceptions of actors and acting.

Who took the picture of you shooting skeet which appears on these question coupons?

Charles Rhodes, staff photographer for SCREEN BOOK.

What are some of the greatest difficulties encountered in making a motion picture?

The greatest difficulties, probably, are technical. Take, for instance, *Mutiny on the Bounty*, the picture I am working in now, and consider the vast amount of research necessary before the picture can be filmed. It is not the big things, but the millions of little technical problems that make picture producers old before their time.

What was your first stage rôle?

My first stage rôle of any importance was in *Machinal*.

Are you as fond of hunting and fishing as the stories about you would indicate?

There is nothing that gives me more happiness than a leisurely hunting or fishing trip in the mountains. But I don't know whether it is the hunting and fishing, or merely the joy of being out in the open that prompts the happiness.

What was your first motion picture?

My first screen rôle was in *The Painted Desert*—unless you would call the obscure bits I played as an extra "rôles."

Do you ever expect to return to the stage?

I have no definite plans in that direction, but I would like to appear on the stage again in a suitable play.

What picture have you enjoyed working in the most?

The picture I am working in right now, *Mutiny on the Bounty.* This picture has color and romance. Ever since we started shooting, I've felt like I was actually living in the eighteenth century. Furthermore I've enjoyed being at sea on this old sailing ship.

What is the reason your wife has only visited you on the set twice during your career?

Mrs. Gable doesn't visit me on the set because she feels that I need to give my undivided attention, during working hours, to the job that I am paid to do.

What type of woman appeals to you the most?

A lady.

Doesn't your wife ever resent all the flattering fan mail you receive from women?

Mrs. Gable fully realizes that any flattering letters which I may receive are written to a screen character, not to an off-screen man. Like any good wife, she is anxious for her husband's success and pleased by any evidence that my screen rôles have been well received.

Did you ever work in Elk County, Kansas, in the oil fields there? I think I met you there during the boom.

You must be mistaken, for I never worked in a Kansas field.

Is motion picture work hard?

As far as physical exertion is concerned, an actor leads an easy life, but often we work under tremendous nervous tension which is even more exhausting than manual labor.

Don't you resent so many people bothering you for autographs and staring at you every time you appear in public?

On the contrary, I am sincerely pleased by such expressions of interest. I have not had enough experience with success to be bored by it.

Have you ever visited Hopedale, Ohio, where you were raised, since you became a star?

I have wanted to, but I have not had the opportunity.

What star have you worked with in the most pictures?

I have played with Joan Crawford in more pictures than I have with any other star. We have made five together, to date.

Do you get a thrill out of the love scenes you play in?

I can't say I do. An actor is working when he is in front of the cameras, you see.

What kind of work would you be doing if you were not a movie star?

That's a hard question to answer, for every man's life is shaped by circumstances. Probably I would be doing mechanical work of some kind, for I am "mechanically inclined."

Are you a college graduate?

I regret that I did not have the opportunity to finish college. I attended Akron University for a short time only.

Where do you spend your vacations? What are you going to do on your vacation this year?

I usually spend my vacation in the mountains. This year, I had hoped to visit South America but whether I can do so or not depends entirely on my studio assignments.

Do you go out much in Hollywood society?

Not a great deal. Mrs. Gable and I have a small group of personal friends and most of our social life centers in their homes or in our own.

What is your nationality?

I am of Pennsylvania Dutch descent. My father's family name was originally Goebel and my mother's name was Hershelmann.

Are you permitted to choose the pictures that you play in?

No. Like any other studio employee, I am permitted suggestions, but the final decision rests with the producers.

Why are so many women screen stars blondes?

I am told that the reason lies in the fact that blonde hair stands out more strikingly against the usual dark background.

Do you consider that your screen success has paid you dividends in happiness as well as in money?

Yes, most certainly. My work on the screen has given me contact with many very interesting people. I like my work, my associates and, frankly, my taste of success.

What advice would you give to a young man who is really ambitious to become a good actor?

I would advise him, by all means, to join some good stock company—one that has a wide repertoire and presents a new play every week. Playing a diversity of rôles and being forced to learn them under pressure is the best experience any young actor can acquire.

How did you break into pictures and to what do you attribute your success?

I was playing on the stage in Los Angeles in *The Last Mile* when Metro-Goldwyn-Mayer offered me a screen contract. I attribute my "success" largely to the fact that I was lucky in being noticed and lucky in getting a number of good rôles early in my screen career.

Why is it that most stars seem to get the big-head?

I know many stars who are not in the least conceited. Conceit depends on the individual rather than on the profession.

I am a girl twenty years old, without any acting experience. How would you advise me to go about getting into pictures?

Via the stage, by all means. Hollywood is recruiting almost all of its new talent from the legitimate theater.

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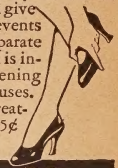

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...5.50-17	3.35	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
...6.00-16	3.75	1.45
...6.00-17	3.40	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
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34x4½	3.45	1.15
30x5	3.65	1.35
33x5	3.75	1.45
35x5	3.95	1.55

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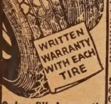
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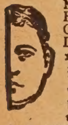

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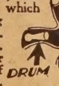

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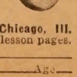

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Tragedies of Hollywood

[*Continued from page* 47]

Arbuckle tried many things and failed in all. He was helped a great deal by Joe Schenck, now the tolerant ruler of United Artists Films. But the gentle comedian's heart was really broken. He was trying to solve the imponderable, and at last went to sleep in a New York hotel, and did not awaken again on a world that had handed him a pair of loaded dice.

I was Roscoe's close friend, and I have never known a more upright man. He took his punishment quietly, with no whimper, as befitted the champion he was.

His mistakes, if any, were those of a young fellow who comes too suddenly into a world of money. The price which he paid was a Calvary of misunderstanding and prejudice. But this I can write with a warm heart . . . many people in Hollywood remained deeply loyal to him until the end. And, even now, they cherish his memory.

RUDOLPH VALENTINO, the screen's great lover, was never a happy man in that rôle. He was a lonely figure. He, who ruled in a romantic kingdom over the hearts of millions of women, failed to hold his two wives. And he was at heart a lover of children and his own fireside.

The thousands who crowded the streets on his funeral day brought no solace to him while living. Even Pola Negri, who was said to have crossed the country to attend his funeral, was said to have conveniently broken into a spasm of grief when the newspaper reporters met her at the Grand Central Station in New York.

He had taken his name from Cesare Borgia, the Duke of Valentinois, who was a great and romantic Italian figure a few hundred years ago.

Like Cesare Borgia, Rudolph Valentino's name will live on as legend and irony. Failing with the two women who married him, he remained nevertheless the Emperor of the Realm of Romance.

This can be said of Valentino. He was the most direct and honest man I have ever interviewed. His nature was impulsive, his mind keen.

There is a small statue to his memory in a Hollywood park. It is in a quiet part of the city, and is at its best when the moon is full, and the clouds hang low. For then the water in front of the statue can be seen rippling in waves of silver. If one is too stern a realist, a visit to this park on such a night will convince him that there are kingdoms not of this world which cannot be conquered by the sword nor be destroyed by fire.

I once saw an aged woman linger before the statue for some time. She then came slowly toward me and said, "Isn't it lovely." There was peace in her heart—and romance.

Her husband, a young lieutenant in the Civil War, had never returned.

This incident convinced me that Valentino's name would not soon die. The flower of romance grows sturdy and strong in the hearts of women.

A far different story was that of the beauty of eighteen who came to Hollywood from a hamlet along the Mississippi.

Beauty was not rare in her family. Her grandmother was the most beautiful woman of her day. Her mother had won a beauty contest at seventeen.

I first saw her a dozen years ago. Carrying her photographs to the casting director, she passed Barbara La Marr's dressing room. I was interviewing Barbara. That once gorgeous lady looked at the girl as though a meteor had flashed before her eyes.

"My God—how beautiful!" she exclaimed, as the girl disappeared in the casting office.

As Barbara turned to her make-up table, I could see in the mirror that her large brown eyes were sad. Finally she turned, her mind still on the girl, and said with slight vehemence. "Lord have mercy, Jim—what a town this is!" I made no comment.

In a few moments she continued, "Don't put this in the interview—but if I had my way, I'd send every darn one of those kids back home. All they'll ever get in the end is what the little boy shot at—nothing!"

A knock came to the door. The casting director stood with the little beauty from the banks of the Mississippi.

"Miss La Marr," he said, "there's a small part in your next picture which I think Miss—here can play. She's a direct contrast to you."

She turned to the casting director and smiled, "Certainly, I'll be glad to have her."

The girl played the rôle in the film. A violet against the tiger lily beauty of Barbara La Marr, her screen personality caused but little comment.

Other small rôles followed. After each part, the girl, like all cinema players in Hollywood, felt that the lightning of public acclaim would strike her. In this, she was logical. It had struck others, with less talent and beauty.

Many workless months passed.

I came across her one early spring day. For a moment we talked of our friend, Barbara La Marr, who had died.

"I don't know why she had to go—and not *me*," was the girl's comment.

Finally she said, "My mother is quite ill, and I've been telling her things for a long time now." The tears came to her eyes, "And now I must go home and face the music." A sob came into her voice, "I'd rather be dead than go *back there—a failure*."

HER mood had changed suddenly, "But I've got to go—I can't desert my mother—but how can I get there?"

I solved the problem by having an undertaker engage her to accompany a body East.

A group of famous cinema people were at the station bidding a happy journey to a young film star on her first visit to New York.

Having worked in several pictures with my beautiful young friend, she rushed toward her, saying, *"Oh, are you going East, too?"*

Forcing a smile, my friend nodded.

And thus they come and go—in and out of the city of shadows. Many have talent, others none. But all have one thing in common. In hope, they are never defeated.

[To Be Continued]

Henry Fonda Hits the High Road

[*Continued from page 26*]

sketching and modeling. In all of those arts, he displayed such proficiency that he might have adopted any one of them as a profession.

He left the University after completing his junior year and returned to Omaha. There he met a Mr. Foley who was director of the newly-launched Omaha Community Playhouse. Out of a clear sky, he was offered the juvenile lead in a play.

He remained with the Omaha Community Players for the entire season. Meanwhile—since his Playhouse engagement paid him no salary—he worked in the office of the Retail Credit Company of Omaha. But he had been bitten by the stage bug and talked and dreamed nothing but theater.

DURING the next year, he had his first professional engagement. With George Billings, famous for his impersonations of Abraham Lincoln, he played for three months in the one-night vaudeville houses of the Middle West. The act was certainly not a howling success, but it did offer experience.

When the season closed, Fonda went to New York. That was in June, 1930.

He secured his first job at the Cape Playhouse, in Dennis, Massachusetts, with a summer stock company. Later that year he played in *The Barker* with Minor Watson and gained the plaudits of the critics. After *The Barker* closed, he joined the University Players and remained with them until the summer of 1933, when he temporarily abandoned acting and became a designer of theatrical scenery. At that time, his career hung in the balance. He couldn't decide whether he wanted to be an actor or an artist.

The offer of the leading rôle in *Coquette*, produced by the Mount Kisco Players, determined his course. He remained with them for several subsequent plays and was appearing in *The Swan* when he was "discovered" by June Walker, a noted Broadway star, who had been engaged for the leading feminine rôle in *The Farmer Takes a Wife*. Fonda, rugged, "earthy," typically American and intensely serious, appealed to her as the ideal type for the canal boatman who wants to "grow things out of the soil." She introduced him to Marc Connelly, the author of the play, and Connelly shared her enthusiasm.

The play ran for thirteen weeks on Broadway and Henry Fonda was a sensation. Winfield Sheehan, reading the critics' "raves," made a special trip to New York, saw the play and purchased it for Janet Gaynor. One of his stipulations was that Fonda should play the rôle of "The Farmer."

During the days when he was struggling for recognition on the stage he married Margaret Sullavan. Their romance was short-lived and ended in divorce several years ago. He has not remarried.

Since his arrival in Hollywood, various columnists have tried to link his name romantically with several and sundry of our leading sirens.

". . . very nice of them," says Fonda, "but I'm too busy trying to learn the perplexing intricacies of a new business to have any time for romance."

What Acting Can Do For You

[*Continued from page 73*]

when they consciously try to imitate movie stars.

Madge doesn't think so. "Girls aren't so dumb. They're selective. They know what expressions of a movie star's personality they might profitably adopt—and they adopt those and discard the rest. For instance, when a girl tries to look like Joan Crawford, or dramatize herself in some sort of Crawford manner, the odds are a hundred to one that her reason for doing so is to persuade all onlookers that she's made of the same sterling stuff as Joan. She feels that within herself are all the potentialities that Joan had, to get to the top. This imitation of movie actresses isn't all heroine-worship. Ninety per cent of it is really self-expression.

WE ACTRESSES watch each other, learn from each other, and try to outshine each other. Which makes us kin with all the rest of the women in the civilized world."

Just finished with *Calm Yourself* at M-G-M. Madge is on her way to England to make *The Tunnel*, with Richard Dix and Conrad Veidt, for Gaumont-British. You ask if her English accent as *Agnes* in *David Copperfield* had anything to do with her invitation to England. "No, as a matter of fact, I have been cautioned over and over that when I start work in the picture, I am to be my American self, completely—that that's why they invited me . . . You know, to play *Agnes*, I had to be tutored."

Remembering that Madge Evans was one child star who grew up to enjoy even greater fame and success as an adult actress, you ask her if she thinks Shirley Temple is likely to have an acting chance when she grows up.

"Yes," is her prompt answer. "I played with her, you know, in her first big picture—*Stand Up and Cheer*, which, by the way, I haven't seen yet. She really is talented—amazingly so. She is just as natural as she seems. Acting is play to her. And she is a beautiful child—with the kind of beauty that will last. It isn't the chubby-cheeked, baby kind that soon vanishes. She will be a lovely woman."

Thus says a lovely, blond girl who was once a very natural and beautiful child star, herself.

P. S. You decide, as you leave her, that those lilies-of-the-valley on Madge's hat are appropriate, after all. Like the girl, they are genuine.

From Office-Worker To a Well-Paid Hotel Position

Agnes Edwards, Office Worker, Without Experience, Becomes Executive of Apartment Hotel

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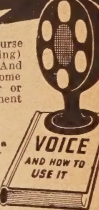
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The Ladies HAVE THE LAST WORD

Ginger Rogers' wardrobe in *Top Hat* is a dream! Here's a delightful marine blue marquisette gown, transparent straw hat, both with white touches. Ginger is offering the Last Worders five hats as prizes this month. Thanks, dancing lady!

WHOEVER in this modern world would have thought there would come a day when one lady's Last Word would seem to find agreement all along the line? My word, you gals out there . . . you're just being too agreeing with me—at least according to your letters. You like what I do about Franchot Tone or Claudette Colbert, as well as what I don't like about Connie Bennett or Bing Crosby's design for figure. Maybe if I said "Down with Gary Cooper" in loud tones, for instance, you'd up and at me . . . but heh, heh, wait a minute . . . I never said it, nor never will! Gary's quiet smile has me as far down for a count as you are. And did you know he is going to be co-starred with Dietrich? Who's the lucky person, Gary or Dietrich?

• • •

INCIDENTALLY . . . the vogue for the clothes Dietrich wore in *The Devil Is A Woman* goes on and on like that well-known Tennysonian brook. No matter what one thought of the picture itself, the clothes did things to the fashion world, and you and I are being made Spanishish in consequence. And carnations, long humble sisters of the orchid, have come out into smart society as a result, and are being worn in tight clusters for street suits, in the hair, on evening fans, even carried in the ultraest of wedding bouquets. I always did like their spicy cinnamon scent, didn't you?

• • •

"WE TOLD you so!" (And you can choke us if you can catch us for saying those fighting words.) Jean Arthur's wisecracking in *All the Town's Talking* and *Public Hero No. 1* was so swell that she cracked herself right into a job as Harold Lloyd's leading woman in *The Milky Way.* Since Lloyd only makes one picture every eighteen months, Jean had to be judged a plenty smart comédienne to be chosen for that post. Adolphe Menjou is also in the picture, which should make a pretty neat dish of apple-pie-with-ice-cream comedy for all of us. And about Jean, don't forget, w. t. y. s!

And Chester Morris, who played opposite Jean in *Public Hero* is good-looking, a capable actor, and something to yearn for!

• • •

SORRY to report, but I just can't take my women as sweetly agreeable to all the rigors of a man's world as Josephine Hutchinson is in *Oil for the Lamps of China.* It may be that "woman's place is in the home," and "man's word is law," . . . but to the deuce with it all if you have to be so utterly utter about it all. Sure, be a good sport, give in 102 times out of 100, love and adore forever, come what may . . . but for heaven's sake . . . why wash all the color out of your personality doing it? What I mean is . . . Josephine's interpretation of the fascinating girl who lived in the book did wrong by my feminine pride.

• • •

THE Fan Club Federation of New York was kind enough to ask us to their meeting recently, and since they represent clubs from Albion, Michigan, to Portland, Oregon, I guess that means most of you. There are Ginger Rogers, Fred Astaire, Nelson Eddy, Lew Ayres, Irene Dunne, Joan Crawford, Bing Crosby clubs, and many others, and each believes the moon rises and falls just for their stars. Anyways, they asked us how a movie magazine is edited, and we explained how we listen to what you and you have to say, whom you want to hear about, and then we shoot the works.

• • •

SO YOU want to know what Helen Hayes is doing? Well, she claims she is through with films, and has been appearing in plays throughout the country. Pretty please, Helen, don't leave us! We know you haven't liked some of your pictures, and you miss being near your audiences as you are on the stage. But we need you!

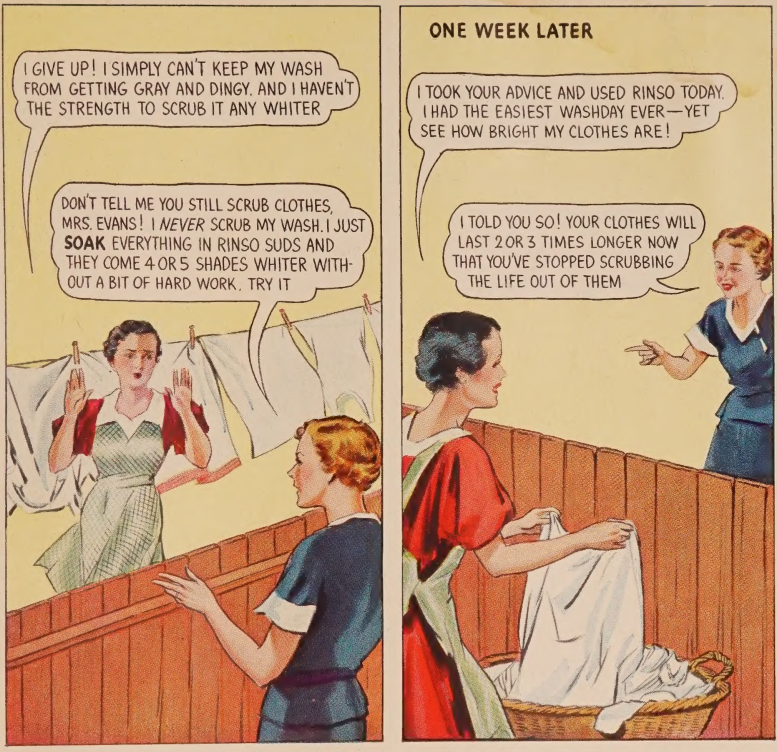
• • •

SIR Guy Standing, that handsome commanding officer in *Lives of a Bengal Lancer,* almost smote us down with his nth degree of masculine thrill-power in a recent interview. When more 'andsome Britishers are around, we hope we'll be among those present! Sometimes I'm inclined to think "personal appearances" of stars aren't fair to feminine movie-goers like us. We sort of go through the world hoping that those men we see on the screen aren't really as grand as they look, and maybe the man in the next house would do just as well . . . then along comes one like Sir Guy, and we're all in a dither for weeks afterwards, and the man next door can go chase his street car!

• • •

SO-O-O, Last Worders . . . that's what I think of things this month. Hope you're having a grand vacation and loads of romance. In the meantime, write me about your likes and dislikes of stars, of this page, of what you will, for Ginger Rogers has offered five hats like she wore in *Star of Midnight* as PRIZES! Address Gwen, SCREEN BOOK, 1301 Paramount Bldg., New York City.

Gwen


I GIVE UP! I SIMPLY CAN'T KEEP MY WASH FROM GETTING GRAY AND DINGY. AND I HAVEN'T THE STRENGTH TO SCRUB IT ANY WHITER
DON'T TELL ME YOU STILL SCRUB CLOTHES, MRS. EVANS! I NEVER SCRUB MY WASH. I JUST SOAK EVERYTHING IN RINSO SUDS AND THEY COME 4 OR 5 SHADES WHITER WITHOUT A BIT OF HARD WORK. TRY IT
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I TOOK YOUR ADVICE AND USED RINSO TODAY. I HAD THE EASIEST WASHDAY EVER—YET SEE HOW BRIGHT MY CLOTHES ARE!
I TOLD YOU SO! YOUR CLOTHES WILL LAST 2 OR 3 TIMES LONGER NOW THAT YOU'VE STOPPED SCRUBBING THE LIFE OUT OF THEM

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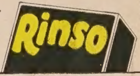

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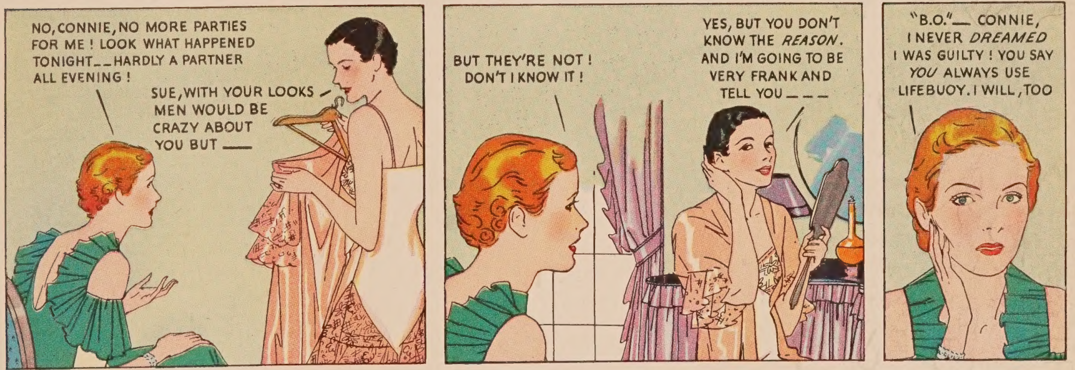
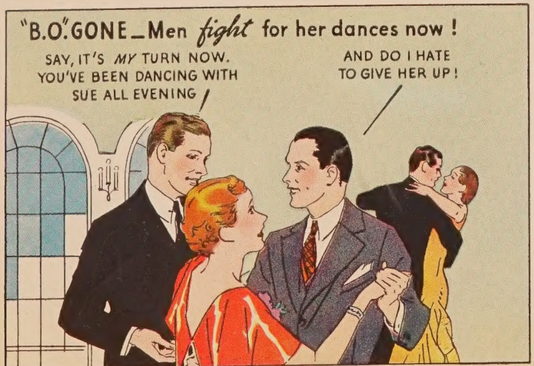
NO CHARM FOR MEN UNTIL . . .


NO, CONNIE, NO MORE PARTIES FOR ME! LOOK WHAT HAPPENED TONIGHT—HARDLY A PARTNER ALL EVENING!
SUE, WITH YOUR LOOKS MEN WOULD BE CRAZY ABOUT YOU BUT —
BUT THEY'RE NOT! DON'T I KNOW IT!
YES, BUT YOU DON'T KNOW THE REASON. AND I'M GOING TO BE VERY FRANK AND TELL YOU — — —
"B.O."— CONNIE, I NEVER DREAMED I WAS GUILTY! YOU SAY YOU ALWAYS USE LIFEBUOY. I WILL, TOO


"B.O." GONE—Men fight for her dances now!
SAY, IT'S MY TURN NOW. YOU'VE BEEN DANCING WITH SUE ALL EVENING
AND DO I HATE TO GIVE HER UP!

I COULD WRITE A POEM TO YOUR LOVELY SKIN
WRITE IT TO LIFEBUOY. THAT'S WHAT GAVE ME A NICE COMPLEXION

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LIFEBUOY HEALTH SOAP

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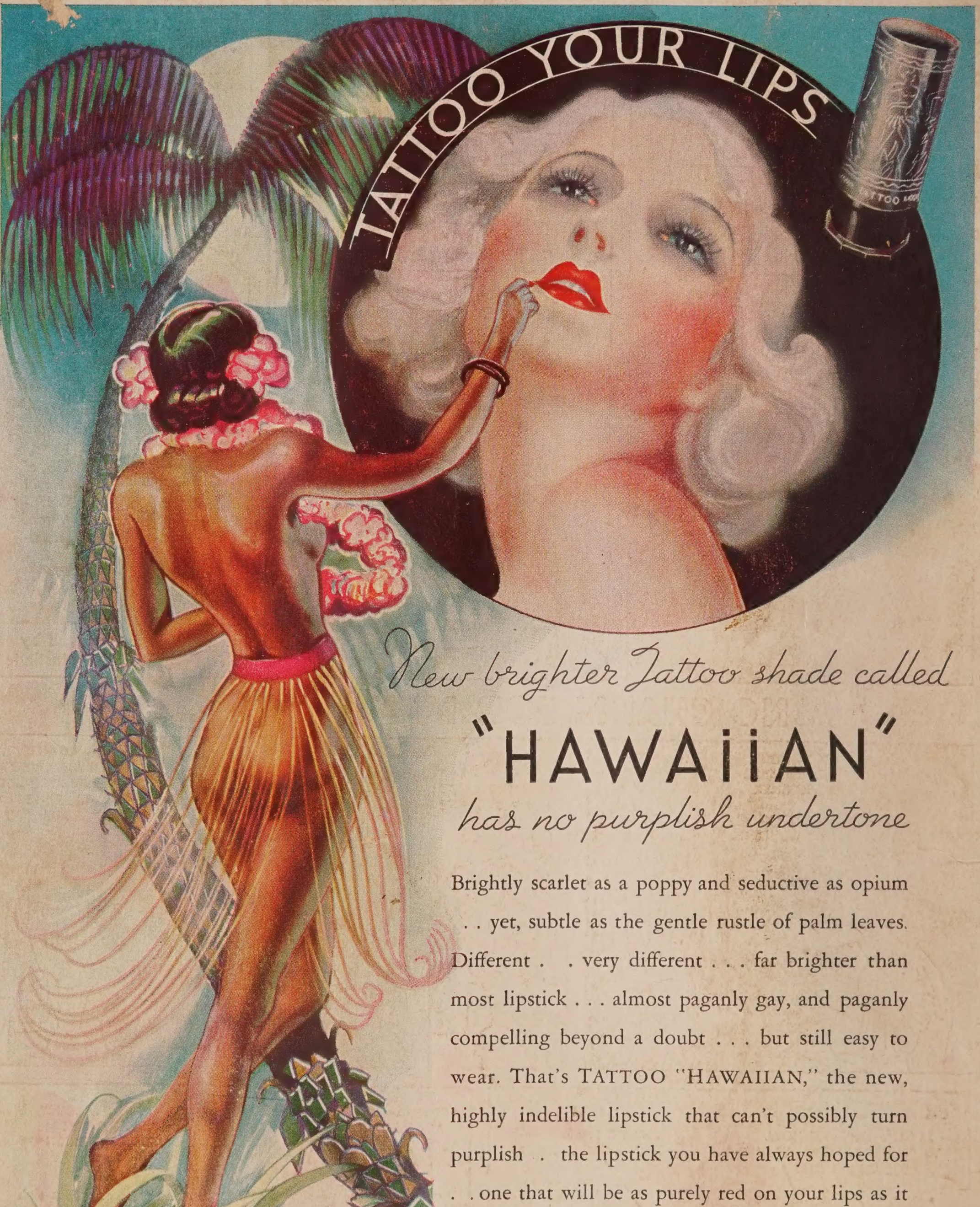

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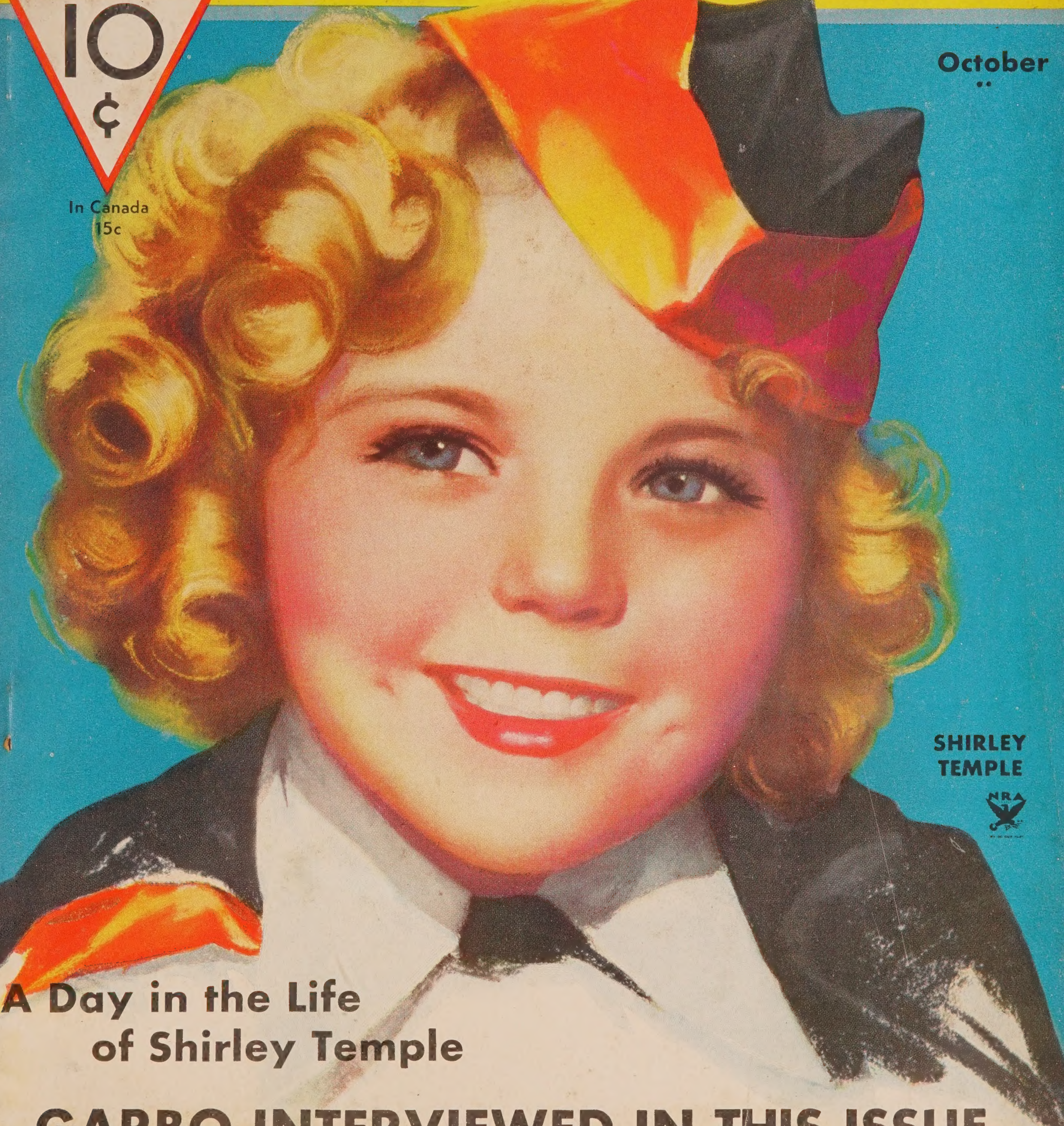
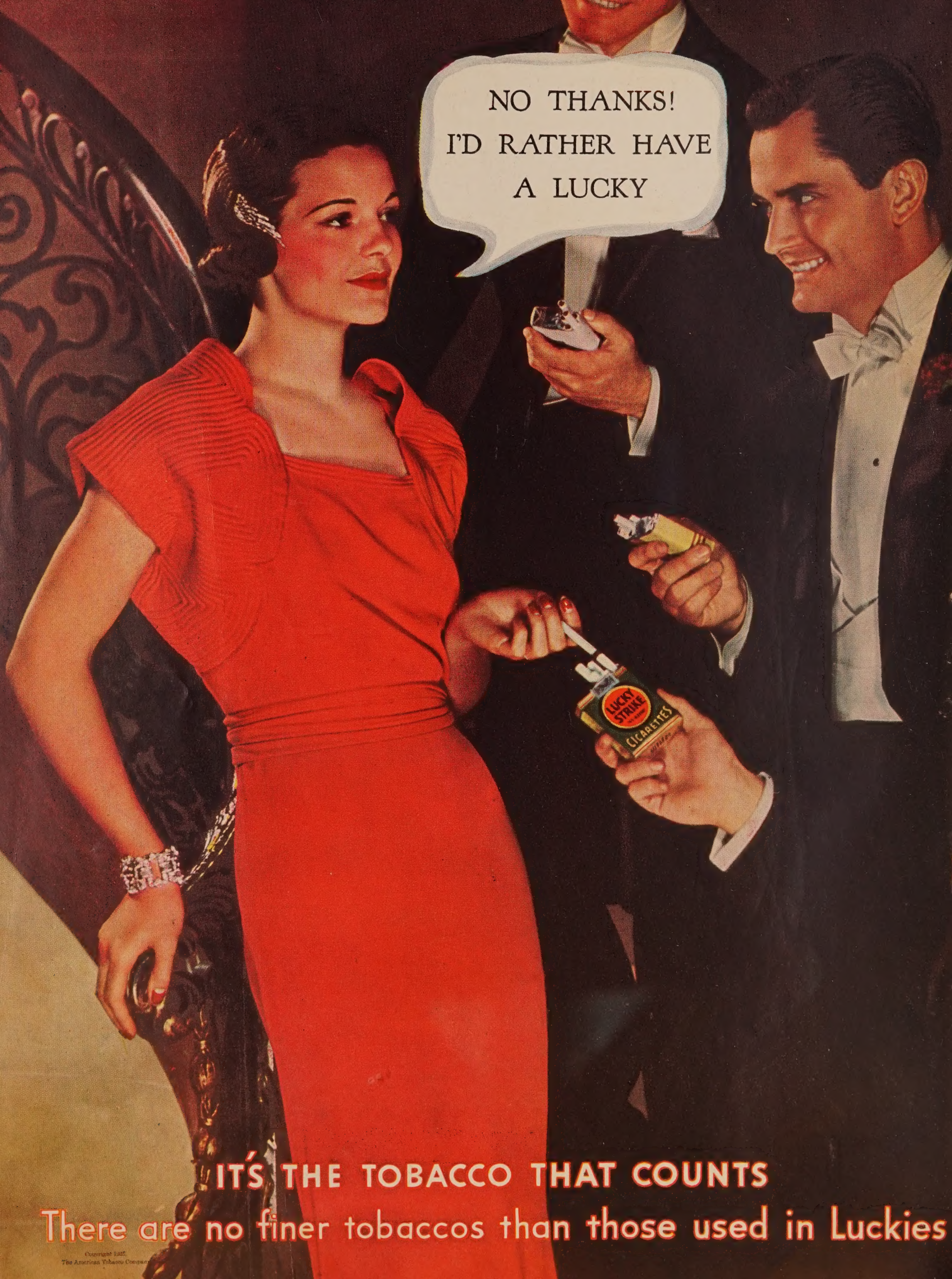


SHIRLEY
TEMPLE

A Day in the Life
of Shirley Temple

GARBO INTERVIEWED IN THIS ISSUE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"SPLENDID!" *Says* THE MODERN DENTIST

IT ISN'T BEING DONE, BUT IT'S *One Way* TO PREVENT "PINK TOOTH BRUSH"

CAN'T you just hear the shocked whispers flash around a dinner table at her conduct? . . . "How terrible" . . . "How perfectly awful" . . . And they'd be right—from a social angle.

But your dentist would come to her defense—promptly and emphatically.

"That's an immensely valuable lesson in the proper care of the teeth and gums," would be *his* reaction . . . "Vigorous chewing, rougher foods, and more primitive eating generally, would stop a host of complaints about gum disorders—and about 'pink tooth brush.'"

For all dentists know that soft, modern foods deprive teeth and gums of what they most need—plenty of exercise. And of course, "pink tooth brush" is just a way your gums have of asking for your help, and for better care.

DON'T NEGLECT "PINK TOOTH BRUSH!" Keep your teeth white—not dingy. Keep your gums firm and hard—not sensitive and tender. Keep that tinge of "pink" off your tooth brush. And keep gum disorders—gingivitis, pyorrhea and Vincent's disease far in the background.

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Try Ipana on your teeth and gums for a month. The improvement in *both* will give you the true explanation of Ipana's 15-year success in promoting complete oral health.

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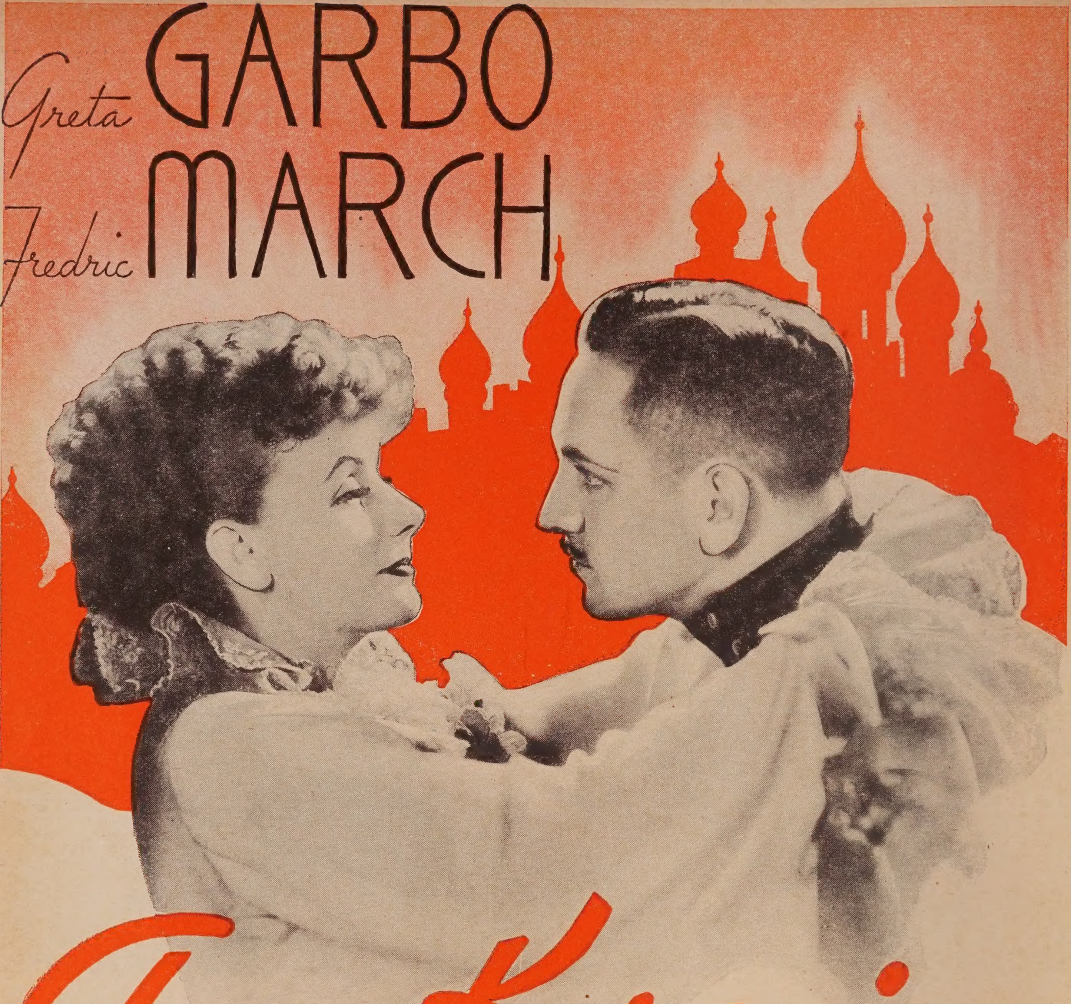

Anna Karenina

"ALL THAT I KNOW...I KNOW BY LOVE ALONE"

The heart of a man called to the heart of a woman. "We love", it said, "and love is all." Heart answered heart. With eyes open to what she was leaving forever behind her, she went where love called...to dark despair or unimaginable bliss. It is a drama of deep, human emotions, of man and woman gripped by circumstance, moved by forces bigger than they—a great drama, portrayed by players of genius and produced with the fidelity, insight and skill which made "David Copperfield" an unforgettable experience.

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OCTOBER, 1935

SCREEN BOOK

Vol. XV No. 3

The News Magazine of the Movies

CARL A. SCHROEDER, Editor

DOUGLAS LURTON, Supervising Editor

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STAR OF THE MONTH—Ginger Rogers earns top honors with this issue. No other actress has soared so suddenly to the dizzy heights of success; no other actress worked harder to achieve her position. What Ginger thinks, eats, wears, hopes and plans is revealed interestingly in her answers to questions asked by her admirers. For a host of other facts about her see page 20

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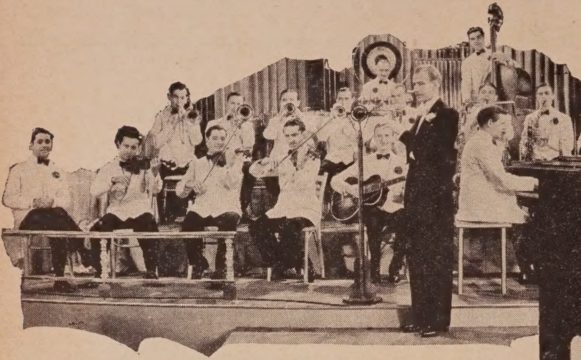
FIRST PREVIEW OF
"THE BIG BROADCAST OF 1936"

A Picture With More Stars Than There Are In Heaven



Ray Noble's boys play *Why Stars Come Out at Night*

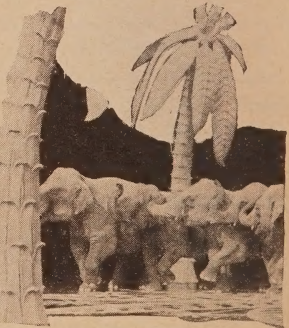
There's Romance in *The Big Broadcast!* Lovely Wendy Barrie and debonair Henry Wadsworth are the lovers

Ethel Merman sings *It's the Animal in Me.* What a song! And boy, what a girl!

Gracie's forever dropping things! And Georgie *loves* it!

Amos does his stuff

And Andy's regusted



Above, you see the *Big*

(*Advertisement*)

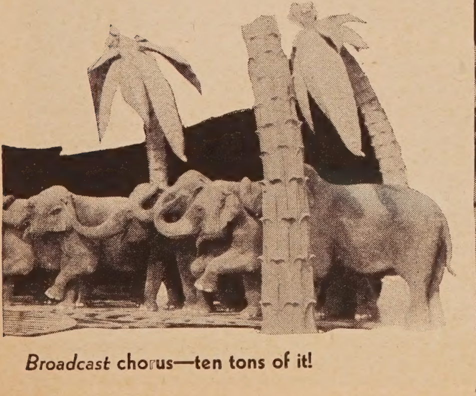
Including

Bing Crosby
Burns and Allen
Jack Oakie
Lyda Roberti
Wendy Barrie
Henry Wadsworth
Amos 'n Andy
Ethel Merman
Charles Ruggles
Mary Boland
Sir Guy Standing
Bill Robinson
Jessica Dragonette
Ray Noble and Orchestra

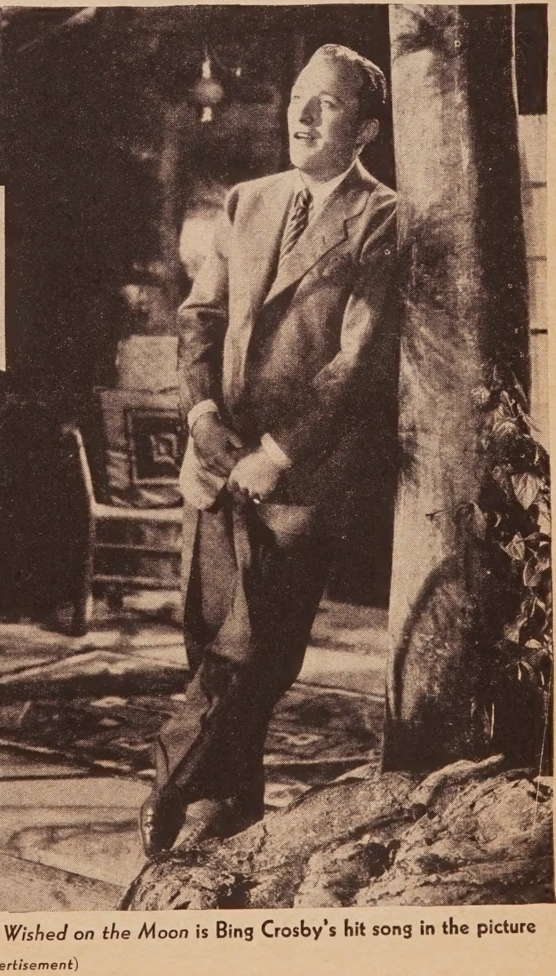
Hot feet and hot rhythm, —and how Bill Robinson goes to town! Watch him!

Does mama love papa? That's Charlie Ruggles' question here. What will Mary Boland answer?

Arms around Henry Wadsworth, Lyda Roberti still has a kiss for Jack Oakie



Broadcast chorus—ten tons of it!



I Wished on the Moon is Bing Crosby's hit song in the picture

(Advertisement)

TODAY'S GOSSIP

By The Star Reporter

Jane Hamilton, featured in *Old Man Rhythm* with Buddy Rogers, insists that there is nothing like a couple of dumb-bells of the right sort to help a girl get places in pictures. The kind she uses help her to keep that supple, much admired figure

Shirley Temple goes on a vacation! With mother and dad, she is seen boarding the S. S. *Mariposa* on the way to the Hawaiian Islands for a whole month's rest. This is Shirley's first trip outside California

LUPE VELEZ, with hubby Johnny Weissmuller, has adopted a baby—and what a baby! He's a healthy boy, making the scales groan at 185 pounds with six feet of height. Lupe and Johnny aren't going to change the name of their pet, which is Frank Rowsey. Of course, Frankie only half belongs to these newest movie parents. He is a prizefighter and they have purchased a half interest in his ring slugging.

SHIRLEY TEMPLE is like Garbo in that the matter of how much money she earns has never been cleared up. The generally accepted idea is that her total earnings are $1,250 weekly. Actually, that is her salary while working in a picture, but her mother also draws $250 a week for teaching her dialogue and generally helping her in pictures. The amount of revenue from various endorsed articles cannot be estimated, but it figures to quite a sum. Much of her income won't be touched until Shirley becomes of age.

GINGER ROGERS, you probably have noticed, hasn't kissed Fred Astaire in any of their pictures together. During the making of *Top Hat,* Mrs. Astaire was on the set much of the time. Came the day when the script called for Ginger to kiss Fred. She did—thoroughly—and they tell us that on the sidelines Mrs. Astaire fainted quietly away!

MAE WEST was recently seen on the Paramount lot, engaged in earnest conversation with Marlene Dietrich. No one knew what their conversation was about until the following day when Mae appeared on Hollywood Boulevard in a complete Marlene Dietrich outfit consisting of white slacks, man's silk shirt, mannish hat of white tilted over one eye, and a Tuxedo-style white coat. Mae evidently wanted "permission of the copyright owner."

EDDIE CANTOR, recently confined in a hospital after being sawed open for an operation, sold his physician the idea of letting him go home for just one day to celebrate his wedding anniversary. The doctor consented and Eddie occupied a wheel chair during the festivities. It was sort of a cute trick on Eddie's part for they never were able to get him back to the hospital.

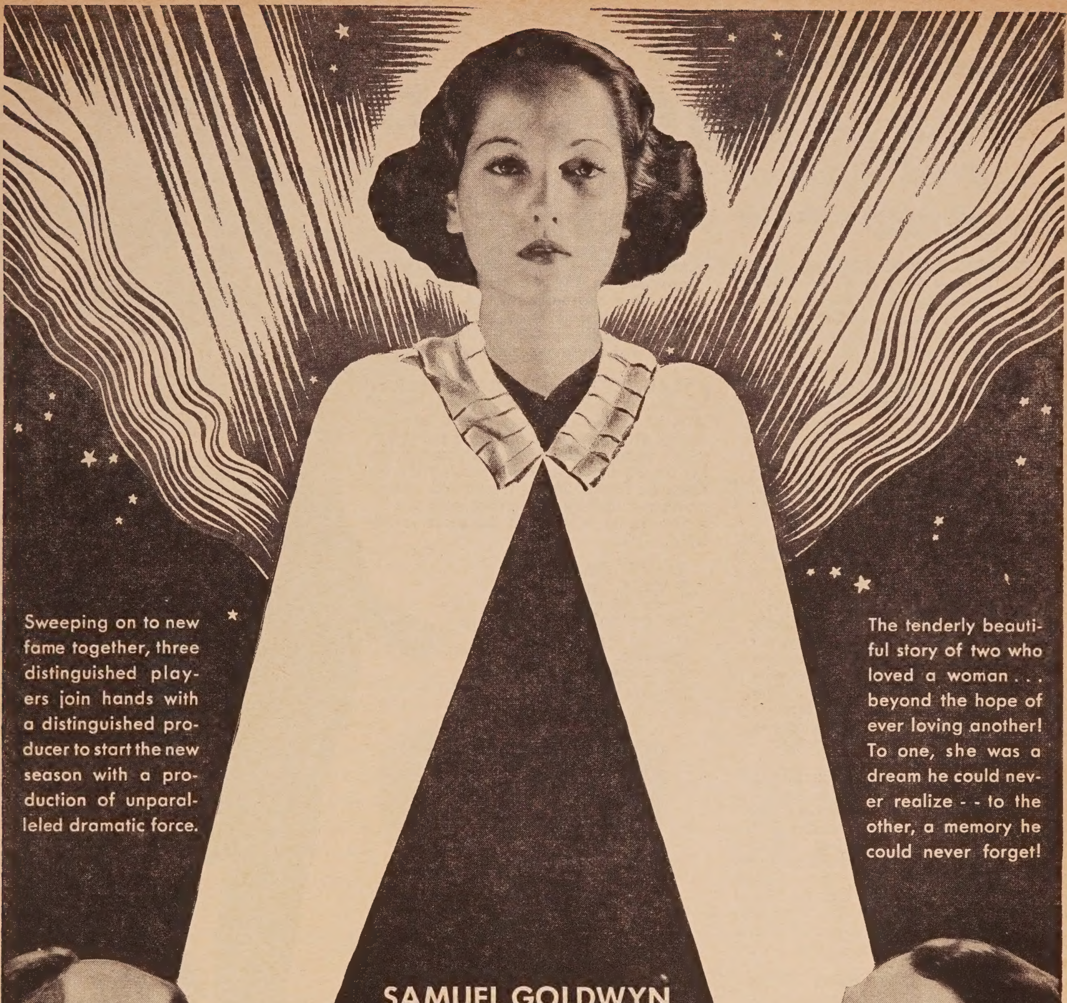
JOE E. BROWN, recently returned from a New York radio engagement, has made several additions to his racing stables, which recalls an incident proving that Mrs. Brown also has a sense of humor.

Joe once bought a horse called *Straightjacket.* Elated, he called his wife and shouted, "Honey, I own *Straightjacket!*"

"Fine," retorted Mrs. Brown, "You've needed one for some time!"

JANE WITHERS has thirty-nine impersonations which she does beautifully. In *Ginger,* the child actress does Garbo, Pitts and others. She is saving her best

[*Continued on page* 10]



Sweeping on to new fame together, three distinguished players join hands with a distinguished producer to start the new season with a production of unparalleled dramatic force.

The tenderly beautiful story of two who loved a woman . . . beyond the hope of ever loving another! To one, she was a dream he could never realize - - to the other, a memory he could never forget!

SAMUEL GOLDWYN

presents

FREDRIC MARCH

MERLE OBERON

HERBERT MARSHALL

in

THE DARK ANGEL

with JANET BEECHER · JOHN HALLIDAY · HENRIETTA CROSMAN · KATHERINE ALEXANDER

From the play by Guy Bolton · *Directed* by SIDNEY FRANKLIN

Released thru UNITED ARTISTS

TODAY'S GOSSIP

[*Continued from page* 8]

imitation of all—a take-off on Harry Lauder—for her next picture.

FRANCES LANGFORD, who has just finished roles in *Every Night at Eight* and *Broadway Melody,* also continues her weekly radio engagement. She avoids Hollywood night spots like the plague and shuns romantic connection with any of the popular movie swains. Reason for the latter seems to be that Frances and George Jean Nathan, the theater critic, are much interested in each other.

BING CROSBY says that General Hugh Johnson need never want for a job. Bing insists that the general is a dead ringer for W. C. Fields. If you saw the recent picture of Johnson cutting up at the Shrine convention, you'll admit that Bing is right.

MARY PICKFORD seems definitely through with pictures as an actress, but she will contribute two screen stories to the $14,500,000 picture program planned by United Artists. The pictures should be winners, as Mary has long had the reputation of having one of the finest minds in the movies.

VICTOR JORY, one of the film colony's most ardent outdoorsmen, is reputedly interested in a proposed hunting and fishing lodge somewhere in the wilds of the Colorado Rockies. He says the club is to have an exclusive membership of about one hundred moom pitchur people, and points out the fact that highway cutoffs have shortened the distance to such an extent that the Continental Divide is only one day from Hollywood.

DICK POWELL'S singing ability has never been questioned, but certainly no one ever suspected him of being an amateur boxer of considerable ability. But such is the fact. He has taken lessons in the manly art of duke-throwing for some time and works out daily with some of the best leather-pushers in Filmtown. They say the lad is fast and heady and that he hits like a mule.

MYRNA LOY, who left in a huff for Europe because she didn't approve of the rôles given her by Metro-Goldwyn-Mayer, has returned in a much calmer mood and the studio gossips have it that she and the executives have adjusted all of their differences and signed a new long term contract. In any event, her next picture will be a sequel to *The Thin Man,* in which she will again co-star with Bill Powell.

ROSALIND RUSSELL has been pictured as a child of vast wealth and a Park Avenue background. The Park Avenue half of the story is correct, but, all stories to the contrary, she turned to acting as much from necessity as from choice. It seems that her father left ample funds for her education, but provided in his will that when her schooling had been finished, she must become self-supporting. Before making her stage debut, she seriously contemplated a newspaper career.

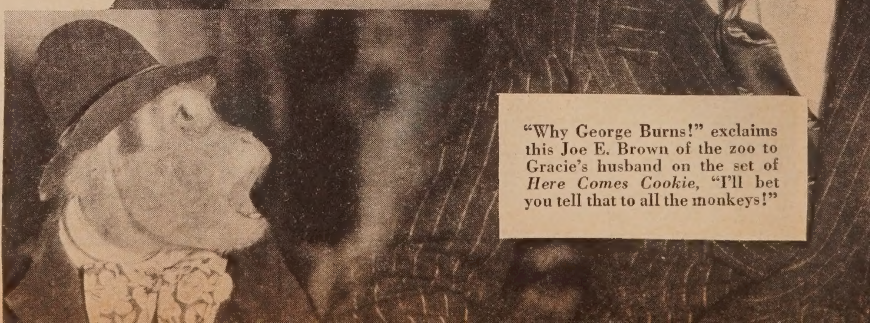
CLAUDETTE COLBERT, believe it or not, has a French poodle that is "stage-broken." This amazing pooch rambles noisily around the set until the red-lights, which warn the world that a scene is being filmed, flash on. And then, on the instant, he freezes in his tracks and neither moves nor emits a single pant until the director shouts "Cut," and the scene is finished.

JOAN BLONDELL says it started as a toy for the baby—but it takes a graduate engineer to run the blamed thing.

[*Continued on page* 80]

The candid camera peeks at Ann Sothern while she peeks at her make-up on the set of *The Girl Friend*

Joan Bennett is worried about Bing Crosby's state of mind—you will be too when you see him doing the dizzy dance he is rehearsing here for *Two For Tonight*



"Why George Burns!" exclaims this Joe E. Brown of the zoo to Gracie's husband on the set of *Here Comes Cookie,* "I'll bet you tell that to all the monkeys!"

"PAGE MISS GLORY"

...and you'll find magical Marion Davies in her first picture for Warner Bros. —her finest for anybody!

Look who's Marion's new screen sweetheart . . . Yessir, it's Dick Powell! And when he sings to Marion he does things to her—and you!

SHE'S back, boys and girls! Back with that glamorous gleam in her eye . . . that laughing lilt in her voice . . . that merry, magical something that makes her the favorite of millions.

Of course you read the headlines a few months ago about Marion Davies' new producing alliance with Warner Bros., famous makers of "G-Men,' and other great hits. Well, 'Page Miss Glory' is the first result of that union—and it's everything you'd expect from such a thrilling combination of screen talent!

It's from the stage hit that made Broadway's White Way gay—a delirious story of Hollywood's 'Composite Beauty' who rose from a chambermaid to a national institution overnight . . .

It has a 12-star cast that makes you chuckle with anticipation just to read the names . . .

It has hit-maker Mervyn LeRoy's direction, and Warren & Dubin's famous song, 'Page Miss Glory'. . .

It has 'Picture-of-the-Month' written all over it!

Don't think you're dreaming! All these celebrated stars really are in the cast of Marion's first Cosmopolitan production for Warners:—Pat O'Brien, Dick Powell, Frank McHugh, Mary Astor, Allen Jenkins, Lyle Talbot, Patsy Kelly, and a dozen others.

THE PICTURE OF THE MONTH

"BILIOUSNESS AND HEADACHES MADE MY LIFE MISERABLE"

THE 3 MINUTE WAY

"Then I traded 3 minutes for Relief"

I experimented with all kinds of laxatives. Then I discovered FEEN-A-MINT. I traded three minutes for relief. Whenever I feel constipated, I chew delicious FEEN-A-MINT for three minutes.* Next day I feel like a different person. Of course if you aren't willing to spend three minutes—jarring "all-at-once" cathartics will have to do. But what a difference FEEN-A-MINT makes—no cramps, nothing to cause a habit. Try the three-minute way yourself . . . 15c and 25c a box.

ATTENTION, MOTHERS—FEEN-A-MINT is ideal for everybody, and how children love it!

*Longer if you care to

better because you chew it

FOR ADULTS AND CHILDREN Feen-a-mint THE CHEWING GUM LAXATIVE NO TASTE BUT THE MINT 25c

Chaplin Returns And Other New Film Notes

Charlie Chaplin as he appears in his long-awaited film, Charlie Chaplin in *Modern Times*. At the right is fascinating Paulette Goddard, his new leading lady

WITH the title definitely set as Charlie Chaplin in *Modern Times* (but don't be surprised if it is changed) the silent comedian's long awaited new picture is almost ready for release. It is patterned somewhat after his previous efforts, but the plot is new and so is the leading lady. Paulette Goddard, Charlie's bride, has the assignment, and those who have seen first glimpses of the picture say that she is the best Chaplin leading lady to date. She ought to be—having been his constant companion for more than two years.

• • •

Mutiny on the Bounty, featuring Clark Gable, Charles Laughton and Franchot Tone, should be ready for showing in November. The storm scenes in this picture will be authentic, as will everything else about it. Only recently, during a heavy blow, fifty-five members of the staff were tossed suddenly into the sea. One life was lost when Glenn Strong, an assistant cameraman, was drowned.

• • •

One of the most choice picture assignments of the new season goes to Loretta Young, who will play the leading rôle in *Ramona*.

• • •

Lawrence Tibbett comes back to pictures with *Metropolitan*, which starts shortly at the Twentieth Century-Fox lot. Tibbett will be starred, with Virginia Bruce and Alice Brady in support.

• • •

Ginger Rogers and Fred Astaire will be separated temporarily on the screen as George Brent moves into the leading man spot for *In Person*. Brent has been gaining steadily in popularity during recent months, his current outstanding hit being with Bette Davis in *Front Page Woman*.

• • •

Otto Kruger comes back into the limelight again as he is given a starring rôle in *Two Black Sheep*, a film version of the popular Warwick Deeping novel. With him in the film will be Martha Sleeper, who delivered a splendid performance in *The Scoundrel*, Minna Gombell and Cora Sue Collins.

• • •

Wallace Beery's next picture will be *Ah Wilderness*, a film version of the famous stage play. As we go to press, the remainder of the cast has not been chosen.

• • •

Finishing *Forbidden Heaven*, Charles Farrell keeps right on with his fresh start on the screen by going into *Off Side*, a football story with June Martell, Andy Clyde and Phyllis Fraser in the cast. He already has lost several pounds as a result of being smacked around on the football field.

• • •

Harold Lloyd is finishing *The Milky Way*, in which he appears with a grand cast, including Adolphe Menjou, Verree Teasdale, Ida Lupino, William Gargan and Sally Blane.

• • •

Those who remember the success of *Bad Girl* will be interested to know that *Bad Boy* is about ready for cinema showing. Dorothy Wilson will have the feminine lead in place of Sally Eilers, but James Dunn is still head man in the sequel.

• • •

Barbary Coast nears completion after the years it has been kicked about the studio, never filmed because of censor fear. Thoroughly renovated, the picture still packs a punch, with Miriam Hopkins in the leading feminine rôle, supported by Joel McCrea, Edward G. Robinson and Frank Craven.

• • •

Warren William is still going his merry way as a detective. His new who-done-it

[*Continued on page* 51]

Suppose you asked the Hollywood Stars WHY they prefer DUART WAVES

RUBY KEELER who co-stars with DICK POWELL in Warner Bros. Hit, "SHIPMATES FOREVER"

YOU'D DISCOVER THREE *New* THINGS ABOUT PERMANENT WAVING

The soft, lustrous, truly natural waves you see on the screen are a result of three new, exclusive Duart improvements that are now available in your community.

WHY DUART IS COOLER Ask your hairdresser to tell you about the new Duart "212" heaters. Each one contains a thermostat, a tiny electric watchman that measures out just enough heat for its particular curl. All excess heat is eliminated. You'll enjoy Duart's cooler comfort. No more guesswork. Every curl is perfectly waved. No more dried-out hair—no more frizzy ends.

CERTIFIED SOLUTION Only Duart permanent waving solution is certified chemically pure. Its formula is famous for its dependability and its kindness to the natural texture and brilliancy of the hair. Ask your hairdresser to show you the bottle. The certified seal is on the label.

DUART

permanent waves

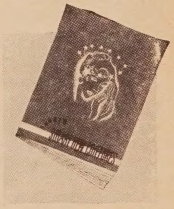
CHOICE OF THE HOLLYWOOD STARS

SEALED PADS The sealed individual package of permanent waving pads is your guarantee of a genuine Duart wave — your guarantee that your hair will be waved with fresh, clean pads that have never been used before.

FREE BOOKLET Let the stars help you choose your hairstyle. Send for the 24-page booklet of smart Hollywood coiffures, worn by celebrated stars, designed by PERC WESTMORE, famous Warner Bros. hair stylist.

DEMAND THIS SEALED PACKAGE FOR A GENUINE DUART WAVE

BOOKLET FREE with 10c package of DUART HAIR RINSE



Choose one of the 12 lovely shades of rinse listed in coupon below. Duart Rinse removes soap curds and gives brilliance to the natural color of your hair. No dye — no bleach. 10-cent package contains two rinses of same shade.

SEND 10 CENTS *for* RINSE

Duart, 984 Folsom St., San Francisco, Calif.

I enclose 10 cents for one package of Duart Hair Rinse and the FREE Booklet of Smart new Coiffure Styles.

12 shades—mark your choice.

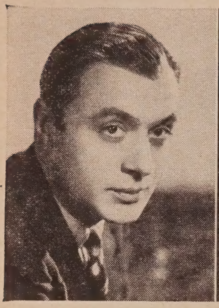
☐ Black
☐ Dark Brown
☐ Titian Reddish Brown
☐ Golden Brown
☐ Chesinut Brown
☐ Titian Reddish Blonde
☐ Light Golden Blonde
☐ Henna
☐ White or Gray (Platinum)
☐ Ash Blonde
☐ Medium Brown
☐ Golden Blonde

Name..

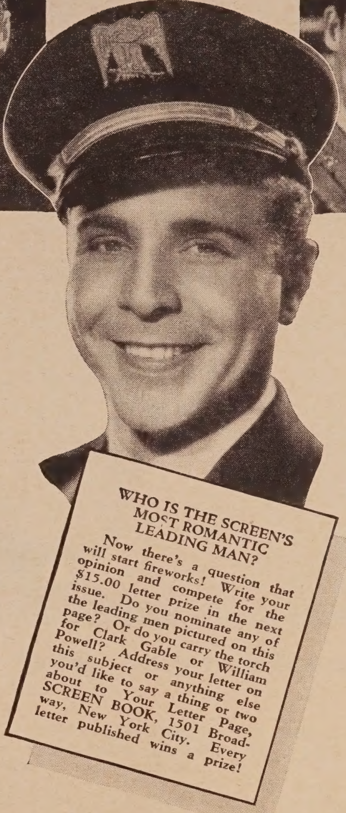
Address..

City..State..........................

Your Letter Page


Charles Boyer

Franchot Tone



WHO IS THE SCREEN'S MOST ROMANTIC LEADING MAN?

Now there's a question that will start fireworks! Write your opinion and compete for the $15.00 letter prize in the next issue. Do you nominate any of the leading men pictured on this page? Or do you carry the torch for Clark Gable or William Powell? Address your letter on this subject or anything else you'd like to say a thing or two about to Your Letter Page, SCREEN BOOK, 1501 Broadway, New York City. Every letter published wins a prize!

Cary Grant

Robert Donat

$15.00 Letter

Meeting a Favorite

I WANT to tell SCREEN BOOK readers about meeting one of Hollywood's most beloved actors. Henry Armetta was making an appearance at a local theater. There are many sick veterans hospitalized where I work and Henry Armetta made an impromptu tour of the place, shaking hands here and there with the men, all of whom recognized and greeted him with broad smiles. He told me afterward, "It's little things like this that make us happy." Later he sent me his autographed portrait, and when I happened to run into him on the street he greeted me like a life-long friend. I'll never forget the warm friendliness of this splendid actor.—*Mrs. M. Zarin, Apt. 31, 1468 Girard St., N. W., Washington, D. C.*

$10.00 Letter

Gene Raymond a Hit

I QUITE agree with Gene Raymond when he asks us in SCREEN BOOK to "give the actor a break." When Mr. Raymond was in Detroit he received some high school journalists. He was very nice about it. He signed autographs, and the interviewers asked questions. There were no bad reports of any kind about Mr. Raymond in our papers. He was received better than any star who has been here. If he should return, they would have to hire the ball park to seat all the customers. He is aces with everyone.—*L. Campbell, 1181 Lakeview Ave., Detroit, Mich.*

$5.00 Letter

Here's a Squawk!

WHY do producers waste such fine performers as Katharine Hepburn on such a stale plot as *Break of Hearts*, or William Powell, Franchot Tone and Jean Harlow on such a punk story as *Reckless?* These fine actors and actresses always give such superb performances that they make bad stories seem much better than they are, with the result that movie-makers seem to think they have given the public "colossal" pictures. But we'd like them to know that the public is tired of such a waste of talent.—*Leah Stevens, Route No. 1, Box 645, Berkeley, Calif.*

$1.00 Letter

Americanisms for Baxter

FAR be it from me to say that Mr. Warner Baxter isn't able to make any girl's heart do a couple of flip flops, whether it's *Under a Pampas Moon* or beside a racetrack grandstand. Still and nevertheless, when he sticks with the pure American accent and the good old American business suit he does seem a little more at ease. They do say that it's the actor who wears his rôle like a suit of his own old clothes who really is the best actor, after all.—*Marie Luther, 400 South F Street, Madera, Calif.*

$1.00 Letter

Vive Le Boyer!

ALONG comes Boyer, serious and thoughtful. Here is a deeply intelligent man who commands respect. So! Frenchmen do care about something besides wine, women and song! I begin to sit up and take notice. This man is utterly charming. He is a person you can be proud to know, and if he can be like that there must be hundreds of others like him in France. Perhaps even my own ancestors. I feel greatly encouraged. America must judge a country by its representatives, and if France continues to send such men as this over to us her reputation will improve. —*Diane Lowery, 6337 Monitor St., Pittsburgh, Pa.*

$1.00 Letter

A Raw Deal?

DON'T you think that Franchot Tone is being raw-dealed? Being typed in small, unsavory parts, his talent ignored, his prestige decreasing—is that the way to treat a superb "Bengal Lancer?" Hasn't Franchot Tone exhibited enough of his ability as a star to warrant a little better treatment in Hollywood?—*Jean Jones, 11221 Van Buren, Los Angeles, Calif.*

$1.00 Letter

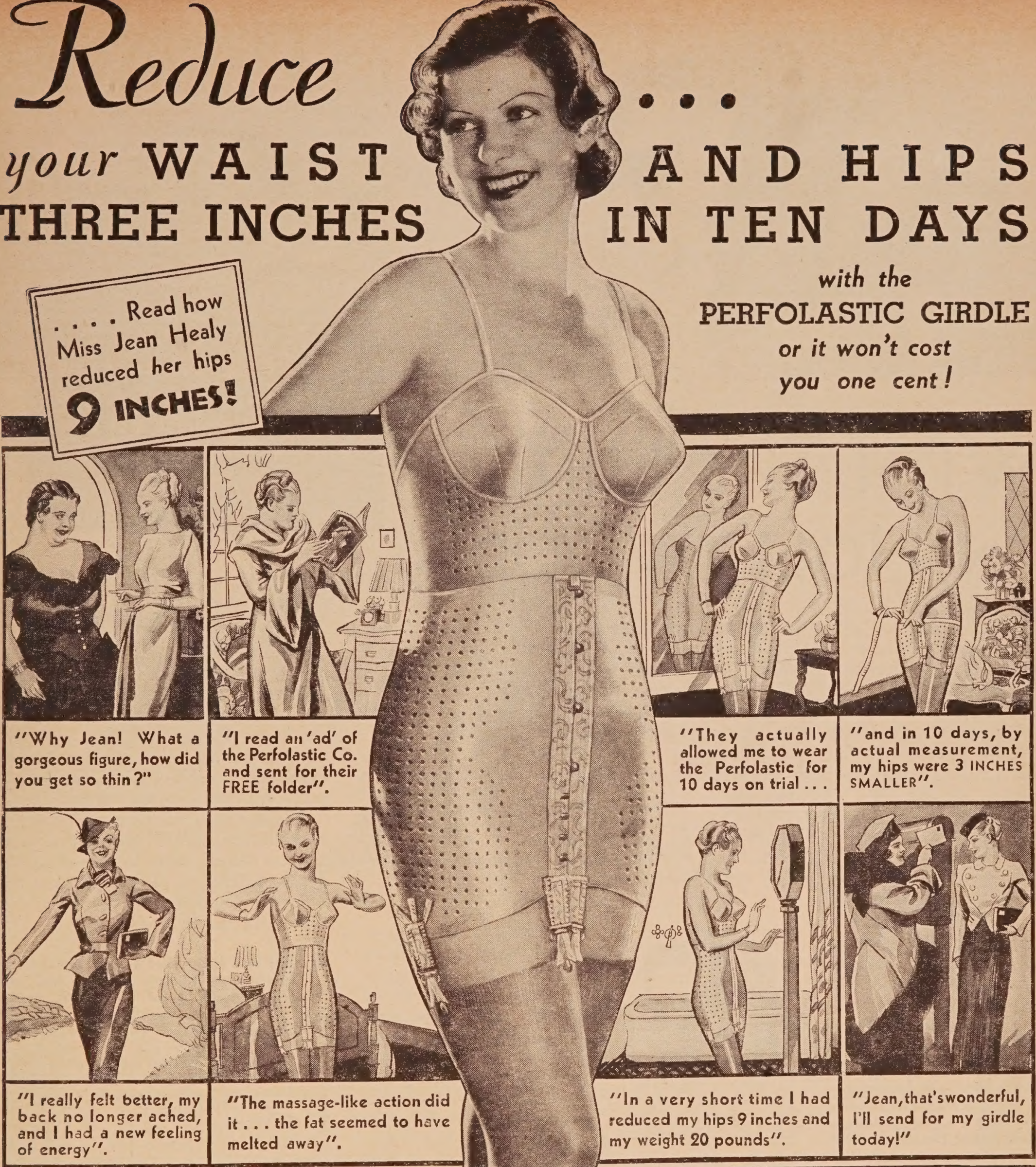
No Complaint

NO LONGER can the public complain that there is any sameness about the pictures the studios are giving us. First there was the elfin Elisabeth Bergner in *Escape Me Never.* Second there was that glorious picture, *Becky Sharp.* Then a picture different from either of the other two was *The Scoundrel.* This latter I fear will not be a box office picture, for the rather acrid and acid personality of Noel Coward does not appeal to those who desire only "sweetness and light."—*Dorothy Springer, 1727 Pearl St., Denver, Colo.*

[*Continued on page* 77]

Reduce . . .
your WAIST AND HIPS THREE INCHES IN TEN DAYS

with the
PERFOLASTIC GIRDLE
or it won't cost you one cent!


. . . . Read how Miss Jean Healy reduced her hips 9 INCHES!
"Why Jean! What a gorgeous figure, how did you get so thin?"
"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder".
"They actually allowed me to wear the Perfolastic for 10 days on trial . . .
"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".
"I really felt better, my back no longer ached, and I had a new feeling of energy".
"The massage-like action did it . . . the fat seemed to have melted away".
"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".
"Jean, that's wonderful, I'll send for my girdle today!"

You can TEST the Perfolastic Girdle and Brassiere for 10 days
. . . at our expense!

DOES excess fat rob you of the grace and charm that should be yours?

Has unwanted flesh accumulated at waist, thighs and diaphragm in spite of all your efforts to retain that girlish slimness? Then you will rejoice over the marvelous Perfolastic Girdle and Uplift Brassiere that reduce hips and waistline *inches* without effort . . . simply by their beneficial massage-like action.

Safe! No Diet, No Drugs, No Exercises!

The wonderful part of the quick Perfolastic method is its *absolute safety* and *comfort.* You take no drugs . . . no exercise . . . you eat normal meals . . . and yet we guarantee you will reduce at least 3 inches in 10 days or it will cost you nothing! We can dare to make this startling guarantee, because we have tested the Perfolastic Girdle for many years.

Reduce ONLY Where You Are Overweight!

The Perfolastic Girdle kneads away the fat at only those places where you want to reduce. Beware of reducing methods which take the weight off the entire body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

You Need Not Risk One Penny!

You can *prove to yourself* that these marvelous reducing garments will take off at least 3 inches of fat from *your* waist, hips and diaphragm or no cost!

PERFOLASTIC, INC.
41 EAST 42nd ST., Dept. 710 NEW YORK, N.Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER!

Name ________________
Address ________________
City ________ *State* ________
Use Coupon or Send Name and Address on Penny Post Card

Nelson Eddy starts on a new lap of his career . . . Irene Dunne hits the right spot . . . Katharine Hepburn strolls into the cinema spotlight

WITH THE EDITOR IN HOLLYWOOD

THE month's most important news has to do with Nelson Eddy, the dynamic sensation of *Naughty Marietta.* Wisely, after the showing of this picture, the studio took its own sweet time about planning another Eddy song epic. Now, just as the public becomes really hungry to see this exciting new favorite again, comes the news, and great news it is, that he will be seen next with Jeanette MacDonald in *Let Freedom Ring.* But what really will set Nelson Eddy admirers in a dither is the announcement that soon he will exchange love ditties with Grace Moore in *Rose Marie,* one of the finest popular operettas ever produced.

Marjorie Weaver, lovely Ruby Keeler contest winner, has a camera face and that "inner sparkle" that has brought success to many famous stars

● ***For those who have something new to offer, Hollywood has a warm welcome. When Pinky Tomlin arrived a few months ago with but $100 to his name, he was grabbed immediately by the studios. To date he has earned $100,000 crooning, acting, and selling songs.***

THERE is little doubt that Irene Dunne is rightful owner of the title, "The Screen's Most Versatile Woman." Any way one figures, she hits the spot. On the golf course she scores in the low eighties. On the screen she is a superior dramatic actress, despite the fact that her first success came as a singer. In private life, as Mrs. Dr. Francis Griffin, she is a perfect wife, and at thirty-one she has more charm and vitality than most women ten years younger. At the moment she is in the news because she has just finished her finest picture, *The Magnificent Obsession.*

● ***A cool $300,000 will be passed out in salary checks to the cast of*** **Thanks a Million,** ***a picture with a peculiarly appropriate title. In the film are featured Dick Powell, Ann Dvorak, Fred Allen, Paul Whiteman and his band, Rubinoff and other famous entertainers. What a lineup!***

TOO many heavy dramas, which consisted mainly of teary closeups, had Katharine Hepburn on the run for awhile. But with *Alice Adams,* in which her leading man is Fred MacMurray, the peppery and handsome new male rave, Katy has a picture which should make her sister stars more than a little jealous. Even for a star of Miss Hepburn's magnitude, weak stories are ruinous, and we hope her next pictures will continue to have the punch of her latest. By the way, our sleuths are still trying to confirm the rumor that Katy has been secretly married.

● ***Here's a real tip! The next great screen sensation will be Mickey Rooney. A first peek at*** **A Midsummer Night's Dream** ***proves that he completely steals the show from such performers as James Cagney, Dick Powell, Joe E. Brown, Frank McHugh and others. Don't miss*** **Midsummer Night's Dream**—***it is one of the most unique pictures ever filmed!***

FROM Walton Jones, a veteran photographer, we hear this about Marjorie Weaver, who has just claimed national attention by winning the Ruby Keeler contest. Says Mr. Jones: "In all my experience I have never had a subject who photographs more beautifully at any angle."

In Marjorie Weaver we recognize that "inner sparkle" that has brought success to such stars as Janet Gaynor, Jessie Matthews, Ginger Rogers and others. Another year will find her on the way to the top.

● ***Did you know that among the ten biggest money-making stars of last year Shirley Temple stood in eighth place? With 1935 fast disappearing, we are astonished to find that Shirley now registers at the top, due to the fact that every one of her pictures has been a smash hit.***

FRED ASTAIRE'S chief worry these days is that he can't answer all the fans who ask him to tell them how he does his trick dancing steps. "How could I explain this?" he asked us as he did an intricate step. We agreed that nothing short of a personal appearance and several diagrams would do the trick, and promised we'd pass on a plea to his admirers requesting them not to ask for explanations of his steps. He simply is forced to disappoint you, much as he'd like to help out.

Carl A Schroeder

ADORABLE

My Secret of Loveliness

Soft Golden Hair

Brings Compliments from My Friends

Sunny golden hair is so softening, so flattering. Brings out all your *natural* hidden beauty. A touch of blondeness adds sparkling vitality and appealing freshness to *your* personality. Gain for yourself the fascinating charm of light golden hair your friends will admire. *Now!* Just rinse with Marchand's Golden Hair Wash.

BLONDES: Rinse dark, faded or streaked hair with Marchand's Golden Hair Wash. Successfully and secretly, Marchand's evenly restores and protects natural golden hues and radiant brightness of real blonde hair.

BRUNETTES: Let Marchand's Golden Hair Wash be the secret of new attractiveness for *you.* Used as a rinse, Marchand's imparts to your hair a delicate sheen—or glowing highlights. Or lightens to any shade of blondeness desired. (Quickly as overnight, if you prefer. Or gradually over a period of weeks or months.)

Start today using Marchand's Golden Hair Wash for more beautiful hair. Purchase Marchand's in the new gold-and-brown package at any drug store.

TRY A BOTTLE —FREE!

(*See coupon below*)

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash.

BLONDES and BRUNETTES: Marchand's Golden Hair Wash makes arms and legs as smoothly alluring as the rest of your body. No longer any need to risk "superfluous" hair removal. Use Marchand's to blend with *your* own skin coloring, and make unnoticeable "superfluous" hair on face, arms or legs. Use Marchand's Golden Hair Wash for *your* face, arms or legs!

MARCHAND'S GOLDEN HAIR WASH

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SCREEN BOOK

OCTOBER, 1935

Do you believe in the supernatural? Read this true account of an episode in a popular star's life if you want a real thrill!

Beginning a series of remarkable true stories

By
Harry Lang

Claudette Colbert's STRANGE ADVENTURE

LONG since, the big old clock in the far corner had called midnight with its slow, remorseless chiming—each stroke a sweep of time's scythe. The great room was more than half dark. Only the dying glow of the embers in the huge fireplace lifted the shadows. Now and then, a reluctant flame flickered briefly.

For many minutes, none of the little group had spoken. Not since the young Englishman, who's now a leading man at one of the big studios, had told in his throaty, clipped English, how he'd seen his own father die in that hell at Ypres. . . .

Then, at last, a woman's soft voice broke the silence. From the great deep chair that hid her in shadow, Claudette Colbert was talking—

"I loved my own dad, too," she whispered. "So much. He was such a wonderful father.

"I remember the last time he ever spoke to me. And I remember the last words he said—just as clearly as though he'd just spoken them now, here. It was late one night. . . . "

Her voice was so low, so soft, they could barely hear her. She seemed to be whispering to herself.

"I had gone to bed; I don't know how long I'd been asleep," she began, "when some faint, indefinable sound awakened me. Half awake, still half asleep, I listened. I thought I could make out the sound of soft footfalls—like slippered feet, pacing slowly, steadily, in a corridor beyond an archway at one side of the room.

"I opened my eyes and was surprised when I saw the room faintly lighted. Out in the corridor, the ceiling light was burning. I'd turned it out when I went to bed hours before, as I always do, but someone must have turned it on again. With growing wakefulness came that annoyed resentment we feel when we're needlessly called back out of a sound sleep. I wondered who had snapped the light on.

"Finally, I climbed out of bed. The sound I made must have carried to whoever it was, out there, for the soft, steady pacing ceased, and when I stepped into the corridor there was no one there. I reached to the wall switch, snapped it. But the light remained burning!

"I snapped the switch again—and again. The light glowed on. Fine time, I thought, for the thing to get out of order!—in the middle of the night, with the light shining across my bed! I jiggled it impatiently, but nothing I could do would turn off the light. Fully awake, now, I pulled a chair over, climbed up, tried to unscrew the bulb.

[*Continued on page* 86]

GINGER ROGERS Confesses

Answering the many questions fired at her by hundreds of admirers, Ginger Rogers gives the most complete interview ever published about her career

Ginger Rogers with her mother, to whom she gives a lion's share of credit for her remarkable success in Hollywood

By the Inquiring Reporter

THIS month Ginger Rogers takes the witness stand and answers the questions of her fans. And what an army of fans that girl has! Before the deadline set for your queries, the Inquiring Reporter's desk was completely submerged by the flood of question blanks. Naturally, there were many duplications. Unfortunately, there were also a very considerable number of inquiries which fell into the discard because they violated studio bans.

Surprisingly, less than two per cent of the total number of questions received were from males! At least fifty per cent were from girls who are ambitious to become professional dancers.

But, enough of preamble, let's convene our board of inquisition. Ginger, take the stand!

Is Ginger Rogers your real name?

No, my real name is Virginia Katherine McMath Ayer. I believe some studio publicity has given my real name as Virginia Rogers, but that is a mistake. Rogers is the name of my step-father, while my legal name is McMath. My husband's real name is Ayer, not Ayres.

Are you Irish?

I'm a mixture—Irish, Scotch and Welsh.

Do you ever answer your fans letters personally?

I personally answer just as many fan letters as my work will permit. Because they are a screen player's only contact with the public, I try to read every letter I receive. Unfortunately, I am too busy to answer them all.

[*Continued on page* 74]

First Interview with GRETA GARBO!

In which the Sphinx breaks her long silence, being cleverly cross-examined and answering in just the manner you might expect. Read it for a better understanding of a strange personality

By Greta Montabel

GARBO'S face lit up with a wan, fleeting smile as we clasped her slim hand in greeting. Below, as we stood, hemmed in by photographers and reporters, a crowd of curious people jammed the gang-plank.

Having seen her being driven pell-mell toward the "cattle-gang-plank" in a clattering taxi-cab, with reporters pushing their heads in at the windows, we didn't wonder at her first words.

"Let's move away from here," she said, eyeing the gentlemen of the press who had thrown all courtesy to one side as they fired obviously silly questions at her. "I'm so tired—you really must forgive me."

Garbo *was* tired. As we moved away toward her suite it was impossible not to notice that she looked thin—much thinner than when last we saw her. Her face was extremely pale, and her nervous gestures were no sham.

"It's marvelous to be going back home," she said, when later we were seated in her spacious drawing room. "It has been a long time since I was there. I hope they will leave me alone, for I do so want peace and quiet.

"I will live for a time in the city and then in the country while in Sweden. I must have a real vacation—three or four months. This is the first time in years I have been home to enjoy our beautiful Swedish summer. Then I'll come back to work—"

Safe from the pursuit of the press and resting quietly with her friends, Garbo's face took on a new animation. She had hoped that she might quietly steal in and out of New York on her way to Sweden and nearly did escape detection. Her name was on the passenger list as Karin Lund, an assumed name which reporters who were still scurrying around the ship didn't know.

"Why didn't you fly to avoid all this fuss?"

Garbo's smile indicated that she read the meaning behind the question—that we thought she really enjoyed being tracked down, at least for the publicity it might get her.

"Oh, I would really like to fly!" she exclaimed with a gesture toward the pier. "Then I would have escaped all that. I would have flown over, but the studio won't let me. Perhaps they don't think it's safe enough."

Her nervous hands toyed with the grey silk scarf she had not yet removed and she seemed lost in thought for a moment. Then— "It isn't that I don't like seeing people. I have many friends in Hollywood. I am not unapproachable. I've been called that because I don't mix with everybody. But really it isn't true. If I do keep to myself so much it is in order to recuperate from hard work and to be strong enough to keep on going!"

Thus Garbo herself confirms what her close friends have long known—that she has a delicate constitution, that people tire her. And that's nothing new, for there are several Hollywood stars who are social recluses as much as Garbo. Certain people find it difficult to bear up under the strain of picture work. Janet Gaynor is one—and strangely no one has ever thought it curious that she leads such a retiring life.

We wondered whether or not Garbo ever felt lonely.

"No," was her answer. "I love reading. Books are great company, and then radio helps your imagination travel all over the world. You see, it has always been my hope to live in peace by myself.

"Even movie stars, you know, can have problems. Perhaps they are not material, but spiritual. Haven't we all a soul?"

Having asked a question herself—one to which there was an obvious answer, she lapsed into silence.

Looking at her, thoughtful and abstracted, we knew that she hadn't actually meant what she had said about wanting to live in peace [*Continued on page* 60]

Greta Garbo as she appeared on descending the gang-plank on her arrival in Sweden. Perhaps this time she may return with the child she has long hoped to adopt!

TRAPPED IN THE HELL OF MODERN LIFE

they fight.. AS YOU DO.. *for the right to love!*

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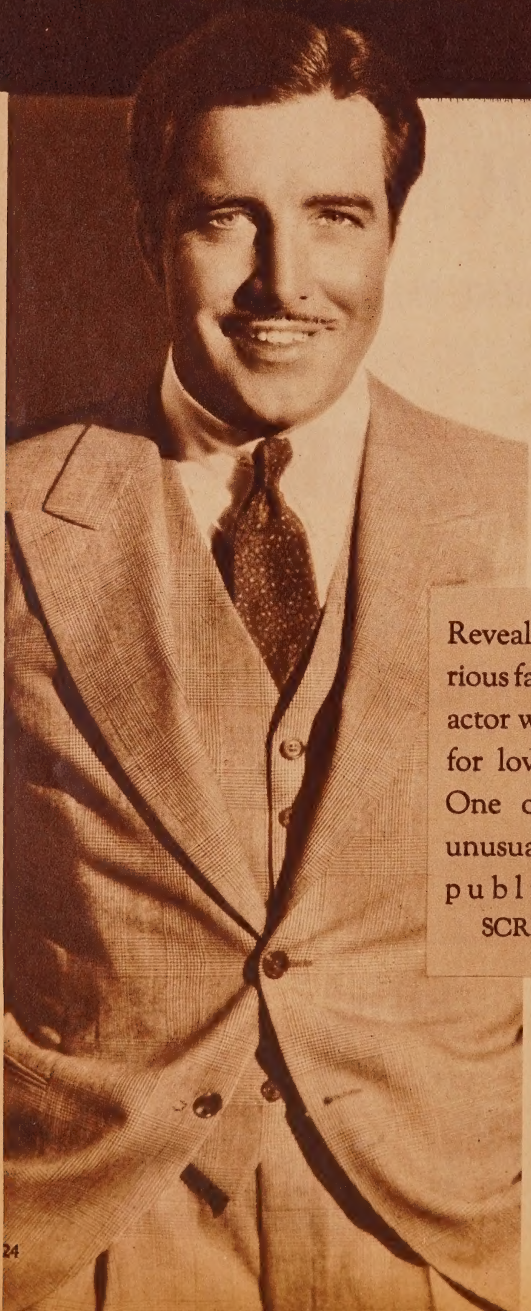
Will blazes a new path in his screen career as he scores his greatest triumph! Hollywood calls it the most important event of the season!

'Steamboat Round the Bend' throbs with the romance, the humor, the adventure, the human emotions of the old, colorful days on the roaring Mississippi! And what a climax! Spellbound, you will watch Will Rogers and Irvin Cobb, rival captains, race their boats down the river with a girl's happiness and a man's life at stake!

FOX

The Unknown JOHN BOLES

By Clark Warren



Revealing many curious facts about one actor who lives only for love and faith. One of the most unusual stories ever published in SCREEN BOOK

DID you ever know that John Boles is one of the best tap-dancers in Hollywood . . . or that he owns one of the finest private libraries of poetry in the country . . . or that he speaks four foreign languages—Spanish, French, German and Italian—very fluently?

Probably not, but console yourselves with the fact that the average Hollywoodite is equally uninformed where Boles—the off-screen Boles, I mean—is concerned. He lives, with Mrs. Boles and their two daughters, very unpretentiously, but very comfortably, in a colonial house in Beverly Hills. Significantly, the house is "on the wrong side of the tracks," in a nice enough residential district, but far removed from the more exclusive area which is patronized by other "in the money" stars. Boles has never attempted to keep pace with the movie crowd.

"Why should I?" he asks. "Our tastes are simple and our happiness as a family depends upon our allegience to simple things. If we cumbered our lives with all of the fuss and pretense which seems so necessary to most people in the motion picture industry, we would be sacrificing reality for artificiality, permanent values for temporary illusions. My work is intensely competitive; I don't want to devote my private life to an insane attempt to "keep up with Lizzie." As a family, we're looking for contentment, not grandeur."

And contentment is precisely what John Boles has found. Not many stars can say as much, for discontent and restlessness seem to go hand in hand with screen success.

His marriage, in a profession which is notorious for its marriage failures, has been ideally happy. Marcelite, his wife, was his schoolday sweetheart. They were married only two days after his graduation from the University of Texas, and not once, in all the years since then, has Dame Rumor hinted of trouble in their union. There have been years when the wolf came close to their doorstep, but his growls only brought them the closer together.

They have two daughters. Marcelite, the elder, is fourteen, a tall, slender girl who shows promise of becoming a great beauty. Janet, the younger is—or will be within another month—eight years old. Incidentally, she is named in honor of Janet Gaynor, whose first great success,

[*Continued on page 72*]

Sensations of 1935

PATRICIA ELLIS

Biographical records show that Pat has been "just seventeen" for three years, but lest you think that to be a slur at a very lovely actress, our own sleuths report authoritatively that she is still just under twenty. SCREEN BOOK readers have just acclaimed her the Most Promising Young Actress of 1935, an award which she unquestionably merits. You can see her currently on the screen as the run-away heiress in *Broadway Joe,* with Joe E. Brown

Portraits
by
Sinclair Bull

JUNE KNIGHT

"Stagey, but not up-stagey." This can be said of June Knight, for she has been a skilled dancer since the age of fourteen. She is a graduate of the Florenz Ziegfeld beauty ranks, where in song and dance she inspired dreams of romance in many a male. Strangely enough, due to paralysis contracted at the age of two, doctors predicted that she wouldn't live. Yet today she is very much alive, a sparkling creature very much adored by all who know her. These portraits are taken on the set of *Broadway Melody of 1936*

MERLE OBERON

Twenty-four years ago on the Australian Island of Tasmania, which sounds like one of those mythical kingdoms of the movies, a tiny, black-haired infant was christened Estelle Merle O'Brien Thompson. In far corners of the world she absorbed the glamour that drew her inevitably to Hollywood —and, as you see below, into the arms of Fredric March in *The Dark Angel.* Under the lights, on Hollywood Boulevard, in the Brown Derby, her name is on the lips of everyone

DIXIE LEE

When a woman takes time off from her career to have three babies, at least in Hollywood, she usually waves a fond good-bye to success. But such is not the case with Dixie Lee, who recently scored such a success in *Redheads on Parade.* Husband Bing Crosby, with whom Dixie is chinning below, has reason to be proud of his pretty partner in life. She, by the way, is the photographers' pride and joy—they never have to worry about camera angles to hide a double chin, or eliminate an extra curve

The World is at Her Feet!

But Luise Rainer, who rose to dazzling heights with William Powell in *Escapade*, continues to be a strange vagabond

By Jack Smalley

A closeup of the oddly beautiful Luise Rainer. Below: With Johnny, a Scottish gentleman who is her constant companion

WARNING! Mothers, be prepared for sudden changes of temperament in your daughters. Brothers, watch out or your old slacks and sports jackets will be pilfered. Young men, don't be surprised if your girl friends start wearing boyish clothes, forget to curl their hair, throw sophistication to the winds and startle you with an outbreak of vagabondage!

And if you want to put your finger on the cause of it all, be on the lookout for that harum-scarum little scamp from Vienna, Luise Rainer.

Put the finger on her, that is, if you can! For Metro's newest star, this twenty-two-year-old Dusseldorf fraulein, will never be where you'd think to find her. You'd expect her to be airing her astonishing glories from her success as a co-star with William Powell in *Escapade*.

She should be strutting proudly where fans could step on each others' toes in frantic efforts to glimpse her in the glittering crowds at first nights and Brown Derbies and Trocaderos. She should be alighting from a limousine at Westmore's to have her nails manicured and her hair shampooed, or parking in front of Garbo's tailor on Hollywood boulevard.

That's just the trouble—Luise Rainer simply won't fit herself into the conventional Hollywood picture of a movie star. What effect she's going to have on the dancing daughters of the country is easy to predict. There's going to be a back-to-the-simple-life movement that will work astonishing changes in the girls who fall under the spell of little Luise.

After her success in *Escapade,* Luise fled from the spotlight. She dodged all the interviewers who came flocking. Even a No. 1 G-Man would have had a hard time finding her.

Just when excitement over her was at fever pitch she dropped completely out of sight. Her maid in her little Santa Monica cottage shrugged; Luise was gone. But she'd be back—she always came back sooner or later.

[*Continued on page* 65]

A Day *in* SHIRLEY

Take a trip around the clock with the most popular child star in pictures

Eight-thirty: Shirley and "Mummy" start for the studio and a day's work on the set of *Curly Top*

Nine o'clock: Shirley is ready in her dressing room for Ollie, the wardrobe girl, to dress her in pajamas for the scenes which mean three hours of good, hard labor

Between scenes, Shirley has a gay time with Arthur Treacher, who is her particular favorite during the film

Left: Shirley in her miniature bridal outfit for *Curly Top* is tickled at the thought of playing a really grown up lady

FOR Shirley Temple, Life Begins at Seven-Thirty. Every morning. "Shirley—time to get up," Mummy's saying through the open doorway of that little maple-and-white bedroom in the Temple home at Santa Monica. Shirley doesn't move. Not even the bat of an eyelid. Mummy smiles and goes away. This is an old game.

Five minutes later, Mummy's back. "Shirley! Come now. Don't want to be late at the studio." Still not a move out of Shirley. You've been a kid yourself, haven't you? Mummy smiles again.

Another five minutes. Mummy's smile is wise, this time. "Shirley—daddy's going to work and you won't even . . ."

BINGO! Shirley's out of bed like a jack-rabbit out of a log. "Da—deeeee!" Tousled head in pajamas cyclones down the hall and flings two arms around Papa Temple and there's a wet baby-kiss. "'Bye, honey. Be a good girl at the studio today." He sets her down.

"'Bye, daddy. An' be good yourself at the bank today. . . ."

Off he goes. In five months he'll have earned as much as Shirley will get in her pay-envelope at the end of this week, but Shirley's arithmetic only goes as far as twelve now, so that means nothing to her. Mummy hustles her back to the bedroom. Orange juice. Slippers and dressing-gown. Bathroom. Wash rag in left ear, wash rag in right ear. Shirley Temple's day has begun.

Breakfast before dressing. Cereal and milk, stewed fruit, a bit of bacon. "Sniff" says good morning and lives up to his name with a sniff of his Scottish bewhiskered muzzle toward the bacon. Shirley slips him a piece and hopes Mummy didn't see her do it. She didn't. Mummy's getting her clothes ready in the bedroom, and Shirley hurries back to be dressed.

Mummy does it for her. Of course, Shirley *can* dress herself, Mummy smiles wanly. "—but we have to be at the studio at nine. And besides, I'd much rather have Shirley's stockings on right side out, and dress front-side-front, and at least half the buttons buttoned." Shirley looks reproachful but lets it pass.

The car's waiting outside. Mummy drives the five or six miles to the studio. Shirley shares the front seat and they go over some of her lines for the day's "takes." Mummy gives the cues.

They whirl through the wrought-iron gates of the studio. The khaki guard grins at Shirley, she grins back. Up to what used to be Lilian Harvey's bungalow. It's Shirley's now, and Lilian's furnishings have been replaced by a miniature set of furniture to fit Shirley. By nine, Shirley and mama are on the *Curly Top* set.

THIS time it's the interior of the beach home of the rich lawyer who's adopted Shirley and her sister from the orphanage. Rochelle Hudson is the sister; John Boles is the rich lawyer. Director Irving Cummings and the crew are all ready to shoot the bedroom scenes. And WHAT a bedroom . . . one whole end becomes a doll's house. The walls are lined with shelves-full of toys. It's a child's idea of paradise.

Shirley pops into her own little portable dressing room where the wardrobe girl is waiting. "Hello, Ollie," says

the Life of TEMPLE

As told to MARIAN BLACKFORD

Right: Make-up men did wonders with Shirley, making her a grandma in one scene. The job was perfect, even to little wrinkles on her hands

Noon: Shirley has luncheon in her bungalow, which once belonged to Lilian Harvey. She always insists on "ice cream with gravy" for dessert

Shirley, and Ollie strips her and dresses her in the white silk pajamas she is going to wear in this take. It's the scene in which Rochelle and Shirley, fresh from the orphanage, go to bed for the first time in Lawyer Boles' beach mansion.

Three hours of monotony, now. Unless you've spent days on movie sets, you don't know what monotony is. It looks fast, speedy, glamorous, thrilling, when you see it on the screen. But for every five minutes of screen-thrills, there are hours of rehearsals, takes and re-takes, scene-setting, prop-checking, light-placing and the million-and-one things that constitute movie-making.

Over and over, Shirley and Rochelle go to bed, for the cameras. Shirley never muffs her lines. Finally Cummings is satisfied with the take. He looks at his watch. "All right—LUNCH!" he announces. Everybody scampers for the studio café. But Shirley and her mother go back to the bungalow. They eat there together, always—alone. Nick, the famous Hollywood head-waiter who now presides over Fox's Café de Paris, sends over their tray—soup, tomato juice, roast beef, carrots, peas and spinach. Shirley loves spinach!

". . . an' now can I have my ice cream and gravy, Mummy?" That's what Shirley calls the chocolate sundae that invariably tops off her lunch. They've told her it's a sundae, but Shirley thinks it's silly to call it after a day of the week, and it's ice cream an' gravy to her!

For the rest of the lunch hour Shirley plays. She has a radio but she prefers to bang on the piano in the bungalow. Sometimes she draws pictures at the school desk that's there for her.

Between pictures, you see, this bungalow becomes Shirley's schoolhouse. She has a teacher—Miss Barkley—and four hours of every day she's not working, she takes lessons as prescribed by the State of California. But today's a work day, and school's out as far as Shirley is concerned.

Mummy brushes up her hair before they go back to the set. Ollie takes her into the dressing room and dolls Shirley up for the afternoon takes.

THIS time, it's "society stuff." The scene is the conservatory of Lawyer Boles' beach place, and society in dress clothes is out in force. They're going to shoot the scene where Shirley is just taking her bows on a little stage where she's given an entertainment.

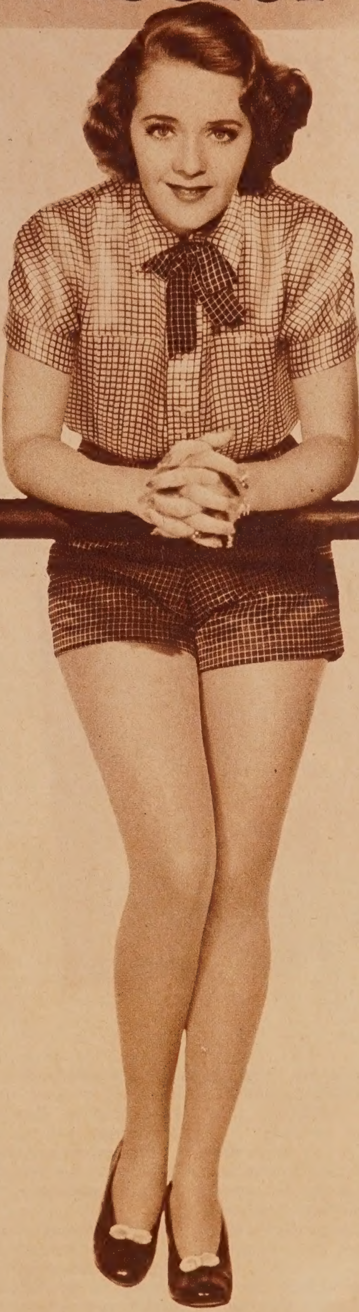
"All right," Cummings calls to the extras; "park your gum. Remember, you're society!" Gum chewing ceases, cameras start. Shirley bows. The extras applaud. "CUT!" calls Cummings, and the scene is over. The extras drift away. Shirley stands forlorn on the little

[*Continued on page 84*]

Ruby Keeler's *Baby*

As told to
Marian Rhea

In which we peek at Albert Jolson, Jr., as his mother tells how she is going to raise her first child



Ruby Keeler has grand plans for her adopted baby, and her enthusiasm for motherhood is so great that she wants two more!

MRS. ALBERT JOLSON shifted the pink outing flannel in her arms with slightly awkward but very loving care, and settled herself deeper in her big chair on the sun porch.

"The nurse says I mustn't hold him," she confided.

"She says it isn't good for babies to hold them. But, after all, I'm his mother, am I not?"

No need to tell you . . . the pink flannel bundle was Albert Jolson, Jr., who has come to live with Ruby and Al. Only three people, beside his real father and mother, know his origin—Al, Ruby and that remarkable woman who operates "The Cradle," famous baby exchange in Chicago, who found Albert, Jr., for the Jolson's.

"Even though he is adopted, he is already like your own, isn't he?" I said to Ruby.

She hugged the bundle in her arms jealously. "He IS my own!" she told me. Her blue eyes were direct and serious. "He is as legally mine—and Al's—as the law can make him, and as naturally ours as love can make him!"

The tiny, black-haired mite in the pink blanket stirred and cried a little and the nurse came out on the porch.

"Time for his bottle, Mrs. Jolson," she said.

Ruby put the baby into white starched arms and settled back into her chair.

"I never knew how it would feel to possess so utterly a tiny, helpless being," she confided. "Why, his whole life is in our hands! I feel humble, and almost afraid, sometimes, that I may fail him, not that I would ever mean to.

"I suppose many people, even mothers, believe that a baby is just a baby, after all, to be taken care of, done well by, but not to be reverenced," said Ruby Jolson.

"But I," she went on, hesitantly, "feel differently. No child asks to be born. To every single one brought into the world, two adults owe a great responsibility. In this case, Al and I have contracted to love and take care of that little baby in there and we are going to do our best. Already, I have so many plans for him, I feel I shall burst, sometimes!"

"He is going to be president, for one thing," I interpolated.

She smiled and shook her head. "No, I don't mean concrete plans like that, although I am sure he would make a fine president. I mean what Al and I must do for him and what we must teach him," she explained.

"We shall give him care, love, loyalty. We shall teach him to feel that he can count on us. That even when he makes mistakes, we are his friends. That we will see him through whatever comes. . . ."

She was warming to her theme. Her cheeks flushed, a little, and her eyes brightened.

"I don't believe in laughing off a child's problem," she said. "To do so often hurts him deeply and lastingly. Al and I will never do that. While Son (she always calls the baby "Son") is little we are going to meet him on his own ground. On the other hand, when he is grown,

[*Continued on page* 68]

If Myrna Loy Should Talk

What secrets this oddly glamorous star could reveal! Read how she captivated all of Hollywood by giving it the silent treatment—and heed this valuable lesson to every woman!

By Ruth Biery

Highlights of a Strange Career

At the left Myrna Loy is seen as the fantastic character who first attracted the attention of Rudolph Valentino. "My first pictures were quite, quite awful," Myrna admits, but at no time during her career has she objected to any of the parts she was called on to play, except recently, when by popular demand she has been skyrocketed to a unique position on the screen. Every movie-goer knows that there is not a trace of Oriental blood in her veins, that her real name is Myrna Williams and that she is of Scotch-Welsh ancestry. The girl who started as a Fanchon and Marco dancer and whose first picture never reached the screen has only begun her career. She should still be a great favorite when most of her screen sisters have long since blinked at a Klieg light for the last time.—The Editor.

IF MYRNA LOY should talk, she could tell more about Hollywood than all you've read or guessed. There's scarcely a puzzling secret to which she doesn't know the real answer.

But Myrna won't talk. She won't break down and let us peep into her Pandora Box of Hollywood secrets because she *never* talks. Myrna Loy is the best *listener* in the country. I doubt if there is anyone who can listen more efficiently than this unusual young woman with her curious, jade eyes.

Many have tried to name this weird knack of Myrna's. Women who are jealous; men who cannot win her favor, have labelled her inexhaustible capacity for silence as being—not clever. Now, that all depends upon your definition for "clever."

Are women who talk really clever?

We women like to talk. We like to sound witty, scintillating, *clever*. We think we must impress our bosses, our boy-friends, our lovers and our husbands with our brilliancy in conversation.

Myrna has a different formula. When she sits with a producer, she lets him tell her. When she goes out with a man, she lets him do the talking. When she is at a party, she listens intently to what everyone else is saying.

I was waiting in a producer's office. A famous star, noted for her devastating beauty and glamour, went into the inner sanctum. She came out in ten minutes. Her head was high; her eyes flashing with triumph. You did not need to overhear the conversation to know she had given her "boss" her "best line." She was preening herself on how she had impressed him!

Myrna Loy went in. She came out, nearly *one hour* later. One hour with a man so busy that his day is divided into ten minute appointments! You did not need to eavesdrop to know he would not *listen* that long to any woman. But when a man gets to talking, especially to an eager-eyed, willing-to-learn little woman! I was not surprised when this "boss" cast Myrna Loy for a prize rôle. She had earned it by her rare ability to listen!

The next scene is the Clover Club, a restaurant where Hollywood's famous elbow closely and feel elaborately intimate. Myrna enters. She is with three men. She is surrounded immediately by half a dozen others. They do not lean over, hanging on *her* every word. She leans forward, hanging on *theirs*. More and more men gather around her. She says nothing. She twirls the thin stem of her thin glass and looks interested. She accepts cigarettes from one and then another. They stampede to light them. They make their throats hoarse trying to outspeak one another.

There are prettier women, far prettier, than Myrna in the room. There are women more stunningly dressed. Her outfit is extremely simple—almost carelessly modest. Yet the men apologize briefly to these other women that they may buzz, like bees, about Myrna. After all, there is nothing which makes masculinity feel more broad-shouldered and big-muscled than talking about itself to some attentive woman.

THE scene brings to mind the first time I saw Myrna. I was working at the Warner Brothers, supervising "informal" art pictures for newspapers and magazines. One day, Myrna slipped into the "still room," a bundle of clothes draped naturally but inelegantly over her long arm. She was not much more at that time than a "bit" player.

Myrna waited until we told her the dress to put on. She waited for instructions on where to stand, how to tilt her chin, where to place her feet. When she had gone, the seasoned cameraman and I looked at each [*Continued on page 78*]

Sir Guy with his great friend, Shirley Temple

As the stern officer in Lives of a Bengal Lancer

Sir Guy Standing in private life

His hidden home in the mountains

The Astounding Career of Sir Guy Standing

By William Ullman

GUY STANDING, R. N. V. R., was standing in the blackness of the bridge on H. M. Patrol Boat No. 18—his bridge. He'd arrived that morning from the States, been commissioned and told to report to his ship and await orders. It was eight years since he'd seen The Solent and then it had been a well-marked and lighted channel. And now he was quickly scanning his sailing orders by the light of a tiny flash. "Proceed . . . down Channel . . . patrol course . . . forty-five mile triangle . . . Solent . . . Isle of Wight . . . Portsmouth . . . Board or sink enemy craft."

His lips were grim as he looked up. He was on a strange ship, had boarded her in the dark half an hour before. Strange crew. Hadn't met his officers . . . and he was to leave at once, threading down that tortuous, busy fifteen mile run toward the English Channel in pitch blackness. Silently he blessed the weeks he'd spent as a boy learning to smell, taste and feel his way along a rugged coastline on an old wind-jammer out of Newcastle.

"Cast off!"

There! That tore it! Guy Standing was on his way to war!

In the faint light of the binnacle he could make out his junior officer and the cockney helmsman, but he had no time to chat; what with the shipping and an unlighted channel he was busy and had to trust to luck that his men were better trained than most. If they funked it now, not a man-jack on board would ever know how long the war lasted—not from the channel bottom.

Morning raised the dim outline of the Isle of Wight, but brought no great comfort to the young Captain. The German Hoch See Flotte was in its glory, bottling up the channel with mines, subs and assorted raids. It was Guy's job to defend this most important strip of water near the vital port of Southampton—in a recently converted pleasure yacht of Lord Montague's!

As soon as it was light enough to see, he ordered a tour of inspection so that he might know a little about his boat and her equipment. Two junior officers escorted him from bowsprit to taff, from flag-staff to keel. All that he saw was shipshape, despite the increasing nervousness of the men. On deck, at length, Standing turned to them.

"Very nice, gentlemen, but haven't you forgotten something?"

"Forgotten something, Sir?"

"Yes, forgotten something, something rather important we neglected in inspection." Both men were brick red.

"You mean, er, the—magazine, Sir?"

"Exactly, I

[*Continued on page 58*]

$1500 CONTEST

Fred Astaire and Ginger Rogers inaugurate SCREEN BOOK'S greatest prize contest!

You have six chances to win . . . more than 200 beautiful, valuable prizes in this contest series . . . send your first entry today!

STARRING Fred Astaire, Ginger Rogers and other great Hollywood favorites, SCREEN BOOK Magazine, announces the season's most sensational contest, in which every entrant has SIX chances to win by following the contest to its completion!

The Top Hat Contest is the first in a series of three picture contests presented beginning with this issue of SCREEN BOOK. The November and December issues will present similar contests based on *The Three Musketeers* and *The Last Days of Pompeii,* two other great RKO-Radio pictures. Every contestant who competes in one or more of these picture contests is immediately eligible to share in a magnificent list of grand prizes which total in value $1,000 in cash and merchandise.

You need only enter *The Top Hat Contest* to compete for the grand prizes and the prizes announced in this issue. However by competing in each of the three picture contests in this series you not only have a chance to win in each, but your three letters may also compete for the grand prizes which will be announced in the November issue. A TOTAL OF SIX CHANCES IN ALL TO WIN!

How To Enter

THE contest requirements are simple. For *The Top Hat Contest* all you need do is write a letter of not more than 100 words answering the question: "Who Gives the Best Performance in *Top Hat?*" Mail your letter as soon as you have seen the picture to *The Top Hat Contest,* SCREEN BOOK, 1501 Broadway, New York City. All entries for this first contest must be mailed before midnight of October 10, 1935.

Your letter may be written on typewriter or in long hand. Elaborate entries are not advisable, nor need you have any literary talent to compete. Simply tell in your letter which among the performances by Fred Astaire, Ginger Rogers and other members of the cast you liked the best.

Remember, you can compete in *The Top Hat Contest* only, or you may enter the two other picture contests to follow, giving yourself six chances to win a prize.

Now turn to the two following pages for a complete list of prizes in the *Top Hat Contest,* together with the simple rules which should be carefully followed.

FIRST PRIZE—Ginger Rogers offers a lovely dressing table set, much the same as the one she uses in her own dressing room, to the first prize winner in *The Top Hat Contest.* You may win this prize and at the same time compete for one of the grand prizes announced next month

The Prizes

AS FIRST prize in *The Top Hat Contest,* Ginger Rogers is giving away a beautiful dressing table set, complete with all the lovely beauty accessories, such as are used by Hollywood stars.

Second prize is the smart Cruise Beauty Bag, filled with Helena Rubinstein beauty products, as illustrated in this announcement. Value $27.50.

Third, fourth, fifth, sixth and seventh prizes are Ginger Rogers frocks, party dress, afternoon ensemble, hostess pajamas, negligee and house frock—each of which has a value of $25.00 or more.

Eighth to fifteenth prizes consist of lovely Magic Make-Up Vanity Cases by Helena Rubinstein. These are gold-plated and wafer thin, valued at $5.00 each, and contain Creme rouge, Crayon Mascara, lipstick and eye shadow.

Fifteenth to twenty-fifth prizes will be personally autographed portraits of Ginger Rogers.

Don't miss the opportunity to win one of these fine prizes. Remember, your entry competes at the same time for grand prizes totaling $1,000 in value! Now read the contest rules carefully and mail your entry today!

THIRD PRIZE—A Ginger Rogers party frock

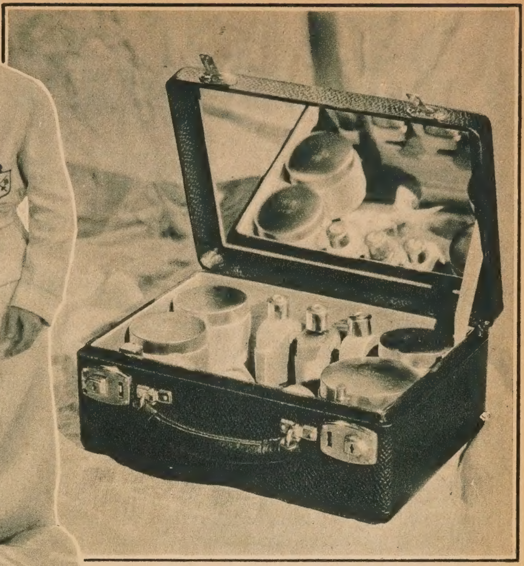
FOURTH PRIZE —Ginger's smart afternoon fall frock

Your *Top Hat* Entry Also Competes for the Many Grand Prizes!

The leading players in *Top Hat* are Edward Everett Horton, Helen Broderick, Ginger Rogers, Fred Astaire and Eric Rhodes. In a letter of not more than one hundred words answer the question, "Who Gives the Best Performance in *Top Hat?*" You may win a valuable prize

FIFTH PRIZE—A striking set of hostess pajamas

SIXTH PRIZE—A copy of Ginger's new silk negligee



SECOND PRIZE—A fine Cruise Beauty Bag, which retails for $27.50. It contains six Helena Rubinstein special creams and lotions to protect and beautify the skin, as well as five preparations for complete make-up. In fine Cape Seal Grain, silk-lined, it is a stunning beauty accessory

The Rules

HOW TO COMPETE—Each contestant will write a letter of not more than 100 words answering the question: "Who Gives the Best Performance in *Top Hat?*" In each of the following picture contests announced in the November and December issues of SCREEN BOOK, the same qualifications will apply. Contestants may compete in one or all three of the picture contests as they prefer, each letter being eligible to compete for the grand prizes to be announced in the November issue.

THE PRIZES: In *The Top Hat Contest,* prizes are as follows: *First:* A dressing table set given by Ginger Rogers. *Second:* A Helena Rubinstein Cruise Beauty Bag. *Third, fourth, fifth, sixth and seventh:* Reproductions of Ginger Rogers frocks. *Eighth to fifteenth:* $5.00 Helena Rubinstein Magic Make-Up Vanity Cases. *Fifteenth to twenty-fifth:* Personally autographed portraits of Ginger Rogers.

CLOSING DATES: *The Top Hat Contest* closes on October 10, 1935, and all letters must be mailed before midnight of that date. The two following contests will close on November 10 and December 10, respectively. Winners in the individual contests will be announced as soon after each closing date as possible, with a complete announcement of grand prize winners at the completion of the contest series.

WHO MAY COMPETE: These contests are open to everyone everywhere with the exception of employes of Fawcett Publications, Inc., its affiliates, and their families and relatives.

CONDITIONS: In the event of ties, duplicate prizes will be awarded. No entries will be returned, and SCREEN BOOK cannot correspond with contestants concerning individual entries.

THE JUDGES: Judges for the contests will be Radio Pictures Executives and the editor of SCREEN BOOK. The decision of the judges will be final.

Mail all contest entries to *The Top Hat Contest,* SCREEN BOOK, 1501 Broadway, New York City.

Watch for Complete, Detailed Announcement Next Month!

DEATH COMES

Continuing a great author's series of tragic stories

IF I WERE asked suddenly to name the rarest quality in Hollywood, I would reply, "A sense of values."

For in the cinema city, all material things are out of proportion. The charlatan may be given a fortune in a short time, while the artist may be neglected.

There was the young feature writer for magazines who lived in a small room and hob-nobbed with girls her own age who earned thousands in a week. She was treated kindly by the girls, who feared her pen—but always was she the step-sister—a pathetic Oliver Twist of words, humiliating herself at the doors of those less gifted, but more fortunate.

At last she gave up the struggle, on the evening of the day she had gone with a famous young actress on a shopping tour.

The young actress had spent several thousand dollars for clothes.

When news of the talented writer's end came to the actress, that splendid beauty said to me—"Whatever in the world made her do such a thing?"

I did not answer. For words are often powerless to make people understand.

And strangely, now that the years have rolled away—the actress is now an extra player, her gaudy clothes worn out. Now and then we meet—and never without mentioning the girl who died defeated.

To this day the actress is bewildered at the self-destruction of the young writer. I have never told her. I am certain she will read these lines.

MARY LYGO was one of the most beautiful girls in the world. Her name was known across the nation. She left a town in Ohio at seventeen, and became a dancer with a carnival company.

Her mother made a slight demonstration when Mary decided to leave home.

"Now, Mother, don't cry. I'll not be gone forever, and I'll write to you every day."

Mary danced on a small platform in front of a tent before which a man stood, enticing rustics to gaze upon the wonders within.

After months of wandering with the carnival company, she reached New York, where she remained. An excellent dancer, with a lithe and graceful body, she could do the most difficult steps with ease. Dancer-like she walked with the weight of her body on her toes. This added to her grace.

At twenty, she was considered the most beautiful girl with the *Ziegfeld Follies.*

I had known her in early days, before she had made the dazzling leap to glory, and I became a writer. Still clean as wind-driven rain, she reached Chicago with the *Follies,* and there met a millionaire. According to her own story to me, she had never been in love before. There followed a romance, the aftermath of which was to become a widely discussed newspaper feature.

She later sued him for breach of promise. When the settlement was made, she returned to Akron with the money and bought a home for her mother. She then came to Hollywood.

I was at that time a reader at the Goldwyn studio. Mary became an extra girl in a film, *Souls for Sale,* then being made on the Goldwyn lot. In a group photograph, taken to advertise the film, Mary "stood out," far more beautiful than the star.

How far she might have gone in films, no man can ever say. She was far more beautiful than Olive Thomas, Martha Mansfield, Lilyan Tashman, and numerous other *Follies* girls who became famous on the screen.

One of the most powerful men in

to HOLLYWOOD

told for the first time as only he can tell them

Hollywood fell in love with her. She was working on a film which he was directing. Her salary was five dollars a day. His salary was beyond six hundred dollars a day.

He asked Mary to marry him. "I'll make you the biggest star in pictures," he promised.

After thinking everything over for a week, she refused the director's proposal, and secured work as a nun in *The Miracle*.

I went to see her in the play, which was a repetition of the Catholic mass at which, as an orphan boy, I had served at the altar.

Mary was the fourth in a single file of nuns. The sadness of her beauty was never more accentuated than in the garb of the nun.

Near the end of the play, the girls, in the light costumes of dryads, similar to bathing suits, ran down the aisles and jumped upon the stage, a proceeding which I thought was rather irreverent for so solemn a play.

As Mary hurried past me, she threw a note in my lap. It read, "Jim, cheer up—church will soon be over. Mary."

"She was dying from poison when I arrived. She crossed the last river in the hospital without gaining consciousness"

By JIM TULLY

LADY DIANA MANNERS played the leading rôle. After the play was over, I said to Mary, "You were far more beautiful than Manners."

"Then what?" she smiled.

I did not answer.

In a few days I had an urgent call from Mary. I hurried to her.

She was dying from poison when I arrived. She crossed the last river in a hospital without regaining consciousness.

A note was found, "Please cremate my body. I don't want to go home."

A short time before, she had visited the undertaking parlor of an acquaintance and smilingly selected an ash of roses velvet casket with a shroud of the same color.

"You'll provide me with this if I ever need it."

The undertaker, also smiling, replied, "But that will be many years."

"You never can tell," was Mary's slow reply.

Wilson Mizner, world famous as a witty man, placed a Bible near Mary before the ambulance came. It was the atheist reverting to his childhood—the son of a minister, the brother of another.

I had sent Mary many telegrams and letters.

She had destroyed them all.

Nothing was found but the frayed silks and satins of happier days, and pawn tickets for rings worth thousands, and a poem by Sara Teasdale, which Mary had copied in her own hand, which read—

"Let it be forgotten as a flower is forgotten,
Forgotten as a fire that once was burning gold.
Let it be forgotten, forever and ever—
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten
Long and long ago—
As a flower, as a fire, as a hushed footfall
In a long forgotten snow."

I NOW come to what many consider the most spectacular episode in all the history of Hollywood. It concerned one of the cinema city's most beautiful women, Jean Harlow—and Paul Bern—one of the finest and most civilized men that ever lived.

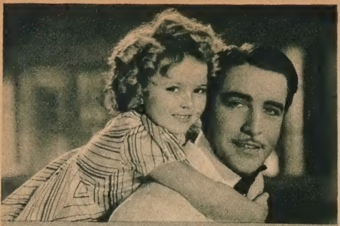
No one was to blame. The same tragedy, on a lesser scale, might have happened in Fargo, North Dakota.

If Jean perhaps did not understand Paul, it can be said in her favor that he was too deep for most women, a strange blending of many conflicting emotions. Sensitive, shy, and shrewd, he began life as a stenographer, and rose to a position of affluence in the motion picture industry at a salary beyond seventy-five thousand dollars a year.

Paul was one of nineteen children. He came, with his parents, from Prussia to America, and settled on the east side of New York.

His marriage to Jean Harlow was the social event of the year. Telegrams of congratulation

[*Continued on page 76*]



Shirley Temple with her newest cinema father, the melodious Mr. John Boles

CURLY TOP

★★★★

THE little prize package of Hollywood shows again that she is not just a flash in the pan. Her singing, dancing and acting in *Curly Top* can well be observed by her elders in the business. John Boles takes the rôle of Shirley's step father who acquires her, with her sister Rochelle, from an orphum asylum. A romantic twist has Boles suddenly realizing that his paternal affection for Rochelle is more than paternal, with the result that Shirley's dad finally becomes her brother-in-law. The wonder child's hit songs in the picture are *When I Grow Up* and *Animal Crackers in My Soup*. One bit in which Shirley plays a little old lady (see picture on page 31) is priceless. Arthur Treacher adds kick to the film in his comedy rôle as the butler who melts under Shirley's spell.—*Produced by Fox.*

Joe E. Brown hits a highspot in his career with great comedy performance

BRIGHT LIGHTS

★★★

JOE E. BROWN is a lot funnier than his mouth, as you will discover in this film. Here Joe struts his stuff as an eccentric dancer and recites his "Little Mousie" story, which is one of the most amusing bits of comedy ever conceived. Joe and Ann Dvorak are husband and wife teamed in a small theatrical act. Along comes beautiful Patricia Ellis, a run-away heiress, who knocks Joe for a loop of cupids, with the result that Ann loses her job and very nearly her husband. There is a happy fadeout, however, with Patricia wedding Bill Gargan, a publicity agent. Delightfully hilarious, with every member of the cast delivering good performances, this picture is one story about backstage life that will not prove a bore. Pat Ellis delivers a grand characterization.—*Produced by Warner.*

Robert Armstrong clinches with Sybil Jason, sensational new screen find

LITTLE BIG SHOT

★★★

SHIRLEY TEMPLE has a real rival in Sybil Jason, who is introduced to the public for the first time in this film. Sybil may not have Shirley's simple charm, but she can sing, dance and emote like a veteran. The story concerns two Broadway grafters who find themselves to be Sybil's guardians following the murder of her father, and the theme dwells for the most part on the little tike's reformation of her protectors. Robert Armstrong, Edward Everett Horton, Glenda Farrell and Jack La Rue stand out in the supporting cast, but without the really unusual work of Sybil, the picture would have been weak. This child will be the juvenile sensation of the year—better see her now to be up on your movies.—*Produced by Warner.*

The thrilling steamboat race which is a highlight of Will Rogers' comedy

STEAMBOAT ROUND THE BEND

★★★

DESPITE the lack of comedy dialogue that is really funny, Will Rogers as the river boat captain who becomes involved in a murder trial when his nephew-partner is accused will please many. The story has its exciting moments, particularly in the scene which shows Rogers racing up the river to find a missing witness whose testimony will save his nephew from execution. Anne Shirley displays her fine screen personality as the picture's sweetheart, and Francis Ford is amusing as the drunken engineer, but most impressive in the whole production is the beautiful camera work which depicts the story's romantic background. Will Rogers admirers will find this film exactly suited to their taste.—*Produced by Fox.*

FOLLOW THESE FRANK REVIEWS

39 STEPS

★★★★

THIS is one mystery picture in which you won't spot the solution until the final reel. An exciting plot, with Robert Donat as the innocent bystander who becomes involved in the murderous activities of an international spy ring, plus the devastatingly beautiful Madeleine Carroll, is sufficient recommendation for this splendid British-made picture. Donat, already a popular favorite in this country, walks through the picture with just the proper shade of nonchalance, indicating a fine contempt for his heroine in a way to excite the ladies and make his male audience envious. All around, "39 Steps" packs solid punch as mystery entertainment.—Produced by GB.

OTHER REVIEWS ON PAGE 88

A new star arrives—Edward Arnold in a scene with lovely Binnie Barnes

DIAMOND JIM

★★★½

ONE of the best pictures produced this season, *Diamond Jim* brings back to life the person of James Buchanan Brady, who was Broadway's super-spender at the turn of the century. Edward Arnold in the title rôle at last gets the opportunity Hollywood so long has denied him and makes a great bid for the best performance of 1935. The story tells of Diamond Jim's sensational operations in the railroad business, his subsequent fantastic life, and the heart-breaking story of his failure to buy the affections of the one woman he loves. Jean Arthur comes out of her doldrums to deliver a good job as the girl who turns down Diamond Jim, and Binnie Barnes is outstanding as Jim's protegé and faithful friend, Lillian Russell. This is a picture without "big names," but there is no dishwater flavor to the plot. See it to appreciate what Hollywood can do with a really good story.—*Produced by Universal.*

Lupe Velez comes back to movies in an amusing, care-free comedy film

THE MORALS OF MARCUS

★★★

THE fun in this amusing film begins when Sir Marcus Ordeyne, archeologist, on the way back to England from Syria, discovers that a beautiful girl who has escaped from a harem has hidden herself in one of his packing cases. Lupe Velez plays the girl in the usual carefree manner, creating a sensation in London, much to the embarrassment of the staid Marcus. A scheming woman enters the picture and interrupts the course of true love, which is not running at all smoothly, and Lupe is banished. Marcus discovers just in time that he loves the girl who has brought havoc into his orderly life and traces her to the café where she is singing just in time for the fadeout. See this one by all means.—*G.-B.*

Bold cowboys do their stuff in a scene for one of the finest of all Westerns

WESTWARD HO!

★★★

THE movie appetite always finds room for another good western, which *Westward Ho!* most certainly is. All the hard-riding, shooting thrills are here, plus some really fine acting on the part of John Wayne and his leading lady, Sheila Manners. It is the story of two children who are left parentless on the desert following a bandit raid. One is adopted by the gang while the other grows up to protect the law with the aid of the vigilantes he organizes. The manner of the final recognition of the brothers is stirring. Particularly noteworthy in the picture are "The Singing Riders," who present some grand old trail songs. The horsemanship is beautiful to watch and the scenery striking. Call out the whole family!—*Republic.*

Loretta Young and Henry Wilcoxon, who star in DeMille's mighty spectacle

THE CRUSADES

★★★★

THE most colorful of all of Cecil B. DeMille's spectacular productions, *The Crusades* is dominated by a moving, human story, which carries with it a terrific emotional wallop. The plot reveals how Richard, the Lion-hearted, joins the crusades to avoid marriage with Alice of France. Arriving at Marseilles, he finds it convenient to marry Princess Berengaria of Navarre in order to get food for his men and other necessary supplies. The Queen follows Richard to Jerusalem, peace is restored, and Richard is claimed by the spirit of God. Loretta Young gives what is perhaps the finest of all her characterizations as Berengaria, with Ian Keith sharing the acting honors. Others in the huge cast include Katherine DeMille, C. Aubrey Smith, Joseph Schildkraut, C. Henry Gordon and George Barbier.—*Produced by Paramount.*

Much more is expected from women today

These days are good to women. They have independence unheard of a generation ago. And with this new status every woman is expected to have a frank, wholesome outlook, particularly in those matters which affect her intimate feminine life.

Take the question of feminine hygiene. The modern woman has found out that *Zonite* is the ideal combination of strength and *safety* needed for this purpose. The day is gone when caustic and poisonous compounds actually were the only antiseptics strong enough. In the past, you could not criticize women for using them. But today every excuse for them is gone.

Zonite is *not* poisonous, *not* caustic. Zonite will never harm any woman, never cause damage to sensitive membranes, never leave an area of scar-tissue. This remarkable antiseptic-germicide is as gentle as pure water upon the human tissues. Yet it is far more powerful than *any* dilution of carbolic acid that may be allowed on the human body.

Zonite originated during the World War. Today it is sold in every town or city in America, even in the smallest villages. Women claim that Zonite is the greatest discovery of modern times. Comes in bottles—at 30c, 60c and $1.00.

Suppositories, too—sealed in glass

There is also a semi-solid form—Zonite Suppositories. These are white and cone-like. Some women prefer them to the liquid while others use both. Box holding a dozen, individually sealed in glass, $1.00. Ask for both Zonite Suppositories and liquid Zonite by name at drug or department stores. There is no substitute.

Send coupon below for the much discussed booklet "Facts for Women." This book comes to the point and answers questions clearly and honestly. It will make you understand. Get this book. Send for it now.

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NAME.......................................
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CITY......................STATE..............
(In Canada: Sainte Therese, P. Q.)

Helen Vinson, who started her career as a sweet heroine, has acquired a strange reputation, but she will return from English films as a "reformed" woman

In *King of the Damned*, Helen Vinson gets her first chance to prove what she can really do in movies

The MEANEST GIRL *in* the Movies

By Eric L. Ergenbright

ON THE stage, she played the ethereal "Gratzia," in *Death Takes a Holiday*—and the critics acclaimed her, saying:

"... in appearance, the most virginal actress on the American stage ... perfectly cast in a rôle which demands such fragile beauty, such spiritual quality ..."

On the screen, she has played a long succession of snooty, ultra-selfish, carnal-minded hussies—and the critics, acclaiming her, have said:

"... perfectly cast in such unsympathetic rôles ... no one can portray a society snob with such conviction ..."

A paradox!

And the only plausible explanation is this: Helen Vinson is a remarkably fine actress! Her portrayals are so sincere and so finely shaded that her own personality is lost in her characterizations.

She has progressed in her profession steadily, if not spectacularly. And her advance has been in spite of her rôles, rather than because of them. Any veteran Hollywoodite will tell you that it is usually fatal for a beautiful woman to become identified with such characters as Helen Vinson has portrayed. Once established—"typed" is the Hollywood expression—as a "once heavy woman, always a heavy woman." However, the English producers, GB, are changing all that by casting her as the heroine in a powerful drama called *King of the Damned*. After this picture, her entire career will undergo another sudden change—and one that is very much for the better.

The critics who judged her "fragile" and "ethereal" because she played the spiritual Gratzia so perfectly were just as wrong as the other critics who have dubbed her "cold" and "insincere" because of her snobbish screen rôles.

As a matter of fact, she wants to own and manage and live on a Connecticut farm. She wants a stable of fine saddle stock, a kennel of pedigreed dogs, a flock of Plymouth Rock hens, a good Jersey cow—and, withal, loamy soil that will grow bumper crops. And all this agricultural Eden, mind you, is anything but a nebulous dream. Being a young lady of determination, a person who no sooner wants for something than she sets about getting it, Helen Vinson is already bickering for her farm ideal.

There is little of the dreamer in her make-up. She is a bundle of energy and purposeful action. It is impossible to talk with her without instantly feeling the force of her personality.

Witness, for example, the determination and drive which she displayed in forcing her way into the theater.

Her parents [*Continued on page* 60]

"I'm the luckiest man in the world"

Romance comes to the girl who guards against COSMETIC SKIN

SOFT, smooth skin wins romance—tender moments no woman ever forgets! So what a shame it is when good looks are spoiled by unattractive Cosmetic Skin.

It's so unnecessary for any woman to risk this modern complexion trouble—with its enlarged pores, tiny blemishes, blackheads, perhaps.

Cosmetics Harmless if removed this way

Lux Toilet Soap is made to remove cosmetics *thoroughly*. Its ACTIVE lather guards against dangerous pore clogging because it cleans so *deeply*—gently carries away every vestige of hidden dust, dirt, stale cosmetics.

You can use cosmetics all you wish if you *remove* them this safe, gentle way. Before you put on fresh make-up during the day—ALWAYS before you go to bed at night—use Lux Toilet Soap.

Remember, this is the fine, white soap 9 out of 10 screen stars have used for years. It will *protect* your skin—give it that smooth, *cared-for* look that's so appealing.

LUX
LUX
TOILET SOAP

Use Cosmetics? Yes, indeed! But I always use **Lux Toilet Soap** to guard against Cosmetic Skin

Claudette Colbert

STAR OF PARAMOUNT'S "THE BRIDE COMES HOME"

Why doesn't it EVER ring?

WHAT wouldn't she give to hear it ring? To hear a girl friend's voice: "Come on down, Kit. The bunch is here!"

Or more important: "This is Bill. How about the club dance Saturday night?"

• • • •

The truth is, Bill *would* ask her. And so would the girls. If it weren't for the fact that underarm perspiration odor makes her so unpleasant to be near.

What a pity it is! Doubly so, since perspiration odor is so easy to avoid. With Mum!

Just half a minute is all you need to use Mum. Then you're safe for the whole day!

Use Mum any time, *even after you're dressed.* For it's harmless to clothing.

It's soothing to the skin, too — so soothing you can use it right after shaving your underarms.

Mum doesn't prevent perspiration. But it does prevent every trace of perspiration odor. Use it daily and you'll never be guilty of personal unpleasantness. Bristol-Myers, Inc., 75 West St., New York.

MUM

TAKES THE ODOR OUT OF PERSPIRATION

ANOTHER WAY MUM HELPS is on sanitary napkins. Use it for this and you'll never have to worry about this cause of unpleasantness.

Hollywood Charm

GET INTO YOUR FOOTBALL TOGS!

By GRACE MACK

HERE'S the football season poking its head around the corner again and if you think that Hollywood is too busy making pictures to pay any attention to football, you're cuh-razy. From the first kick-off, right through to the celebrated East-West game on New Year's day, you'll find the grandstands packed with movie stars, eating hot-dogs and yelling their heads off.

The neatest trick I've seen for football weather is Maureen O'Sullivan's pigskin bag. It looks just like an inflated football with a zipper across the top and it's roomy enough to double for an overnight bag in a pinch. Any girl could certainly go to town with a bag like this tucked under her arm. Maureen's bag is all nice and fresh looking now but I have a hunch it will be splattered with autographs before the season is over.

Then Maureen has a pigskin beret to match the bag. It, too, carries out the football motif. She wears one of those suede suits I told you about last month. It's a nice warm shade of maroon and the coat buttons right up to the neck with brown wooden buttons which are tied on with suede thongs.

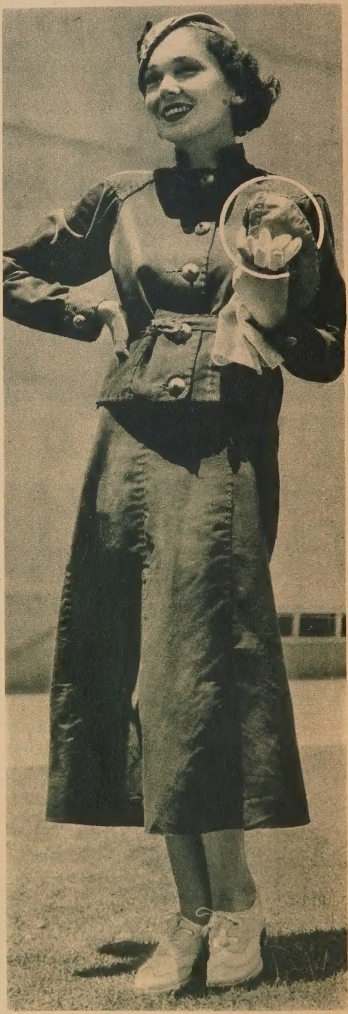
Some of the younger set—and why didn't somebody think of this before—are going in for coats made out of college blankets. They are cut on polo coat lines with the class numerals in the middle of the back. They're colorful and amusing and if you have young ideas, and can persuade some college man to donate his blanket, you might try showing up at a game in something like this.

If you're dashing off to a perfectly grand cocktail party as soon as the game is over you'll naturally want something a little more formal than a coat made out of the boy-friend's blanket. A leopard swagger coat like the one Marian Marsh is wearing would certainly be the answer. The lines are smart and young and you could wear this right through the winter and always feel tops. Marian's hat is one of those off-the-face affairs in brown bengaline.

IF LEOPARD isn't one of your weaknesses then Marian's two-piece ensemble of beige tweed would be the thing. The coat is knee length and is trimmed with dark brown Persian lamb. As you will see from the picture on page 62, it has nice big man-size pockets.

A tailored suit of course can always go any place and be smart. I like Marian Marsh's man-tailored suit of brown gabardine.

[*Continued on page 62*]



SIGNALS OFF! Any quarterback who gets a glimpse of Maureen O'Sullivan in this outfit will have to call time out to get his attention back on the game. It is of maroon suede, featuring laced seams, wooden buttons and pigskin accessories. The white circle shows a smart new accessory, the "football purse"

"I'D SOONER DIE THAN GO TO ANOTHER PARTY"

Pimples were "ruining her life"

1 "I had counted so much on my first high school 'prom'! Then my face broke out again. I could have *died*. My whole evening was a flop. I came home and cried myself to sleep.

2 "Those pimples stayed. Even grew worse. Then, I heard about Fleischmann's Yeast. I began to eat it. Imagine my joy when my pimples began to disappear!

3 "Now my skin is clear and smooth as a baby's. I'm being rushed by all the boys. Mother says I don't get *any* time to sleep!"

Don't let adolescent pimples spoil YOUR fun—

DON'T let a pimply skin spoil your good times—make you feel unpopular and ashamed. Even bad cases of pimples *can* be corrected.

Pimples come at adolescence because the important glands developing at this time cause disturbances throughout the body. Many irritating substances get into the blood stream. They irritate the skin, especially wherever there are many oil glands—on the face, on the chest and across the shoulders.

Fleischmann's Yeast *clears the skin irritants out of the blood.* With the cause removed, the pimples disappear.

Eat Fleischmann's Yeast 3 times a day, before meals, until your skin has become entirely clear. Many cases of pimples clear up within a week or two. Bad cases sometimes take a month or more. Start *now* to eat 3 cakes of Fleischmann's Yeast daily!

Eat Fleischmann's Yeast as long as you have any tendency to pimples, for it is only by keeping your blood clear of skin irritants that you can keep pimples away.

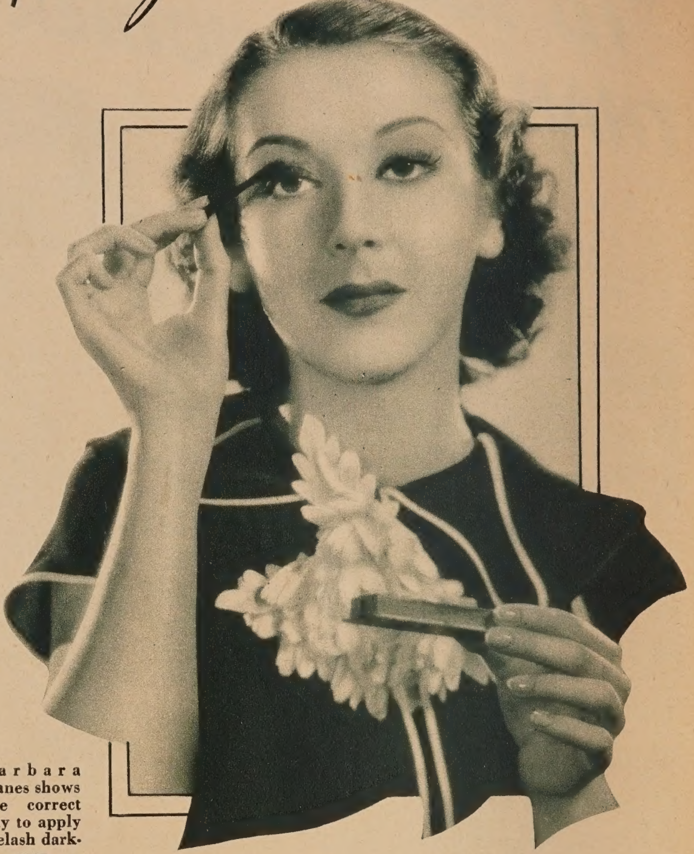
FLEISCHMANN'S
YEAST

—clears the skin

by clearing skin irritants out of the blood

Copyright, 1935, Standard Brands Incorporated

Hollywood Charm



Barbara Blanes shows the correct way to apply eyelash darkener

How to Manufacture Beautiful Eyes

By JANET LYNN

PRACTICALLY every movie actress has long, luxuriant eyelashes and I don't mean the kind that come in a box. It's true that some of the stars wear artificial lashes for emphasis when they are before the camera; but their very own lashes are much longer, thicker and curlier than the average woman's.

It seems to me this prevalence of long lashes in the movie colony is the best possible refutation for the fallacy that the use of mascara and other eye cosmetics is harmful, for there is no one group of women who use mascara more often or more generously than the movie stars. Usually they are obliged to apply and remove their heavy screen make-up several times a day—and that, they all agree, is what does the trick.

Just as the frequent application of cleansing cream keeps their skins fresh and satiny, so the process of applying, removing and re-applying lash make-up benefits the lashes. . . . The cream used to remove the mascara has a lubricating and nourishing effect, and the gentle massage exerted as well as the brushing on of mascara have a stimulating effect on the lashes. Don't imagine that I am countenancing *rough* usage of the lashes! They're too delicate to withstand any such treatment; yet they *need* just the sort of stimulation afforded by the application and removal of eye make-up.

For your guidance in applying eye cosmetics artistically, I am going to give you several rules that are easy to follow. The first is—

[*Continued on page* 70]

Beauty Robbing
DIRT VEIL
Removed from Hair in 10 Minutes

Amazing, new-type shampoo gives dull, faded hair gleaming life and lustre—with a single washing

• • • •

ACCEPT GENEROUS TRIAL OFFER
NOTE COUPON BELOW

Is your hair dull and lifeless—even after you have just shampooed it? Then the chances are 9 out of 10 that the hair shafts are covered with a beauty-robbing *Dirt Veil* . . . A *single* shampoo of Mar-O-Oil will completely remove this *Dirt Veil*. When this happens, your hair will gleam with life and lustre. It will sparkle with beautiful highlights. And how soft and silky it will feel . . . Mar-O-Oil makes this startling change because it has the power to loosen and remove this *Dirt Veil*, when other methods fail completely. Then, being a scalp treatment and tonic, as well as a super shampoo, it nourishes the hair and imparts a lovely sheen . . . Get a bottle of Mar-O-Oil from your drug or department store. Use it only ONCE. If you do not agree that it is the finest shampoo you have ever used, your money will be refunded in full. Or, mail the coupon below with 10c, either in stamps or coin, for a regular sized 25c bottle.

* Magnified hair shaft showing Dirt Veil left on it after improper shampoo.

* Magnified hair shaft shampooed with Mar-O-Oil. Note how clean. Not a trace of Dirt Veil left.

*MAR-O-OIL
Soapless
OLIVE OIL SHAMPOO

GENEROUS TRIAL OFFER
J. W. MARROW MFG. COMPANY
Dept. 105. 3037 N. Clark St.
Chicago, Ill.

Tested and Approved Good Housekeeping Bureau

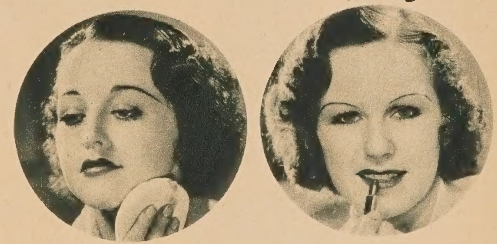
Please send me your regular sized 25c bottle of Mar-O-Oil for which I enclose 10c in stamps or coin.

NAME ....
ADDRESS ....
CITY .... STATE ....

From lovely, blonde ANN SOTHERN

Ann Sothern
in Columbia's
"The Girl Friend"

a Brunette *and* a Redhead Learn how to Dramatize *Their Beauty*



TO THE surprise of Ann Sothern, her guests Helen Davis and Louise Lee, declined her invitation to the preview of, "The Girl Friend," her latest Columbia picture.

"You'll meet screen stars, directors, and other interesting people there," urged Ann Sothern.

"That's just it," returned Helen, "I'd feel self-conscious meeting glamorous celebrities when I'm so dull looking."

"So would I," returned Louise.

"Nonsense! You're better looking than you think—I'll prove it to you by taking you to Max Factor, the Hollywood genius of make-up. He knows a secret that can make you glamorous too."

An hour later the famous make-up artist was creating a beautiful living portrait from the dull little face of Helen Davis. With every touch of his deft fingers, her face blossomed with new beauty. Color harmony powder, followed by color harmony rouge, then lipstick...suddenly with a thrill of joy, she saw in her mirrored image, a beautiful woman!

"You see new beauty," explained Max Factor, "because for the first time you have used the three harmonized shades of powder, rouge, and lipstick that reveal the beauty of your brunette type. Color harmony is a discovery I originated in creating make-up for living screen star types, and consists of powder, rouge, and lipstick in shades that harmonize with each other, and with the individual colorings of blondes, brunettes, redheads, and brownettes."

Louise was also amazed at the power of color harmony make-up to dramatize her redheaded type. Enchanted with their new found beauty, the two girls attended Ann Sothern's brilliant preview where they met famous stars, authors, and directors with the poise and assurance that comes to a woman when she knows she is lovely.

"Thanks to your make-up secret, life is going to be much more fun now," they told Ann Sothern.

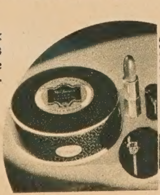
Would you too like to share the luxury of color harmony make-up created originally for screen stars exclusively? If you are a blonde, brunette, redhead, or brownette, there is a color harmony make-up that will transform you into a radiant new being just as it did for Helen and Louise. Max Factor's Powder is one dollar; Max Factor's Rouge is fifty cents; Max Factor's Super-Indelible Lipstick is one dollar. At leading stores.

ANN SOTHERN'S COLOR HARMONY MAKE-UP

POWDER. To dramatize her delicate blonde coloring, and give her skin satin-smoothness, *Ann Sothern* uses Max Factor's Rachelle Powder. Its color harmony shade enlivens her skin, and its texture makes it cling persistently. Used exclusively, it safeguards her sensitive skin, keeps it young and normal.

ROUGE. To give a radiant, lifelike glow to her cheeks, *Ann Sothern* uses Max Factor's Blondeen Rouge. Exquisitely smooth, it blends so easily that it appears to be her own coloring. The color harmony shade remains alluring under any light because it has been light tested.

LIPSTICK. Being moisture-proof and pure, Max Factor's Vermilion Super-Indelible Lipstick is applied to the inner as well as the outer surface of the lips, giving them a perfectly natural appearance that remains uniform in color *for hours.*



Max Factor ★ Hollywood

SOCIETY MAKE-UP : *Powder, Rouge and Lipstick in Color Harmony*

Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"*. FREE.

5-10-100

NAME ____________

STREET ____________

CITY ____________ STATE ____________

COMPLEXIONS	*EYES*	*HAIR*
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	*LASHES* (*Color*)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐	Dark ☐	*If Hair is Gray, check*
Oily ☐ Normal ☐	*AGE*	*type above and here* ☐

© 1935, Max Factor & Co.

The Magic of Maybelline Eye Beauty Aids

will instantly transform your eyes into glowing pools of loveliness

● Beautiful, expressive eyes are within the reach of every girl and woman in the simple magic of the famous Maybelline eye beauty aids. Their magic touch will reveal hitherto unsuspected beauty in *your* eyes, quickly and easily.

Just blend a soft, colorful shadow on your eyelids with Maybelline Eye Shadow and see how the color of your eyes is instantly intensified. Now form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Finish your eye make-up with a few, simple brush strokes of harmless Maybelline Mascara to make your lashes appear *naturally* long, dark, and luxuriant, and behold—your eyes become twin jewels, expressing a new, more beautiful YOU!

Keep your lashes soft and silky with the pure Maybelline Eyelash Tonic Cream, and be sure to brush and train your eyebrows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline eye beauty aids may be had in purse sizes at all leading 10c stores. Accept only genuine Maybelline products to be assured of highest quality and absolute harmlessness.

Tested and Approved Good Housekeeping Bureau

The Approved Mascara

BLACK
BROWN
BLUE

BLACK
AND
BROWN

BLUE, BROWN,
BLUE-GREY, VIOLET
AND GREEN

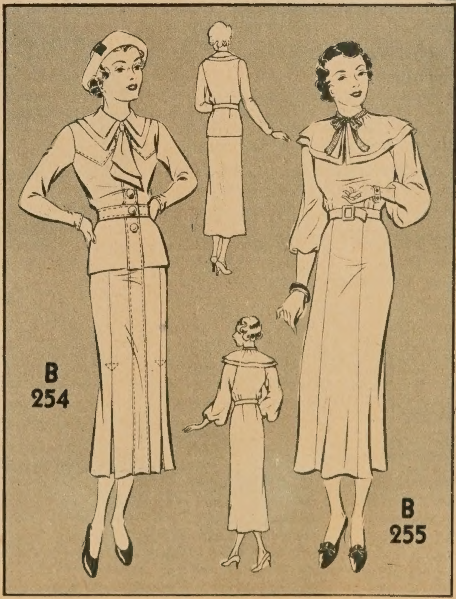
COLORLESS

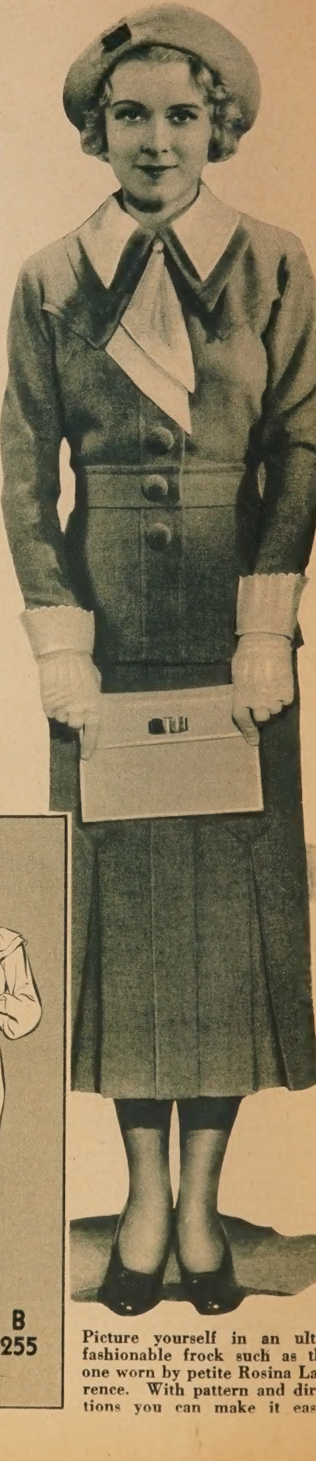
Hollywood Charm

PATTERNS FOR THE NEW SCREEN FROCKS

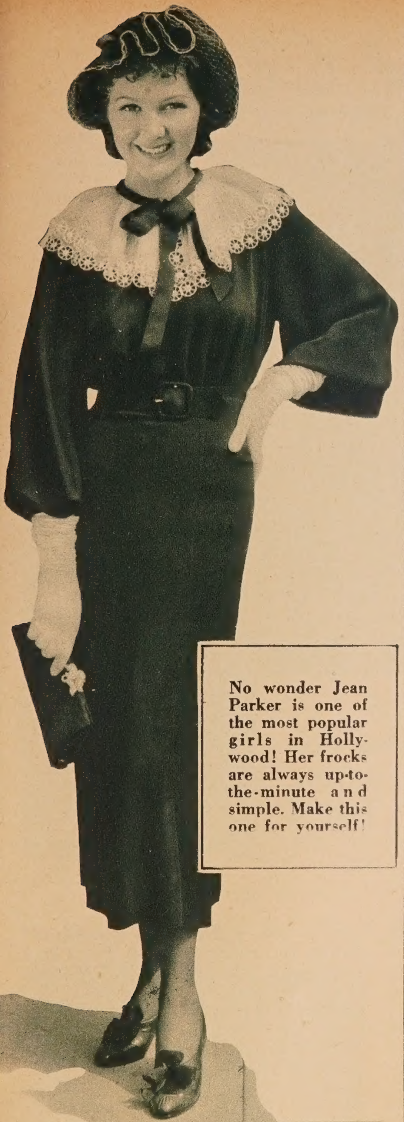
THIS month Hollywood offers two frocks that can be valuable additions at little cost to any girl's wardrobe. The first is a tricky two-piecer modeled by Rosina Lawrence, who wears the frock in *Welcome Home*, a Fox picture. The jacket has an unusual double-pointed yoke and smart stitched seams. The skirt is action pleated. Saucy collar and tie are of contrast. Select a lightweight wool or woolly cotton and begin at once, for the cooler days are here. Pattern B254 is designed for sizes 12 to 20 and 30 to 38. Size 16 requires 3¼ yards of 54-inch fabric and ⅞ yards of 39-inch contrasting.

Jean Parker's fall frock is simple to make and a real budget-saver! Two simple gores and presto!—you have a softly flared skirt topped by a plain bodice with deliciously full raglan sleeves. Take a good look at all the crêpey fall fabrics and select the one that best enhances your own coloring. Pattern B255 is designed for sizes 12 to 20 and 30 to 40. Size 16 requires 3½ yards of 39-inch fabric and one yard contrasting. Your fall patterns are ready and waiting—send for them today! Many patterns of lovely fall creations are included in SCREEN BOOK's new pattern catalogue.





Picture yourself in an ultra-fashionable frock such as this one worn by petite Rosina Lawrence. With pattern and directions you can make it easily



No wonder Jean Parker is one of the most popular girls in Hollywood! Her frocks are always up-to-the-minute and simple. Make this one for yourself!

SCREEN BOOK Pattern Dept.,
529 South 7th St., Minneapolis, Minn.

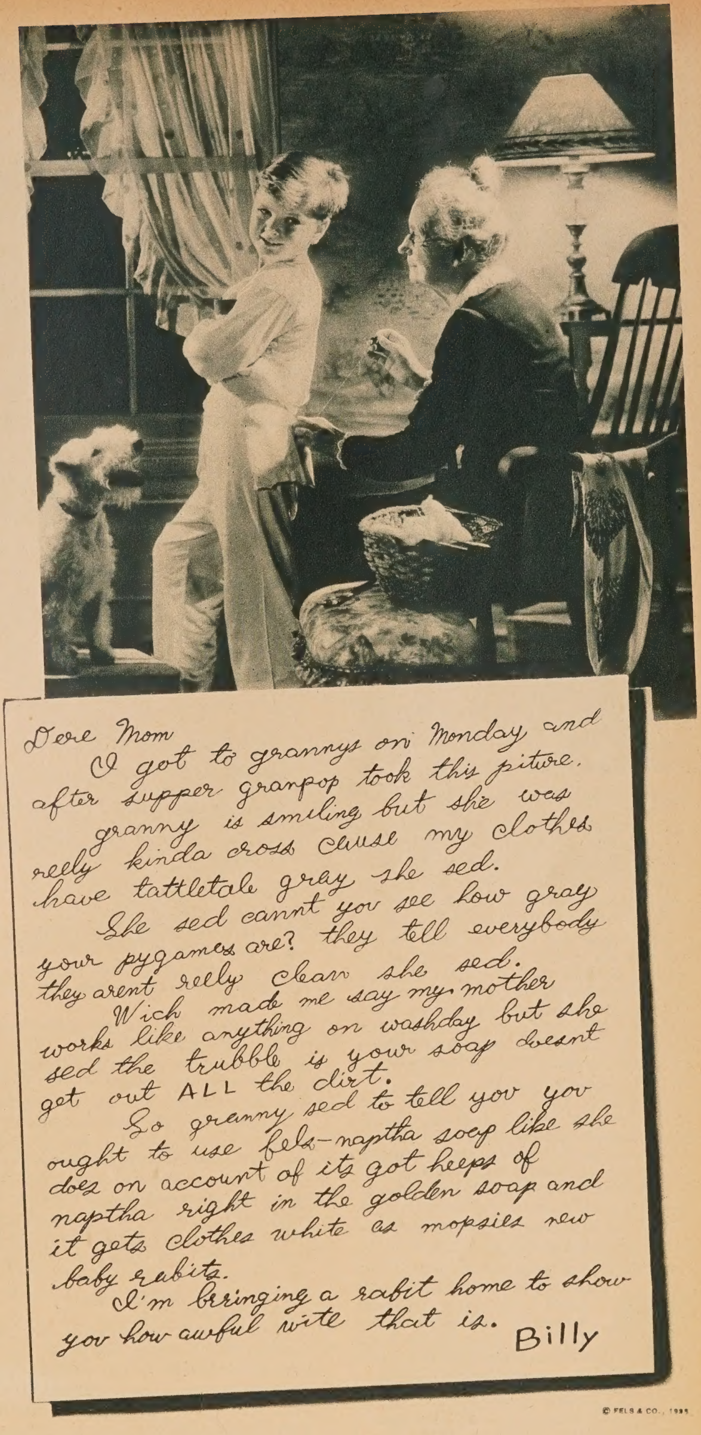
For the enclosed .... cents, please send me a pattern of the Rosina Lawrence frock, size .... bust .... ☐ Pattern B254. The Jean Parker frock, size .... bust .... ☐ Pattern B255. ☐ SCREEN BOOK'S Fall Pattern Catalogue.

Name ....

Street ....

City ....State ....

All pattern orders filled promptly. Individual patterns are priced at 15c. When ordered in combination, one pattern and the pattern catalogue, the price is 25c. Place check marks in squares above to indicate your order.



Dere Mom
I got to grannys on Monday and after supper granpop took this piture.
granny is smiling but she was relly kinda cross cause my clothes have tattletale gray she sed.
She sed cannt you see how gray your pygames are? they tell everybody they arent relly clean she sed.
Wich made me say my mother works like anything on washday but she sed the trubble is your soap doesnt get out ALL the dirt.
So granny sed to tell you you ought to use fels-naptha soep like she does on account of its got heeps of naptha right in the golden soap and it gets clothes white as mopsies new baby rabits.
I'm brringing a rabit home to show you how awful wite that is.
Billy

© FELS & CO., 1935

P. S.—Billy's mother did get rid of tattle-tale gray with Fels-Naptha Soap—*and so can you!*

Try it! Get some Fels-Naptha at your grocer's today—and see how *safely* and *beautifully* it washes even your very daintiest things—how easy it is on your hands!

SKIN BLEMISHES

Ashamed of Your Looks?
Sallow Skin? Pimples?

End Skin Troubles with Dry Yeast—It Supplies More of Element that Tones up Digestive Tract and Ends Cause of Many Complexion Faults—Easy to Eat

TO CORRECT ugly eruptions, blotches, sallowness—all the common skin troubles caused by a sluggish system—doctors have long advised yeast.

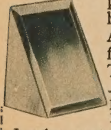
Now science finds that this corrective food is far more effective if eaten *dry!*

Tests reveal that from *dry* yeast the system receives almost *twice* as much of the precious element that stimulates intestinal action and helps to free the body of poisons. The digestive juices can more easily break down *dry* yeast cells and extract their rich stores of vitamin B—the tonic substance which makes yeast so valuable for correcting the cause of many skin ills.

No wonder Yeast Foam Tablets have brought relief to so many men and women. These pleasant tablets bring you yeast in the form science now knows is most effective. This improved yeast quickly tones up the intestinal nerves and muscles, strengthens digestion, promotes more regular elimination.

With the true cause of your trouble corrected, your skin should soon clear up!

FREE! This beautiful tilted mirror. Gives perfect close-up. Leaves both hands free to put on make-up. Amazingly convenient. Sent free for an empty Yeast Foam Tablet carton. Use the coupon.



NORTHWESTERN YEAST CO.,
1750 N. Ashland Ave., Chicago, Ill.

I enclose empty Yeast Foam Tablet carton. Please send me the handy tilted make-up mirror.

FG. 10-35

*Name*____________________

*Address*____________________

*City*____________ *State*________

Hollywood Charm

By Grace Ellis

Evelyn Venable really prepares her own vegetable dinners. Read in the accompanying article how she plans her tasty repasts

Evelyn Venable and other Hollywood hostesses are turning to vegetable dinners. Take a tip from them!

YOU'LL WANT A COPY!

Write for your copy of the leaflet, "Vegetable Dishes Men Like," containing recipes for Hal Rohr's favorite Venable-cooked combinations. It's FREE. Also free is the recipe card containing directions for preparing luscious Baked French Fried Potatoes!

Other leaflets you'll want are:

Pickles Which Have Won Prizes—5 cents

Sandwiches For Picnics and Parties—5 cents

Bridge Refreshments for Fall Hostesses—5 cents

Enclose a stamped, self-addressed envelope and write Grace Ellis, *Screen Book*, 529 South 7th St., Minneapolis, Minnesota.

THERE'S an old newspaper saying, that the story *behind* the story, is the *only* story that counts. Recently we ran to earth just that sort of tale.

If you're too fat, or too thin; if your complexion falls somewhat short of Jersey cream; or if your particular man-of-the-house has a waist-line or disposition, then it's apt to be absorbing news.

The story of Evelyn Venable's exquisite skin—its quality and photographic perfection — you've heard before. The story of how, shortly after marriage, she arranged for her director-husband a diet which trimmed him of seventeen pounds in six weeks, and left him feeling better than he'd ever felt in his life before—that story has been told, too. But the story behind the two is a far more intriguing tale.

Miss Venable, as you know, is a vegetarian. She became one years ago for reasons of health. And continues to be one because she *likes* vegetables. She likes their flavor qualities. And she likes what they do for her.

A diet liberally sprinkled with fruits and vegetables, she believes, is the natural way to normalize weight, and to clear both complexion and brain. No other star today can appear before the camera with so little in the way of make-up and radiate the unaffected charm that is hers.

When I asked Miss Venable what arguments she used to inveigle a mere man into accepting a strictly vegetarian diet, she replied with a twinkle.

"I never said a word. Hal soon noticed my abstinence from meat and my fondness for vegetables, and asked the reason. I told him that it started purely for reasons of health. And that as I grew up I found I preferred a vegetarian diet for humanitarian reasons, as well. Apparently he found that he felt the same way, for he evinced a keen interest in a variety of vegetable dishes before we'd known each other a month. After marriage he insisted that I arrange for him a strictly vegetarian diet.

"And that seventeen pounds which so quickly slithered away. Did he regret the loss?"

"Decidedly not. It was excess weight, you see. If he had been underweight he undoubtedly would have gained. A vegetarian diet is usually a normalizer. It builds up the too-slender and reduces the too-heavy. Following this experience Hal not only became a vegetarian but he continues to tell me that he feels better physically and mentally than he has ever felt before.

[*Continued on page* 85]

Film Notes

[*Continued from page* 12]

is called *The Case of the Lucky Legs,* and appearing with him are Patricia Ellis, Lyle Talbot, Verree Teasdale and Peggy Shannon.

• • •

Jessie Matthews, lovely English star who scored a great hit in this country in *Evergreen,* has a new picture under way called *First a Girl.*

• • •

Other notes from the busy GB studios in England include the news that Wallace Beery's brother, Noah, is doing great work in *King of the Damned.* Recently while strapped in the executioner's chair on a scaffold while on location, a sudden thunder storm broke out. Every member of the cast hurried for shelter, not one noticing Beery, who was forced to weather out the burst of furious weather, unable to move.

• • •

Following the completion of *Barbary Coast,* Miriam Hopkins will face the cameras immediately in *Merrily We Marry.* Here again, Joel McCrea has the leading man assignment.

• • •

Gary Cooper's newest film job is scheduled to be *Opera Hat,* from a story by Clarence Budington Kelland. Frank Capra, Academy choice for the best director, will handle the megaphone.

• • •

Thanks a Million, a political satire, is among the new pictures planned for Twentieth Century-Fox by Darryl Zanuck. A great cast is being assembled, the first to be signed including Dick Powell, Fred Allen, Rubinoff, Ann Dvorak and Patsy Kelly.

[*Continued on page* 53]

There's romance in the air! Our cameraman discovers Betty Furness dreamily dancing with Cesar Romero to the music of Eddie Duchin at the famous Cocoanut Grove

WE SHOW ACTUAL PHOTOGRAPHS

To Let You See The QUICK-ACTING Property of REAL BAYER ASPIRIN

DROP A BAYER ASPIRIN TABLET INTO A GLASS OF WATER.

BY THE TIME IT HITS THE BOTTOM OF THE GLASS IT iS DISINTEGRATING.

Quick Relief for Headaches, pains of rheumatism, neuritis

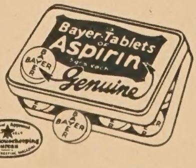
THE old adage says, "what you see you believe." So the scientist, pictured above, shows you two *actual photographs* to prove the quick action of Genuine BAYER ASPIRIN.

Look at them, and you will see *one reason* why Scientists rate BAYER ASPIRIN among the fastest agents, *now known or ever known,* for the relief of headaches and pains of neuritis, neuralgia and rheumatism.

You'll see that a Bayer Aspirin tablet, dropped into a glass of water, starts to disintegrate, or dissolve, before it hits the bottom of the glass. Hence, is ready to go to work almost instantly you take one. For what happens in that glass happens in your stomach when you take a BAYER ASPIRIN tablet. Relief comes in few minutes.

Countless thousands know that about BAYER ASPIRIN. Know by experience that it brings the quick relief you want when in distress.

Keep this in mind the next time your work or play is handicapped by a bad headache, neuritis or rheumatic pain. And ask for Bayer Aspirin by its full name "BAYER ASPIRIN" when you buy. Learn for yourself how fast you can get relief.



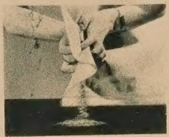
NOW REDUCED TO 15c

Genuine Bayer Aspirin

"Here's a TIP!"

Over 4 MILLION WOMEN BOUGHT CLOPAY Perfected 15¢ WINDOW SHADES LAST YEAR... and Here's Why...

TOTAL Clopay sales compared with average purchase per person show the astounding fact that Clopay 15c window shades now hang in 1 out of every 4 American homes! American housewives have seen CLOPAYS, tried CLOPAYS, and then bought them again and again. But, no wonder! The beauty of their lovely patterns and rich texture is not to be equaled in even the costliest shades—beauty acclaimed by leading interior decorators the country over. Add to that the amazing durability of Clopays—their utter freedom from cracking, pinholing, raveling on the edges and other common faults of shades costing far more—then, their sensational popularity is easy to understand. And now the new fall patterns are out—lovelier than ever before. Don't fail to see them. Write for samples showing patterns in full color. Enclose 3c for postage. **Clopay Corp., 1486 York St., Cincinnati, O.**



NO FILLER TO FALL OUT

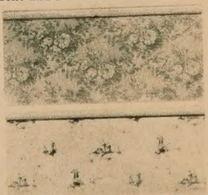
This shows how clay or sizing falls out of ordinary window shades from regular use causing cracks, pinholes and raveled edges. Impossible with CLOPAYS which have no filler to fall out—no threads to ravel.

Clopay Patterns are strikingly beautiful and their value a revelation*

★Says Mrs. Sarah Lockwood—one of America's Leading Interior Decorators, author of widely read book, "Decoration—Past, Present and Future."

Watch STORE WINDOWS

During October leading "5 & 10" stores and many others will feature in their windows those striking new CLOPAY patterns so heartily endorsed by Mrs. Lockwood. Watch for these displays—see how to beautify your home at negligible cost.



CLOPAY

GUARANTEED As Advertised in GOOD HOUSEKEEPING MAGAZINE

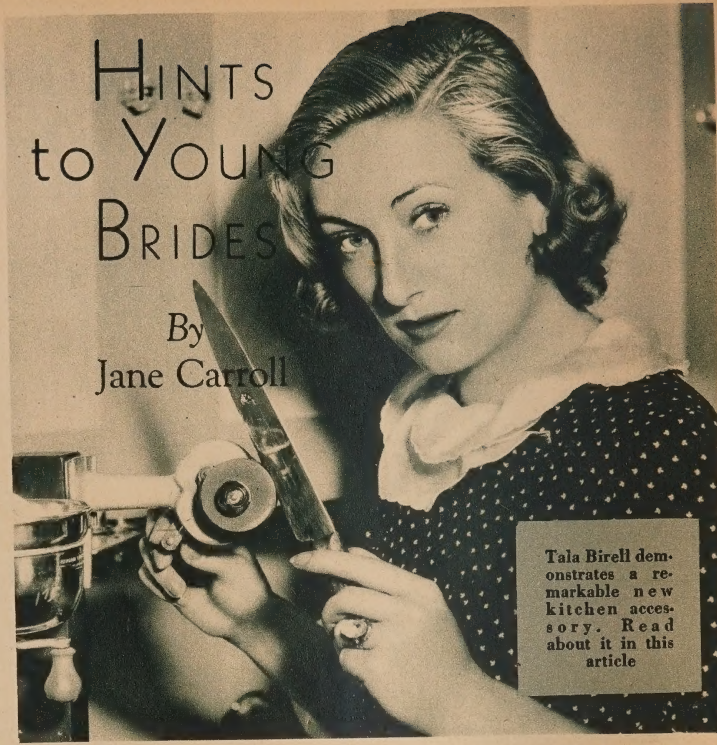
15¢ WINDOW SHADES

At All 5 & 10 and Most Neighborhood Stores

NOTE: Like all successful products, CLOPAYS are imitated. Beware! CLOPAYS have PATENTED advantages no other inexpensive shade can possess. Insist on genuine CLOPAYS.

Hints to Young Brides

By
Jane Carroll



Tala Birell demonstrates a remarkable new kitchen accessory. Read about it in this article

Where young home-makers will find many valuable tips from Hollywood housewives

TALA BIRELL has a household gadget that beats anything you ever saw. It is a knife sharpener that works with a casual twist of the wrist. It is also a fruit juice extractor, a bottle opener and a can opener. All of these neat instruments are fastened on a firm standard. Just the thing if you are a newlywed living in a small apartment with one of those nutshell kitchenettes.

• • •

LILY PONS, although she hasn't been in Hollywood long enough to really settle down, already has acquired one of those remarkable Nesco automatic electric roasters which will roast, bake, cook or fry. There is a removable porcelain enamel cooking well inset and a signal light thermostat which has over twenty-one heats. Anywhere there is an electric connection this excellent kitchen accessory will work. What's more, it's handsome enough to use in the living room.

• • •

HOLLYWOOD stars who own cabins in the mountains are faced with the problem of heating on cold days. Many have unanimously selected a Kalamazoo Franklin Heat Circulator to provide that cheery warmth. These Circulators look like a big, attractive radio cabinet, but they heat like a genuine furnace, holding fifty pound lumps of coal and logs nearly two feet long. They will heat five or six rooms and hold fire for fifteen hours. Something to remember if you have a camp, or live in a rural district.

• • •

DID you ever hear of Vapoo, the Vapor shampoo? It will shampoo your upholstery, rugs, carpets and drapes in a jiffy, according to Mrs. Joe Penner, whom you will remember as the wife of that comedian who has a duck for sale. You simply dissolve this remarkable powder in water and then brush. With each whisk of the brush, dirt, stains and grease spots disappear. Entirely odorless, it is manufactured by the Vapoo Products Company of New York.

• • •

THE homely, tedious practice of dusting can become an art if properly executed, according to Bebe Daniels. Use a soft oiled rag, she says, instead of a duster which is prone to merely scatter dust. Then, she adds, a paint brush is a good thing to have handy for cleaning those hidden corners and carved woodwork and furniture.

Film Notes

[*Continued from page* 51]

SHIRLEY TEMPLE on her arrival back to the studio after a month's vacation begins immediately on *The Littlest Rebel*

• • •

THE world première of the Warner Brothers' picture, *A Midsummer Night's Dream,* has been set for October 9th. It will open at the Hollywood Theater in New York on that date. Advanced admission charges will prevail and the film will be shown only twice a day.

• • •

AT THE fifteen large theaters at which United Artists' *Call of the Wild* was showing on pre-release arrangements, the film was held over. Which proves that the first fans to whom the picture was shown, liked it. *And how!*

• • •

ACCORDING to present plans, Metro will be the first big American company to go into the production of films on an extensive scale in England.

• • •

HELEN TWELVETREES is scheduled to return to the screen in *The Spanish Cape Mystery,* in which she has been given the feminine lead. The picture is being produced by the new Republic company.

• • •

MARCH OF TIME reels will be released at the middle of the month, RKO announces, instead of on the second of each month as has been done before.

• • •

EDMUND GOULDING has just been assigned to direct M-G-M's *Maytime.* At this writing, Grace Moore and Nelson Eddy are tentatively scheduled for the leading rôles.

Believe it or not, this is Katharine Hepburn, sporting the new boyish bob which she introduces in *Sylvia Scarlett.* Barbers will be happy, for this means a new fad!

"Poor me, I do feel sorry for myself this morning. What a night, what a night! But how can a girl get her beauty sleep when her skin's all over prickles and chafes?"

"Lookit what's come into our life! Bet if I sprinkled myself with clouds and clouds of this Johnson's Baby Powder I'd like myself again."

"Mmm — now I'm better. That smoothy-soft powder makes me feel so nice — and smell so nice — and look so nice. I'll just have to give myself a great big kiss. There!"

"I'm Johnson's Baby Powder...count on me to keep babies fine and fit! Just feel my satiny-smoothness between your thumb and finger...I'm made of finest Italian talc. No gritty particles in me...and no orris root, either. Try me—and don't forget my partners, Johnson's Baby Soap and Johnson's Baby Cream."

Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

YOU
can have the slender figure of Youth.

"Reduced
37
POUNDS
with
DILEX-REDUSOLS"
writes
Mrs. H. H. Langley

NOTE: MRS. LANGLEY USED THE SAFE DILEX-REDUSOL METHOD OVER A PERIOD OF 10 WEEKS.

Now **YOU**, too, can take off pounds of ugly fat this safe, easy, quick, way!

NO DIETING . . . NO SELF DENIAL . . . NO STRENUOUS EXERCISES!

You May Eat What You Wish and as Much As You Want!

Sounds too good to be true? Yet it *is* true. Dilex-Redusols increase your metabolism; that is, they turn food into energy instead of fat. You will be amazed at your increased vitality!

REDUCE at least 12 POUNDS with the first box or it costs you nothing!

We make this guarantee because hundreds of tests have proven that consistent use of Dilex-Redusols will reduce your weight to *what it should be!* They will not reduce you below normal! The length of time required depends upon the number of pounds you need to lose.

There Is No Need to Change Your Present Mode of Living

At last you can reduce safely and quickly without denying yourself the good things of life. You do not have to go through tiresome exercises—simply take these carefully prepared capsules and watch the pounds disappear! Dilex-Redusols are effective because they remove the cause of obesity.

Both Men and Women Report Amazing Reductions

"REDUCED 24 POUNDS", SAYS MR. C. W. P.

"I stay around 180 pounds, having reduced from 204 pounds and feel fine. I still have about 50 tablets left in my second box."

"LOST 40 POUNDS", WRITES MRS. H. C. R.

"On February 20th I weighed 193 pounds and now, May 31st, weigh only 153 pounds. Enclosed find money order for another box of Dilex-Redusols."

The DILEX-REDUSOL Way is the Safe Way!

Do not accept any substitute for safe Dilex-Redusols . . . the **absolutely harmless** capsules that reduce your weight by increasing your metabolism. Dilex-Redusols contain no thyroid extract or other harmful ingredients. They are absolutely safe when taken as directed.
Beware of any product that makes extravagant claims for more rapid reductions . . . responsible physicians will tell you that it is harmful for anyone to reduce more than 15 pounds a month.

DON'T WAIT...MAIL COUPON NOW

DILEX INSTITUTE,
9 East 40th St., Dept. 2810A, New York City

☐ Enclosed find $3.00, please forward, postpaid one box of Dilex-Redusol Capsules.

☐ Send Dilex-Redusol Capsules, C.O.D. I will pay postman $3.00 (plus 23 cents postage.)

If I do not lose at least 12 lbs. after taking the first box of Dilex-Redusols as directed, you will refund my $3.

Name ....
Write Mr., Mrs. or Miss

Address ....

Height............ Weight............ Age............
Orders from Canada and Foreign Countries, Cash in Advance.

My Sister— ANN HARDING

Memories from the past—a life picture of a remarkable woman and a great dramatic star, as revealed by Edith Nash, Ann Harding's sister

IT WAS the crash of Rachmaninoff's "Prelude in C Sharp Minor" that set Ann Harding's sister, Edith Nash, to remembering—on the Paramount lot, that day, when they were filming *Peter Ibbetson.*

Over on the set, Ann was playing a glamorous Duchess Mary, but Edith and I were only smoking idle cigarettes in Ann's bungalow.

Caught up in the flood of memories that the music unleashed, Edith told me about a summer morning and about the Ann Harding of those days—a quiet, serious girl to whom wisdom came early—a girl who aroused herself from a conventional, commonplace existence and declared with sudden, prophetic vehemence:

"I shall not drift as I have begun to do. I shall do this—and that—with my life!"

A girl who kept her word. . . .

This isn't an "interview." This story wouldn't have happened if the radio hadn't played the "Prelude." But—it did. And Edith Nash, listening, said to me:

"You know that Rachmaninoff thing always reminds me of a certain day in East Orange, New Jersey, when Ann, just out of high school, made the first big decision of her life. She had been practicing all morning. She always was a talented pianist, you know. Suddenly, she swung around on the piano stool.

" 'Edie,' she told me, 'it is all very well for me to go on practicing scales and thinking what a fine pianist I'll be someday, but how shall I live until I reach the point when I might possibly get a concert twice a year? Can you see me teaching eight-year-olds five finger exercises day in and day out?

" 'No, you cannot! Because that isn't the way things will be. Instead, I am going to find some kind of work that will make me independent before I am thirty!'"

"Abruptly she turned back to the piano, then, and brought forth some mighty chords—the opening bars of Rachmaninoff's 'Prelude.' I was tremendously impressed. To me, the success she resolved upon had become an accomplished fact."

Here I interrupted. "Did she plan then to go on the stage?"

Edith shook her head. "No, that decision came later. She only knew she would do something important and different."

Through her entire life, Ann Harding has depended on her sister, Edith, for advice and inspiration. Miss Nash, in this interview, presents the star as only she can

THIS wasn't an interview, but at this point I asked a typical interviewer's question. "Edith, what do you consider Ann's most outstanding characteristic?"

"Courage," she said. "She had it when she was little and as she grew up it grew with her. There was the Kentucky army horse show, for instance. . . .

"Father had been assigned to command a post in a little village thirty miles out of Louisville where there was nothing much for Ann and me to do but ride—a proceeding which put us in fine form for the horse show, staged on the historic Churchill Downs track.

"At first, things went badly for Ann

By Marian Rhea

at the show. She was riding rather inferior horses—army nags—and didn't win a single ribbon. But on the third day she brightened up because she was to ride 'Prince,' the private mount of one of the officers, and a thoroughbred stallion, sixteen hands high. A wonderful animal. But when the time came for this event, all was not well. Through some oversight, 'Prince' had not been exercised for several days, and the minute Ann threw her leg over the saddle, it was apparent he was going to be a handful.

" 'Better scratch, Miss Gatley,' " said one of the grooms, fearfully. " 'That horse is dangerous.'

" 'I should say not!' retorted Ann amid prancings and snortings of her mount. 'This is my first chance to ride a decent horse and I am not going to miss it!'

"She finally got him quieted after a fashion and out into the ring. But there, trouble began in earnest. The bands, waving flags and prancing horses drove 'Prince' wild. He stood straight up on his hind legs.

"Women screamed. Men yelled. A stampede appeared inevitable. But Ann held him! To this day, I don't know how she did it, but she did. And what is more, she forced him [*Continued on page 79*]

"Now I can smoke all I wish
and not worry about
SMOKE-STAINED TEETH"

THIS SPECIAL TOOTH PASTE
REMOVES SMOKE STAINS
A SAFE WAY

Special stain-removing ingredient in Pepsodent is not contained in any other leading dentifrice. Make the simple test that surprises smokers. Thousands find dull, ugly teeth become naturally white and sparkling.

IF you smoke, you've probably noticed stains on your teeth, or an ugly yellow smudge. Now there is a way to keep the faintest smoke trace from showing on your teeth. This way is Pepsodent, the special film-removing tooth paste.

No matter what dentifrice you now use, switch to Pepsodent today and make the smokers' test. See how Pepsodent immediately "takes hold" to make teeth cleaner, whiter, more attractive. Let your mirror prove that they glisten with natural whiteness many smokers think impossible to attain.

It works in a more effective way

In Pepsodent is a special ingredient designed especially to remove the film on teeth. It is this film, not the teeth themselves, that smoke discolors. Therefore, this film must be removed if you want to escape that unnatural yellow color. It is film your dentist tells you to remove in fighting tooth decay and other dental troubles.

This remarkable film-removing ingredient in Pepsodent is contained in no other leading dentifrice. Not only does it bring out the natural whiteness of your teeth, but it also polishes enamel to the highest brilliance.

In addition, this "Special Film-Removing tooth paste" has another major distinction: It is the softest . . . and therefore the *safest* . . . of 15 leading tooth pastes and 6 tooth powders as shown by scientific tests.

Try Pepsodent today. Not until you do can you know how beautifully white your teeth are.

Of 17,390 Dentists
3 OUT OF 4
USED PEPSODENT
On Their Own Teeth
According to nation-wide investigation affirmed by unbiased Certified Public Accountants.
What better recommendation for you to try this special film-removing tooth paste on your teeth?

FREE! 10-DAY SUPPLY

THE PEPSODENT CO., Dept. 3410
919 No. Michigan Avenue, Chicago, Illinois
Please send me FREE 10-day tube of Pepsodent, the Special Film-Removing Tooth Paste.

Name ....

Address ....

City .... *State* ....

This coupon is not good after March 31st, 1936
Only one tube to a family

NEW! PEPSODENT TOOTH POWDER —utterly different from all others—Contains NO SOAP—NO CHALK—Try it!

REMOVES CORN
Safely
STOPS PAIN INSTANTLY

USE THIS NEW TOE-FITTING WATERPROOF CORN PLASTER

. . for quick, efficient results. Just slip this small protective shield over the corn. Fits flat. Doesn't bulge or crowd toes, as the old-style plasters do. And it stays put with the slip-proof tabs. These perfected plasters can't stick to stocking—or get soggy when you bathe. (That's the patented *Drybak* feature.)

Each package contains special individual medicated centers. Nothing better for removing hard corns. Guaranteed by the Red Cross Laboratories.

Send 10c for trial package—Write Dept. 604
For professional foot treatment see a Chiropodist.

Johnson & Johnson
NEW BRUNSWICK, N. J. CHICAGO, ILL.

RED CROSS
DRYBAK
CORN PLASTER
(Also Drybak Bunion and Callous Plasters)

The Children's Column

Where boys and girls find news of their favorites

By Don

You'll see Buck Jones ride his famous horse, "Silver," again in *Outlawed Guns,* a thrilling new adventure film

YOU'LL all be glad to know that the famous story, *Freckles,* is coming to the screen, with Tom Brown in the leading rôle. Carol Stone and little Virginia Weidler have grand parts in the same picture.

• • •

FREDDIE BARTHOLOMEW is a lucky youngster. He has just taken a new house at Santa Monica, where he can romp on the beach every day. Some of his best pals are famous college football players.

• • •

ANOTHER young actress you'll like is nine-year-old Edith Fellows, who plays with Claudette Colbert in *She Married Her Boss.* The other day she had to go to court where a judge gave his approval on her contract.

Here is a fine picture for your scrap book! The mother is Sally Eilers and with her is her son Harry Joe Brown

REMEMBER Joe Penner you hear on the radio? He is in Hollywood now with his duck, making a new picture called *Collegiate.* Also among the pictures you really should see is Buck Jones in *Outlawed Guns,* in which Buck again rides his famous horse, Silver.

• • •

OUR GANG is to have an official song to introduce it when "Spanky" and his pals play benefit shows and make personal appearances. The number probably will be introduced for the first time in *Our Gang Follies of 1935,* which will go before the cameras very soon.

• • •

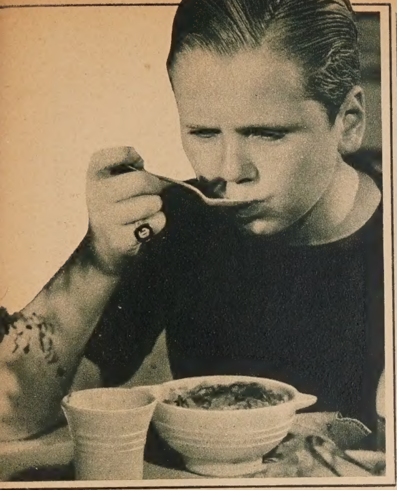
"OH BOY, what acting!" That will be the first thing you say when you see Mickey Rooney in *Midsummer Night's Dream.* Everybody in Hollywood is raving about how Mickey stole the picture from such good actors as Dick Powell and Joe E. Brown. Make your dad give you the price for a ticket to this show if it's the last thing you do.

• • •

AT WARNER BROTHERS, the same studio which gave Mickey Rooney his great chance, a little girl by the name of Sybil Jason has everybody excited. She is a whiz in *Little Big Shot!*

• • •

THERE'S a real treat in store for you when you see *Stormy.* This fine picture has such splendid favorites as Noah Beery, Jr., Fred Kohler, the famous bad man, and



Our cameraman sneaked up on Jackie Cooper the other day and found him digging into a huge plate of breakfast food. Jackie's new picture is *O'Shaughnessy's Boy*, with Wallace Beery

Raymond Hatton. Also in the picture you'll see Rex, the king of the wild horses, with his seven weeks old colt which is about the cutest thing we've ever laid eyes on.

• • •

PERHAPS you've heard Jane Rhodes sing over the radio. This fourteen-year-old singer has just been given a fine contract by Paramount. She had to go to a judge to have it approved and now she is going into the studio's training school before she makes a picture.

• • •

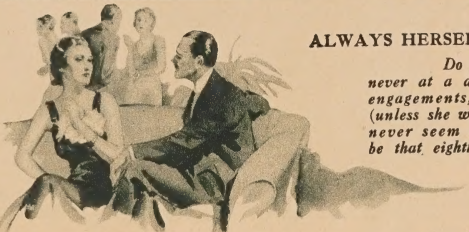
SO MANY hundreds of letters were received in the *Our Gang Contest* that Don has had a hard time choosing the one he thinks is the best. Three cowboy and three Indian suits are now on their way to the six lucky children who are the winners. The best letter is printed below:

> Dear Don:
>
> I like *Our Gang* comedies for one big reason—and that is because the gang is a bunch of "regular" guys. I like them all because they are the kind of kids that are fun to play with, the kind that can go into anything for the sport of it. When I see them on the screen I feel just like I'm up there romping with them. I am especially a "Spanky" fan because I've got a little brother that is just like him. And what's more, none of *Our Gang* are sissies. Any time *Our Gang* is in town I'll be right there with them and so will all the other kids because we love them!—*Buster Loeser, 808 Pine St., W. Monroe, La. Age—Eight years.*

• • •

THE other five winners of cowboy and Indian suits are as follows: *Hazel Maher, Scottsdale, Arizona, RR 1; Lloyd Nicholson, 2505 Murray St., Shreveport, La.; Betty Deane Hager, Ronceverte, West Virginia; Elizabeth Bowen, 2315 N. Cherry St., Winston-Salem, N. C.;* and *Sonny Wimbish, 225 Starling Ave., Martinsville, Va.*

The Serene Confidence of the 8th WOMAN



ALWAYS HERSELF

Do you know a woman who is never at a disadvantage, never breaks engagements, never declines dances (unless she wants to!) and whose spirits never seem to droop? She is apt to be that eighth woman who uses Midol.

NATURE being what it is, all women are not born "free and equal." A woman's days are not all alike. There are difficult days when some women suffer too severely to conceal it.

There didn't used to be anything to do about it. It is estimated that eight million had to suffer month after month. Today, a million less. Because that many women have accepted the relief of Midol.

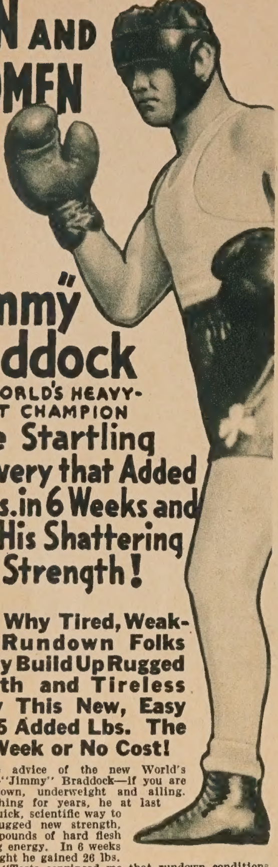
Are you a martyr to regular pain? Must you favor yourself, and save yourself, certain days of every month? Midol might change all this. Might have you riding horseback. And even if it didn't make you completely comfortable you would receive a measure of relief well worth while!

Doesn't the number of women, and the kind of women who have adopted Midol mean a lot? As a rule, it's a *knowing* woman who has that little aluminum case tucked in her purse. One who knows what to wear, where to go, how to take care of herself, and how to get the most out of life in general.

Of course, a smart woman doesn't try every pill or tablet somebody says is good for periodic pain. But Midol is a special medicine. Recommended by specialists for this particular purpose. And it can form no habit because it is *not* a narcotic. Taken in time, it often avoids the pain altogether. But Midol is effective even when the pain has caught you unaware and has reached its height. It's effective for hours, so two tablets should see you through your worst day.

You'll find Midol in any drug store — usually right out on the toilet goods counter. Or, a card addressed to Midol, 170 Varick St., New York, will bring a trial box postpaid, plainly wrapped.

WEAK, RUNDOWN NERVOUS, SKINNY MEN AND WOMEN



How "Jimmy" Braddock

NEW WORLD'S HEAVY-WEIGHT CHAMPION

Made Startling Discovery that Added 26 lbs. in 6 Weeks and Built His Shattering *New* Strength!

Shows Why Tired, Weakened, Rundown Folks Quickly Build Up Rugged Strength and Tireless Energy This New, Easy Way. 5 Added Lbs. The First Week or No Cost!

Take the advice of the new World's Champion—"Jimmy" Braddock—if you are weak, rundown, underweight and ailing. After searching for years, he at last found the quick, scientific way to build up rugged new strength, good solid pounds of hard flesh and dazzling energy. In 6 weeks before the fight he gained 26 lbs.

He says: "Tests convinced me that rundown conditions, poor blood and skinniness come frequently from iodine-starved glands. When these glands—particularly the important gland which controls weight building—lack NATURAL PLANT IODINE (don't confuse this with ordinary chemical iodine), even diets rich in fats and starches fail to add weight and produce energy. That's why skinny folks often have huge appetites, yet stay skinny."

With the discovery of Kelpamalt—a mineral concentrate made from a huge 90-foot sea plant harvested off the Pacific coast, you can now be sure of your needed ration of plant iodine in concentrated, easy to take form. 1300 times richer in iodine than oysters, Kelpamalt helps your food to do you good, build rugged strength, add weight and banish fatigue. Its 12 other minerals stimulate the digestive glands which produce the juices that enable you to digest fats and starches. 3 Kelpamalt tablets contain more iron and copper than 1 lb. of spinach or 7½ lbs. of fresh tomatoes, more iodine than 1,386 lbs. of lettuce, more calcium than 6 eggs.

Start Kelpamalt today. Even if you are "naturally skinny", you must add 5 lbs. the first week or the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send $1.00 for special introductory size bottle of 65 tablets to the address below.

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 553, 27-33 West 20th St., New York City.

Name______________________________

St.________________City______________

Kelpamalt *Tablets*

A pair of cut-ups, Olivia de Havilland and Errol Flynn, practice fencing to get in trim for their new picture, *Captain Blood.* Both young players, almost unknown until this time, will be top favorites when this exciting drama reaches the screen

The Astounding Career of Sir Guy Standing

[*Continued from page* 34]

should like to check over the munitions."

"Begging the Captain's pardon," blurted the younger of the two. "We have no munitions aboard, Sir. We put off in a bit of a rush, Sir, and the Ordnance Division neglected to . . ."

Those things happened in the early days of the war. Patrol Boat No. 18 was armed with two light pieces fore and aft, depth bomb cradle and torpedo tubes, but there wasn't a shell, a bomb or a torpedo on the ship. And they were headed for a three-day patrol in enemy-infested water.

GUY STANDING didn't turn a hair. Gravely he issued orders for a General Assembly. To officers and crew he explained the situation.

"You know what this means? We will be forced to ram any hostile shipping we encounter, probably at the expense of this boat!"

For three days hardly a man closed his eyes, but they carried on. Fortunately, they had no direct encounters—sighting only one suspicious craft that took one look at the imposing guns, manned by their crews just as if they were loaded, and was soon hull down on the horizon.

But try three days of that, sometime, when you're in search of harrowing adventure!

Sir Guy Standing today can look back upon one of the fullest lives of any man I have ever encountered, living or in fiction.

"The most wearing time I'd ever had," he told me one day as we sat in the first permanent home he'd ever admitted to having, "was 'down under.' Australia was still a pretty rough spot forty years ago. I'd been in the bush prospecting and trying to make a bit out of sheep on the side for months. No luck. Finally got sick of the solitude and wound up back in Melbourne. Had a small schooner there; always loved to sail a bit. Lived on board taking life as it came and having a whale of time . . . young buck. Used to lay on deck and throw things at the sharks just to see if I could hit 'em. Hundreds rolling about the harbor. Never forget leaning overside near the bow one day with a bucket of paint. No one else on board. Feet slipped somehow and down I went with a dozen sharks, man eaters, clustered about. Nasty sensation, that. Probably took two minutes but it seemed like years; rip tide running. Carried me along toward the stern. Nothing to hold to and the gun'le way out of reach. Could see the sharks tooling over to investigate. Stern rail was lower and I made a fearful heave for it. Finger tips just touched it; almost slipped because they were wet, but I hauled aboard just as twelve-footer rolled under me for a nip. Lay on deck for an hour and was frightfully ill; nervous reaction, you know. But then, that sort of thing's not adventure—more of a close call."

Guy did everything in those days—acted, painted, fought, loved, slaved—and lived. He got into anything that sounded interesting.

SOME friends in Sydney thought they might make a bit of ready cash doing some salvage work on a sunken ship. Only in about eight fathoms a short way off shore. Guy joined them; he carried a long, sharp knife in hopes of evening things up on the shark family—and, anyway, he wanted to see what sea diving was like.

He found out. He got into the captain's cabin of the sunken vessel just having a look about. And, lo and behold!

there were a couple of cases of extremely good champagne. In some strange manner the cases floated to the surface almost immediately afterwards and young Standing bubbled up with them.

There they were—six husky young men, sweaty, red-blooded and big, on the after deck of a boat 'down under' casually diving for sunken treasure. They knocked off work for the day when the wine came up. They sat around in the glaring sun eating mutton and beans with a vintage champagne. Hollow stemmed glasses? No, they hadn't time for that and their throats were big. They broke a dozen or so bottles over a big tin billy and just passed the growler around for vast swallows of the fine champagne the sea had so thoughtfully chilled in its depths. Sir Guy continued:

"Just an incident, that, a fleeting moment of quiet in a life of action, but I don't believe that champagne could ever have tasted better than with the mutton and beans and tobacco on shipboard—moored a scant eight fathoms over a treasure ship.

"A strange thing has just occurred to me. My life seems to have been strangely entwined with beans. Beans everywhere. Beans in the Orient, beans on shipboard, beans in lumber camps, railroad bunk cars. With every adventure I've ever had, I got a plate of beans—but not always with champagne on the side!"

Sir Guy rarely refers to that railroad bunk car. His innate modesty is offended by it, but it is one of his happiest recollections. For months he'd been on a starvation diet in New York looking for work on the stage. But there seemed to be a superfluity of good looking young Englishmen on Broadway. One night at a dinner he met a builder of railroads and captain of industry—an aggressive man who loudly declaimed that unemployment was a myth, that any man willing to work and not be too fastidious about it could find ample employment. Young Guy Standing caught him in a tight spot and demanded a job. Determined to silence this young upstart, he did give him work—with the toughest gang of track layers in Idaho, 125 miles from rail head.

His first three days and nights with that gang were spent in sporadic fighting with back to the wall and knives flashing in his face. But he tamed them, first with his fists, and second by forcing them to clean up the filthy, vermin-infested box car and third by being able to hold up his end on any job or spree they wanted to tackle. He made an unquestionable success as a track laborer in a matter of four months and then quit.

IT WAS his final night with that crew that he remembers so well. That gang of hard-boiled mugs broke down and spent a week in preparation of a surprise dinner for which they all chipped in when that crazy young Englishman they had met with knives decided to pull out. The dinner was bread and fresh beef and beans and that luxury of luxuries, a cake. Seppe Tontorelli, the ring leader of all the fights against the lone Englishman, made a speech at the dinner table which Guy today feels is the highest tribute ever paid him.

The dinner had been silent. At the end Seppe fidgeted and finally rose, red and gulping, to his feet. He started to speak—you could tell that by the strain-

[*Continued on page 73*]

"Princess Chic" FOUNDATIONS
DOUBLE KNIT FOR DOUBLE SUPPORT
by hickory

Be as Slim as a Princess . . .

in "Princess Chic" Double Knit for Double Support
FOUNDATION BY HICKORY

The glamorous influence of Hollywood is dramatically reflected in the new slenderizing "Princess Chic" Foundation. The Hickory Fashion Council, consisting of Adrienne Ames, Gloria Stuart, Esther Ralston, Binnie Barnes, and Sally Blane collaborates with the expert staff of Hickory stylists in designing new Hickory creations.

"Princess Chic" is seamless, two-way stretch, reinforced through hips and waistline for extra support and figure control. Brassiere of lace and satin Lastex gracefully moulds the bust to complete the charming silhouette. "Princess Chic" Foundations are $3.50 and $4.

See the "Princess Chic" and other Hickory Foundations and Girdles at your dealers. If he cannot supply you, write us direct. Address 1159 West Congress St., Chicago, Ill.

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WITH DANGEROUS METHODS OF
Marriage Hygiene

Says MRS. L. C. K.
"I'VE BEEN A SATISFIED USER FOR OVER 20 YEARS"

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Demonstrates Amazing Doubly Effective Method!

MUST every woman live constantly in fear of suffering? "Not at all!" say many thousands who have found new happiness and confidence by using Boro-Pheno-Form in marriage hygiene. Originated by a well-known physician for his own practice, its remarkable effectiveness alone soon won coast to coast popularity. Hundreds have written of continued satisfaction 5 to 20 years or more! That record should banish doubt and fear from any mind!

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Please send me FREE SAMPLE of Boro-Pheno-Form and Free Booklet.

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Address____________________________
City__________________State__________

The Meanest Girl In The Movies

[*Continued from page* 42]

and her husband—now divorced—were unanimous in objecting to her theatrical ambitions. She had had no experience on the professional stage and she knew no one who possessed enough backstage influence to procure her a hearing.

It took her just a year to obtain her first rôle. Day after day she took her place in the crowds which milled through the ante-rooms of the casting agents. Day after day, she was rejected because of her lack of experience—curtly rejected. A year of rebuffal and discouragement—and she never faltered once in her determination.

". . . I simply told myself that the law of averages would operate in my behalf sooner or later," she says. "If I sat in enough agency offices enough days, eventually I was bound to get a break." She did—in the play, *Los Angeles*, a brilliant satire on Hollywood. And, characteristically, she made the most of the first break, for her next rôle was the lead opposite Phillip Merivale in *Death Takes a Holiday*.

Another of her discoveries offers a revealing clue to her character . . .

". . . I found out that if I was walking down a crowded street, I could make the crowds part for me by simply being determined and driving straight ahead. Most people go through life haphazardly, without a fixed goal—and they walk along the street in the same fashion. An aimless crowd will always make way for determination. . . ."

Perhaps that fragment of her psychology also explains why Hollywood is making way, willy-nilly, as Helen Vinson drives on to stardom.

She was born in Beaumont, Texas, September 17, 1907—which makes her twenty-seven. Her father, who lives in New York, is an executive of the Texas Oil Company. As a child she divided her time between her studies, adventurous stays on her grandfather's ranch and tours of the booming oil fields with her father.

She graduated from high school in Houston, Texas, and enrolled in Texas University. During her school days, she appeared in many amateur stage plays and fell victim to the ambition which has dominated her career. She also won awards for her musical ability and gave a piano concert before her ninth birthday.

SHE lives, very unpretentiously, in an apartment and keeps two pets, a canary named "Gravy," and a Scottie who wags his stump of a tail when addressed as "Scotty McVinson." She entertains but rarely and is seldom seen at Hollywood parties.

You can credit her with a passion for Mon Image perfume, southern fried chicken, tailor-made suits, horseback riding and tennis and the color, red.

She came to the screen in 1932, immediately after scoring a personal triumph in *Fatal Alibi*, with Charles Laughton, on the New York stage. Among her most important pictures are *The Power and the Glory*, *Little Giant*, *Life of Virgie Winters*, *The Captain Hates the Sea*, *Broadway Bill*, *Private Worlds* and *The Wedding Night*. In no one of them has she had a sympathetic rôle—and in no one of them has she failed to consolidate her position as an outstanding actress.

Like most true Southerners, she is devoted to horses. Not long ago, she startled Hollywood by buying a fine trotter, "Arabella." On a fine Sunday morning, it is a common sight to see Helen Vinson, perched on the seat of a racing sulky, driving her mare along the San Fernando Valley roads.

As usual, she's "going places."

First Interview With Greta Garbo!

[*Continued from page* 21]

by herself. But then, Garbo probably did not know that we were aware of an episode in her life that has never been revealed.

GARBO has been trying desperately to adopt a child!

Ever since she met a nurse who was traveling with a six months old baby on one of her recent trips, she has wanted to be the mother of this one child. At the time she first saw the baby, he was on his way to Denmark to visit his mother's relatives. The mother, herself a Dane, had died in childbirth. The father was a well-known American poet.

During this particular voyage, Garbo became so fond of the child that on reaching Sweden, she wired the father and asked if she might adopt the baby.

The poet didn't bother to answer. Then, imagine his astonishment when Garbo, returning to America, called in person to plead for the baby. He wasn't willing to give him up.

Garbo then offered to secure him a writing contract on the coast if she were allowed to go through with the adoption. In this way, he could see the youngster as often as he pleased. Still he refused, and Garbo returned to Hollywood alone.

The father married again, but Garbo was so in earnest in her yearning for the child who had captured her affections that she sent her representative to the poet every six months to see whether or not he might have by some chance changed his mind. All this, we thought, explained what Garbo meant when she spoke a moment before about "spiritual problems."

Previously, we had asked her about marriage. "If I ever marry," she said quickly, "It will be to have a child—and if so, I shall have twenty babies!" Despite the light laugh that accompanied her answer, it was evident that she has an undeniably strong yearning for motherhood.

Ever take a picture of yourself? Bette Davis shows how it can be done as she faces a mirror with the still camera on the set of her new picture, *Special Agent*

AFTER a warning blast from the boat's whistle, we lingered, talking idly, respecting Garbo's wish to avoid the more personal questions.

"I do like New York," she volunteered, explaining why she avoided the nation's first metropolis on her flight across country, "and I'm sorry I couldn't have stopped there. I like it in spite of the tall buildings, but I really don't see how people live there and can still breathe."

As she finished speaking, a great clamor arose outside. Reporters had finally discovered Garbo's hiding place as Cabin Nine on A Deck and refused to be shooed away. A ship's officer hurried up to escort her to safe refuge on the bridge.

"I'll be so happy to get away from this," Garbo's hand waved toward the crowd that approached. "They don't want me because of myself. That doesn't interest them. If they didn't know I was Garbo, they wouldn't give me a second thought!"

She flashed a brilliant smile and shook hands warmly as we shot a parting question. Was she glad to have a vacation from Hollywood and pictures? Was she happy now that home was in sight?

"Ah, yes!" Her husky voice filled with emotion. "So happy! Extremely happy!"

Together with the Captain of the S. S. Kungsholm, she stood on the bridge. A gust of sea breeze whipped across the ship. Garbo slipped off her soft grey hat and gazed out across the water; her hair blew straight back from her face.

We knew then by the look of her that she was happy—happier than she had been in a long, long time.

"SUB SOIL" GROWS
GOOD BLACKHEADS

ONLY A PENETRATING FACE CREAM WILL REACH THAT UNDER-SURFACE DIRT!

By *Lady Esther*

Those pesky Blackheads and Whiteheads that keep popping out in your skin—they have their roots in a bed of under-surface dirt.

That underneath dirt is also the cause of other heart-breaking blemishes, such as: Enlarged Pores, Dry and Scaly Skin, Muddy and Sallow Skin. There is only one way to get rid of these skin troubles and that is to cleanse your skin.

A Face Cream that Penetrates

It takes a penetrating face cream to reach that hidden "second layer" of dirt; a face cream that gets right down into the pores and cleans them out.

Lady Esther Face Cream is definitely a *penetrating* face cream. It is a reaching and searching face cream. It does not just lie on the surface. It works its way into the pores immediately. It penetrates the pores, loosens and breaks up the waxy dirt and makes it easily removable.

It Does 4 Things for the Benefit of Your Skin

First, it cleanses the pores.

Second, it lubricates the skin. Resupplies it with a fine oil that overcomes dryness and keeps the skin soft and flexible.

Third, because it cleanses the pores thoroughly, the pores open and close naturally and become normal in size, invisibly small.

Fourth, it provides a smooth, non-sticky base for face powder.

I want you to see for yourself what Lady Esther Four-Purpose Face Cream will do for *your* skin. So I offer you a 7-day supply free of charge.

Write today for this 7-day supply and put it to the test on your skin.

Make This Test

Pass your fingers over your whole face. Do you feel little bumps in your skin? Do you feel dry patches here and there? Little bumps or dry or scaly patches in your skin are a sure sign of "sub soil" or under-surface dirt.

See for Yourself!

Note the dirt that this cream gets out of your skin the very first cleansing. Mark how your skin seems to get lighter in color as you continue to use the cream. Note how clear and radiant your skin becomes and how soft and smooth.

Even in three days' time you will see such a difference in your skin as to amaze you.

At My Expense!

With the free tube of cream I'll also send you all five shades of Lady Esther Face Powder. Thus, you can see which is your most flattering shade and also how well the cream and powder go together to give you a lovely complexion.

(You can paste this on a penny postcard.) (17)

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"I SUFFERED BY DAY
I SUFFERED BY NIGHT

No One Will Ever Know the Agony I Underwent in Silence!"

IF there's anything will make you miserable and wear you down, it's Piles. The person who has Piles can't walk, sit, stand or even lie down in comfort. The agony writes itself on your face and makes you look years older than you are.

The worst part about Piles is that, on account of the delicacy of the subject, many hesitate to seek relief. Yet, if there's anything in need of medical attention, it's this trouble, for it can develop seriously.

Piles may vary in form. They may be internal or external, painful or itching, or both. They may be bleeding or not. Whatever form Piles take, they are something to be concerned about and something to treat promptly.

Perfect Comfort

Effective treatment for Piles today is supplied in Pazo Ointment. Pazo is quick-acting. It is reliable. It almost instantly relieves the distress and restores comfort. Pazo is highly efficacious for the reason that it is a scientific formula of threefold effect.

First, it is *soothing*. This tends to relieve soreness and inflammation. Second, it is *lubricating*. This tends to relax drawn parts and also to make passage easy. Third, it is *astringent*. This tends to reduce swollen parts and to stop bleeding. Thousands have used Pazo with success when other measures have failed.

Now in 3 Forms

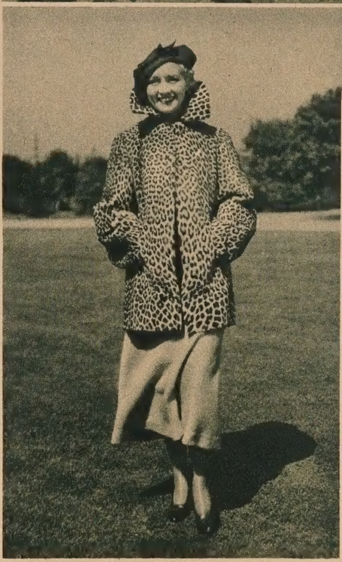
Pazo Ointment now comes in three forms: (1) in Tubes with Special Pile Pipe for insertion high up in the rectum; (2) in Tins for application in the ordinary way; (3) in Suppository form (new). Those who prefer suppositories will find Pazo the most satisfactory, as they are self-lubricating and otherwise highly efficient.

Try It!

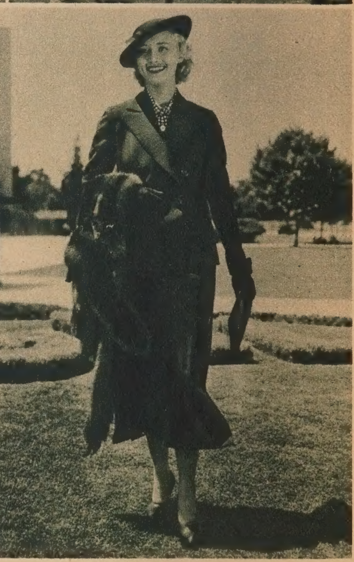
All drug stores sell Pazo in the three forms as described. Get it today in the form you prefer and try it out. Your money back if it doesn't more than amaze you with the relief it affords.

Get Into Your Football Togs

[*Continued from page* 44]



FOR LONG RUNS—Out to the stadium on chilly days in an open car with a swagger coat of leopard, large, full sleeves and a stand-up collar goes Marian Marsh always snug and warm



A WINNER—That's Marian's term for this two-piece ensemble of imported beige tweed, trimmed with dark brown Persian lamb. Wear it with a beige hat, felt-trimmed with brown grosgrain ribbon

And what I like best about it is that it doesn't have an action back. I'm certainly fed up with seeing plump shoulders bulge out through action backs. Marian's coat is double-breasted and has rather wide-ish lapels. She wears Baum-marten furs with this suit and a little roll-brim sailor of dark brown. Her blouse is brown with white polka dots.

And speaking of suits, I must tell you about Joan Crawford's new blouse. You can always trust Joan to be original and this blouse will probably start something. It isn't a blouse really. It's more like a man's dress shirt. It is made of fine white pique with tiny pleats, pressed down tight. It opens in the back and has no sleeves and no collar, just a round neckline. Joan wears a little cock-eyed bow of black leather at the neck and little silver studs. By the way, you'll see her wearing this shirt front in her new picture, *I Live My Life*.

Maybe you'll be interested to know that the clothes Joan wears in *I Live My Life* are just the sort of things she wears in real life.

"Not a horse collar in the entire lot!" says Joan.

When they were planning the clothes for this picture Joan and Adrian went into a huddle and decided that it might be an interesting idea for her to wear the sort of clothes she would choose for her personal wardrobe. So, with one exception, they are all very plain and tailored and Crawfordish and are done in her favorite color—blue. Joan likes them so much that she's having them duplicated for her own wardrobe.

"Frequently I've liked some particular frock I've worn in a picture," says Joan, "and have thought that I'd like to have one like it. But by the time the picture's finished and I've put the gown on and taken it off a dozen times a day, I'm usually so sick of it that I never want to see it again. But the things I'm wearing in *I Live My Life* are different and I

ENTRANC
1 14 29

OUT OF THE HUDDLE—We mean fashion huddle, comes Marian with another smart costume, a man-tailored suit of brown gabardine with Baum-marten furs. With it she wears a polka dot shirt waist

haven't grown tired of them. Perhaps it's because they express my personal taste."

AND now for my last word: Get yourself braced for purple. It's the top color for early fall. And any shade from heliotrope to a deep royal purple is good. Heliotrope for evening with dark purple accessories is very, very smart. But remember this: These shades can be very flattering or they can certainly do you wrong if you're not the type to wear them. So be sure they're right on you before you become a lady in purple.

And if you want something to bring out the gypsy in you, stick a flower in your hair—or tuck a gardenia under your chin.

There's something devastating about the swagger lines in the fall coats. Many of them are belted in at the waist, and simply flare out into the breeze. And you should see the sailor collars made of fur for the cloth coats. That's a new enough trend to please any gal's heart!

Look just as "little girl" as you can! Off-the-face hats, shorter skirts, and frog-trimmed dresses will help, but it's up to you to acquire that innocent look!

FASHION SERVICE—If you have questions to ask about any of the frocks or articles mentioned in this fashion talk, address GRACE MACK, SCREEN BOOK, 7046 Hollywood Blvd., Hollywood, Calif., enclosing a self-addressed, stamped envelope for reply.

MILLIONS NOW USE FAMOUS NOXZEMA
for Skin Troubles

Which troubles you?

LARGE PORES
BURNS
BLACKHEADS
CHAPPED SKIN
BABY RASH
SHAVING IRRITATION
PIMPLES
(from external causes)

Greaseless Medicated Cream brings instant relief promotes rapid healing — refines skin texture

JUST THINK! Over 12,000,000 jars of Noxzema are now used yearly! Noxzema was first prescribed by doctors for relief of skin irritations like eczema and burns. Nurses first discovered how wonderful it was for their red, chapped hands, and for helping to improve their complexions. Today Noxzema is used by millions—bringing soothing comfort and aiding in healing ugly skin flaws.

Women enthusiastic

If you are troubled with large pores, blackheads or pimples caused by external conditions, apply Noxzema after removing makeup—and during the day as a foundation for powder. Notice how it refines large pores—helps nature heal ugly pimples—helps make your face smoother, clearer, more attractive.

If your hands are red, irritated, use Noxzema for quick relief—to help make them soft, white and lovely. Use Noxzema for burns, itching, baby rash and similar skin irritations.

For shaving irritation

Men! The news is flying around—*if you are troubled with shaving irritation, use Noxzema—it's marvelous.* Apply Noxzema before lathering. No matter how raw and irritated your face and neck may be, note what a quick, cool, comfortable shave you get shaving this new way.

GREASELESS
NOXZEMA
Skin Cream

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● Is fat making you miserable . . . just because you think it's not possible for you to be slender and attractive? Trust a Registered Nurse to know the easy way to reduce! Just read what this Nurse writes: "I had been overweight since 1926 and was gradually getting heavier. I was so fat it was an effort to get around doing my work. Then I tried RE-DUCE-OIDS and **lost 47 pounds!** Though I lost all this fat my skin is firm and smooth and I feel fine!" Mrs. G. L. Ryer, Reg. Nurse, V.A.F. Cottage 2, Dayton, O.

From California, another Nurse writes: "I reduced 27 pounds. I can recommend RE-DUCE-OIDS as a **preparation of real scientific merit.**" Mrs. Violet Haskett, Graduate Nurse, 1713 Green St., San Francisco.

Why not do as these nurses, and hundreds of other ladies have done? RE-DUCE-OIDS are so easy to use, just a small tasteless capsule according to directions. Expert chemists test every ingredient. Why wait? Fat is dangerous.

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Margot GRAHAME'S *New Watch-Your-Weight Menu*

MONDAY
Breakfast
Sliced Oranges
Cooked cereal with dates and milk
Melba Toast   Tea or Coffee

Lunch
Tomato Bouillon   Soda Crackers
Waldorf Salad
Iced Tea

Dinner
Broiled Lamb Chops with Mint Sauce
Carrots   Peas
Cabbage Salad
Whole Wheat Bread
Strawberries

TUESDAY
Breakfast
Grapefruit
Rolls   Orange Marmalade
Tea or Coffee

Lunch
Vegetable Soup with Croutons
Custard
Tea

Dinner
Broiled Steak   Latticed Potatoes
Asparagus Salad   Sliced Tomatoes
Fresh Fruit
Tea or Coffee

WEDNESDAY
Breakfast
Strawberries with Milk or Cream
One Poached Egg on Toast
Coffee

Lunch
Scalloped Oysters
Fruit Cup and Sweet Wafers
Tea

Dinner
Puree of Vegetable Soup
Cheese Souffle
Artichoke
Parker House Rolls   Grape Conserve
Baked Pear
Tea or Coffee

THURSDAY
Breakfast
Hot Baked Apple
Corn Flakes   Whole Milk
Tea or Coffee

Lunch
Tuna Fish Salad
Crackers
Jello

Dinner
Tomato Juice Cocktail
Beef en Casserole with
New Potatoes   Whole Carrots   Onions
and Peas
Rye Bread   Coffee
Ice Cream

FRIDAY
Breakfast
Stewed Apricots
Cooked Cereal
Tea   or   Coffee

Lunch
Chef's Salad with Ripe Olives
and Sweet Pickle
Toasted English Muffins
Whole Milk

Dinner
Bouillon
Halibut with Tartar Sauce
Baked Potato
Scalloped Corn   Beets
Gingerbread
Coffee

SATURDAY
Breakfast
Prunes
Omelet
Melba Toast   Coffee

Lunch
Pineapple and Cottage Cheese Salad
Cup Cake
Iced Tea

Dinner
Pea Soup
Liver and Crisp Bacon Curls
Baked Squash   Cauliflower
Cornbread
Sliced Peaches

SUNDAY
Breakfast
Orange Juice
French Toast   Maple Syrup
Tea or Coffee

Dinner
Seafood Cocktail
Roast Chicken
Sweet Potato   Spinach
Baking Powder Biscuits with Honey
Fruit Ice
Coffee

Sunday Tea
Salad Bowl
Sandwiches
Cookies
Tea or Hot Chocolate

The World At Her Feet!

[*Continued from page* 29]

IT WAS pure accident that we found her. She had driven her dusty Ford roadster onto the Metro lot to pick up some photographs at the studio of Clarence Bull, which is tucked away behind some sound stages at Metro.

She popped out of the car, a raffish little figure in an old brown jacket, some slacks which looked as if they had endured considerable hardship, and a pair of rough brogans on her tiny feet.

After her waddled a dignified gentleman in a black fur coat, by the name of Johnny. He is her constant—and only—companion. When she halted at our greeting, Johnny sat down in the dust and looked bored.

"He is more exclusive than Garbo," grinned Miss Rainer. I won't attempt to quote her quaint Viennese accent, which is charming. "But he is good company," she went on, "because he never says a word. He just listens to me."

"Where on earth have you been?" we demanded, tickling Johnny behind one shaggy ear.

Luise brushed back that unruly mop of raven hair and showed her white teeth in another grin.

"I've been to the Fair, and to Mexico, and, oh, every place! I tell my maid I will go for a drive for an hour. But it is so nice out I just keep driving. Pretty soon I come to San Diego. I say, Luise, we are here, so we shall see this so fine exposition. Everybody is very nice to me. At the booths they give me samples of everything.

"I guess they think I am some little German girl without any friends, because everyone is helpful and tells me what it costs to build houses, they give me samples of perfume until I smell like a flower garden, and it is grand fun. One man says I should go to the Hall of Fame and see how movies are made—so very enlightening, he says to me. But I think no.

"When it gets late I go to a little hotel, because all I had in my pocket was fifteen dollars. Next day I think I shall see some more of the country, so I drive down to Mexico. It does not cost very much to live in Mexico! Maybe I look like the Mexican senorita, myself. They charge me very little. And I am gone from home five days before my money is gone and I have to come back!"

THIS new and devastating influence may well mean the doom of feminine frills, and all of Mae West's propaganda for curves will be wasted. Boyish togs will become the rage, so brothers, lock up your shirts and slacks, your ties and coats, for a new menace confronts your wardrobe.

Even so, Luise remains thrillingly feminine in these clothes which so well befit her vagabondish escapades.

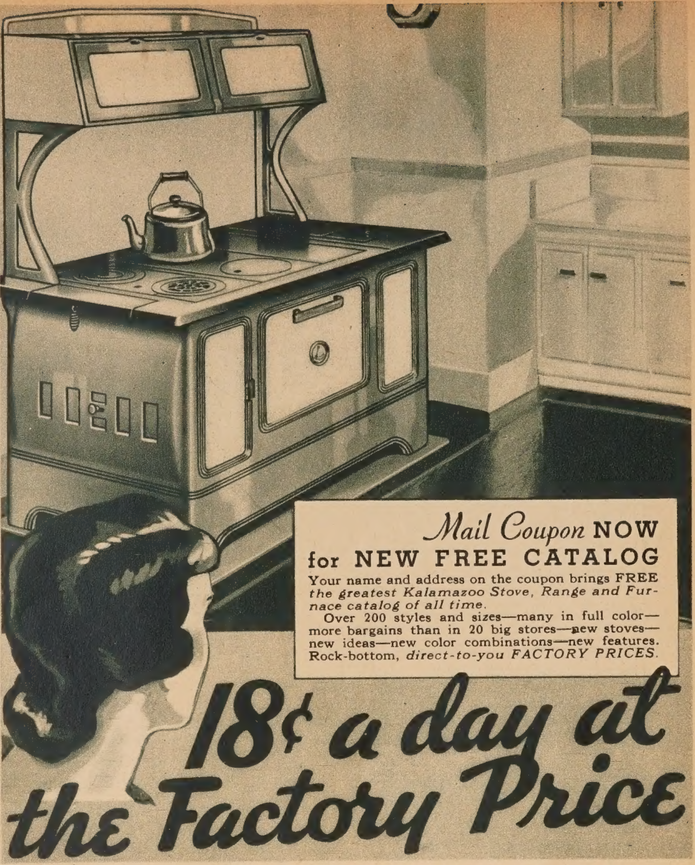
Clothes, however, are farthest from her mind at this moment. She is bubbling over with a new scheme.

"I'm writing a ballet," she said suddenly. "I'm going to dance again!"

"What—no more movies?"

"Oh, movies! Wait till I tell you what it is I am doing. I am writing a

[*Continued on page* 67]



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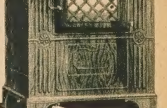

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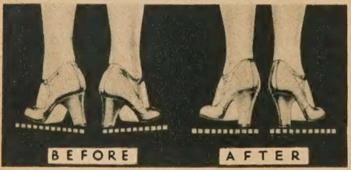
Crooked Heels



If you did not walk *off balance*, your shoes would not lose their shape or the heels wear crooked. Millions have the same shoe troubles. The way to correct this fault is to wear DR. SCHOLL'S WALK-STRATES in your shoes. They *equalize* your body's weight; take the strain off your ankles and make walking a pleasure. Sizes for men and women. Easily attached. Get a pair today at your drug, shoe or dept. store—only 35¢

Dr Scholl's Walk-Strates

Ask Ann Sothern

Those Intimate Questions

MANY times interviewers fail to ask the intimate questions you yourself would like the stars to answer. This is your chance to do your own interviewing through SCREEN BOOK'S Inquiring Reporter. What would you like to know about Ann Sothern? Her own beauty secrets? Her opinions on love and marriage? What she spends on her clothes? How she makes her eyes so fascinating?

Think of the many things you would like to know about this popular star, whose photo appears above as she is seen as the Empress Josephine in *The Girl Friend.* Jot your questions down on the coupon appearing on this page and mail it to The Inquiring Reporter. Your questions will be answered in an early issue of SCREEN BOOK, much the same as the Ginger Rogers story which appears on page 20.

All you must remember is that questions that violate the bounds of good taste are ruled out, as are questions about religion and those which interfere with studio policy. All questions must be mailed to reach The Inquiring Reporter not later than September 25th, 1935. Send yours today!

The Inquiring Reporter,
SCREEN BOOK Magazine,
7046 Hollywood Blvd.,
Hollywood, Calif.

Please ask Ann Sothern the following questions, answers to which will appear in an early issue of SCREEN BOOK:

....

....

....

....

....

....

....

Your Name ....

The World At Her Feet!

[*Continued from page* 65]

pantomime to be set to music—the story of a boy's life! Vicki Baum is helping me. It is such fun!

"And I have started training. Every morning at nine I am to be at the trainer's for my exercises. Soon I shall be ready for dancing again. Perhaps I shall act out my pantomime, myself. But that is no matter. Now I am getting together the music I need to fit the things that happen in my play. It starts with a young boy, you know—lying by a stream under the clouds and having day dreams about what he shall do. I shall have music to fit all his moods. Glorious music!

"Do you think my pantomime should be about a girl? I do not. I think boys have more exciting things happen to them."

She hugged herself deliciously at the prospect of this new venture. Movies were forgotten. Energy vibrated from her in waves as visible as the heat shimmer you see over the ground on a hot day. She couldn't sit still.

"Now I have to go—I have so much work to do," she said, jumping up. Johnny stirred and cocked an ear at her. He is Scotch, and wastes no effort over anything. A few minutes more and she was gone in a cloud of dust.

Dropping in on Bill Powell, where he was working on his new picture, *The Black Chamber,* I asked him about Luise. It had been his suggestion that she be given co-star billing with him in *Escapade.* He had worked like a trojan to help her in that picture. Due to Miss Rainer's language handicaps, scenes had to be taken over and over again.

"She's a born actress," Bill declared. "If the public can get the feel of that dynamic personality from what they see on the screen, she should be an instant hit. I hope the fans like her as much as we do here on the lot."

It was fortunate for Luise that she was given her start in a picture with Bill Powell. It was his *The Thin Man* that opened everyone's eyes to what Myrna Loy really could do. He has that rare faculty for making those associated with him give their best, and in bringing out the natural charm of an individual character.

IN FACT, little Luise was in luck all the way along. Myrna Loy originally was to play with Powell in *Escapade,* and when Luise was cast in the rôle instead, the gods of fortune must have been especially well disposed toward her.

Luise Rainer has, all at once, become a Somebody in American pictures. She already had an enviable reputation on the stage and in films abroad, but not many foreign players have won such immediate acclaim here. Most of them have gone home defeated. But nothing can defeat Luise—she is too much of a vagabond for that. We can only hope that movies won't lose her, and that she won't take it into her head to go dancing off, chasing some rainbow, and leave us just when she's won all our hearts.

Did you know that during Fred Astaire's recent broadcast special microphones were placed on the floor to catch his "tapping?"

THE SCREEN WANTS NEW TALENT
Hold·Bobs BRING Hollywood TO YOU!

Douglass Montgomery and Anita Louise indulge in a cup of tea between scenes during the filming of Universal's comedy "Lady Tubbs".

Jean Rogers, winner of a Boston beauty contest is playing the leading feminine role in Universal's drama "Stormy".

Alice Brady and Anita Louise on the set during the filming of Universal's comedy "Lady Tubbs".

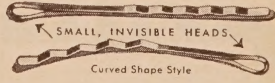
● Universal Pictures are looking for screen talent! HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play join forces to conduct this elaborate search for screen talent. To you, who cannot come to Hollywood—we are bringing Hollywood to *you!!* HOLD-BOBS are giving you the opportunity for a FREE screen test. Your local dealer can give you full details about the "Search for Talent".

Remember, the screen wants new faces and fresh talent. At the Universal Studios, this minute, such newcomers as Dorothy Page and Jean Rogers are working in pictures destined to make them famous!

All you need do to enter the "Search for Talent" screen test is to fill out an entry blank, attach your photo and mail to "Search for Talent" headquarters. You may get entry blanks in any of the more than hundred thousand stores that sell the famous HOLD-BOB Bob Pins—they're printed right on the back of the HOLD-BOB cards!

Here's how these screen tests will be given: The "Search for Talent" movie truck, under the direction of H. E. Howard, with a crew of cameramen and technicians and all equipment for making screen tests, will tour the country. A committee in your locality will select from photographs the most likely prospects for a movie career. They will be given screen tests which will be forwarded to Universal Studios for final judging. Those selected from the final judging will be brought to Hollywood, all expenses. paid, for a final studio screen test.

Movie stars agree that a well groomed coiffure is most important. HOLD-BOBS insure a perfect hairdress because they have small, round, invisible heads; smooth, non-scratching points; flexible, tapered legs, one side crimped—and are available in colors to match your hair. You can identify HOLD-BOBS by the Gold and Silver metal foil cards.



THE HUMP HAIRPIN MFG. CO.
1918-36 Prairie Ave., Dept. F-105, Chicago, Ill.

Look for this HOLD-BOB card

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MOTION PICTURE
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Dullness—That Drab, Lifeless Appearance

- "Since I discovered that dull hair—simply lacks the natural reddish tones and golden tints of youth—
- "And since I found the one preparation that revives these sparkling high-lights—
- "I'm the happiest girl in the world.
- "Compliments—compliments—and do I love it—or do I love it—and Golden Glint is so simple and easy to use."

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SAVE real dollars. See the lovely new Edna May Dresses priced as low as $1. See the widely celebrated line of Larkin Products and the hundreds of valuable Premiums. Read about the Larkin Cozy-Home Club with its 50¢ payments that fit the housekeeping budget.

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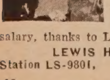
64 E. Lake St., Chicago

Be a Hotel Hostess



Enjoy Your Work! Good positions in hotels for women as Hostess, Housekeeper, Manager, etc. Train at home, in leisure time. One Lewis student writes: "Business Manager and Hostess in Fraternity House. Have attractive suite in addition to salary, thanks to Lewis Training." Write for **Free Book.**

LEWIS HOTEL TRAINING SCHOOLS
Station LS-9801, Washington, D. C.

—*Wide World*

A rare photo of Clark and Mrs. Gable entering their car in the wee small hours after an enjoyable evening of dancing at Hollywood's gay and popular Trocadero Cafe

Ruby Keeler's Baby

[*Continued from page 32*]

we shall treat him as an adult. We shall let him lead his own life, even make his own mistakes. I think we should.

The new mother of Albert Jolson, Jr., stopped then, and drew a long breath. "This being a parent means a lot of responsibility," she sighed, then added quickly: "Not that I am sorry to have it. I am not. I am glad!"

It occurred to me, then, that Ruby Jolson has had responsibilities before this. You see, I know what her little sister, Anna, meant to her—the sister who died.

I know how Ruby mothered her, earned money for the dancing lessons she wanted so badly, dreamed Anna might, someday, have a career like her own.

I know the terrible fear that beset her when, with Anna strangely ailing, she heard a specialist decree that—"Your sister must go to Florida at once if she is to live!" I know how Ruby, paying all the bills, spared no cost for this health-seeking trip and how she, in tragic years that followed—with Anna better at first and then pitifully worse—watched and prayed over that little sister, fighting a gallant but losing fight against disease that finally triumphed. I know how Ruby felt the day they buried Anna. . . .

And then, she adopted "Son." No wonder generous, loving Ruby Keeler adores him as she does! He is someone else to mother.

BUT no sorrowful memories stalked on that sunny morning I visited Mrs. Al Jolson and son in the North Hollywood home of Ruby's mother. We went inside after the nurse took the baby in and Ruby showed me some plans for renovating the Jolson home in San Fernando valley, not far from Hollywood, yet quiet and peaceful, and really like the country. An entire new wing is being built, most of it to be taken up by the baby's nursery, playroom, nurses' quarters and a special kitchen. And ALSO—

"We are making the nursery large enough so that when Al and I have our other children, there will be plenty of room," Ruby said, quietly.

"You mean you will adopt more?" I asked her.

"Perhaps. But whether we adopt any more or not, we plan to have at least two of our very own," she said.

As I was saying "How grand!" and making other exclamatory remarks, the telephone rang. It was a long distance call from New York and Al, himself was on the line. Ruby seized the receiver joyfully.

"Hello," she said. "Hello, darling . . . yes, its me . . . yes, he's FINE . . . what? . . . sure, I will! I was going to anyway. Wait a minute!"

She left the receiver dangling on that three-dollar-a-minute call and rushed into the bedroom, to return an instant later with the pink flannel bundle.

"There, now," she cooed, "he's going to talk to his daddy! Yes—he—is!" She seated herself with the baby on her lap, and held the phone in the vicinity of a small, flannel-swathed ear.

"Croak! Grrrrrrr. Unk! Croak—" You know how it sounds when someone talks over the telephone near you but not to you. Al was wishing his son and heir a very good day and asking him how were tricks. Albert, Jr., seemed bored, however. He yawned prodigiously, as though not interested.

And then, quite suddenly, Son reversed himself in his policy of silence. While Ruby held the mouthpiece before him, his small, erstwhile benign visage assumed the aspect of a ripe beet—a puckered ripe beet. He closed his eyes and opened his mouth in large and emphatic ejaculation.

"Wah!" yelled Albert, Jr., into the telephone. "Wah! Wah! Waaaaah!"

This ended long distance conversation for the day. Bidding Al a hasty good-bye, Ruby hung up and hustled the howling "Son" back into the bedroom.

"Anyway, his father heard him," she remarked with satisfaction.

"Al kind of wants Son to be a doctor," Ruby told me later.

"What do you think about that?" I inquired.

"Well, he would be away from home a lot. You know a doctor's hours," she said, doubtfully. Then we both burst out laughing. Because, after all, it will be some time before Albert Jolson, Jr., performs his first appendectomy or makes his first professional call. But there's plenty of worrying being done about little Al's future right now.

Again Ruby apologized. "You've got to stop me from making such a fool of myself over that baby!" she told me. "I try to talk rationally about him and then, the first thing I know, I am babbling. It's—it's just that I am so happy over it all. It was such a break for Al and me to find a baby just like him. . . ."

And, I might add, a break for Albert Jolson, Jr.

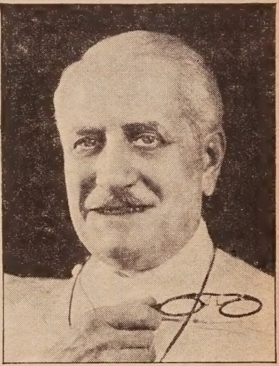
—*Wide World*

Gene Raymond, who gets more proposals via mail than he can cast at a wastebasket, created a stir when he was seen dancing the other evening with Jeanette MacDonald. They're just friends, however—no romance!

Discovers Amazing New Way to Increase Weight

Gains of 10 to 25 pounds in just a few weeks reported by users!

FIRST PACKAGE MUST INCREASE WEIGHT OR THE TRIAL IS *Free!*



Sensational new "7-power" ale yeast giving thousands attractive pounds

AN AMAZING new "7-power" yeast discovery in pleasant tablets is putting pounds of solid, normally attractive flesh on thousands of "skinny," run-down people who never could gain an ounce before.

Doctors now know that the real reason why great numbers of people find it hard to gain weight is that they don't get enough Vitamin B and iron in their daily food. Now scientists have discovered that the richest known source of health-building Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times, making it *7 times more powerful*. Then it is combined with 3 kinds of blood-strengthening, energy-giving iron in pleasant little tablets called Ironized Yeast tablets.

If you, too, are one of the many "skinny," run-down persons who need these vital health-building elements to put on solid pounds, get these new "7-power" Ironized Yeast tablets from your druggist at once. Day after day, as you take them, watch flat chest develop and skinny limbs round out to normal attractiveness. Indigestion and constipation from the same source quickly vanish, skin clears to normal beauty—you're an entirely new person.

10 lbs. in 3 weeks
"I was like a scarecrow I was so thin. Then with Ironized Yeast I gained 10 lbs. in 3 weeks. Am no longer ashamed of my figure or complexion. Getting more fun out of life." — **Fannie Alcorn, Oneida, Tenn.**

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"I seemed born to be skinny, never invited out, but with Ironized Yeast I gained 14 lbs. in less than 3 weeks." — **Dora Sotello, Anaheim, Cal.**

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"Was so skinny and pimply the girls never noticed me. In 12 weeks with Ironized Yeast I gained 21 lbs. and my face cleared."—**Roy Rigby, De Kalb, Ill.**

Results guaranteed

No matter how skinny and run-down you may be, try this wonderful new "7-power" Ironized Yeast for just a few short weeks. If you're not delighted with the results of the very first package, your money instantly refunded.

Only don't be deceived by the many cheaply prepared "Yeast and Iron" tablets sold in imitation of Ironized Yeast. These cheap counterfeits usually contain only the lowest grade of ordinary yeast and iron, and cannot possibly give the same results as the scientific Ironized Yeast formula. Be sure you get the genuine. Look for "IY" stamped on each tablet.

Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results guaranteed with the very first package — or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 2810, Atlanta, Ga.

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Now Ready! GORGEOUS LINE OF 120 Lovely Fall Dresses Many as low as 3 for $3.98

Women everywhere love to look at, admire and order these smart new Paris, London and Hollywood styles at less than store prices. Taking their orders is easy, pleasant, fascinating work. You offer them the very latest dresses at distinct savings because we are the makers and sell direct from the largest dress-making plant in the world. Fashion Frocks are never sold in stores but only through authorized representatives.

Complete Portfolio of Stunning Styles FREE!

Send your name and address at once for this marvelous opportunity. Get this elaborate portfolio of dress styles in actual colors with samples of the beautiful fabrics. Just showing it—pays you up to $23 and more in a week, besides get your own dresses free. Write fully giving dress size.

FASHION FROCKS, Inc.
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They Fall Right Out!

BLACKHEADS persist because they are literally trapped in your skin! Locked there by a film of sluggish, surface skin! You can't wash them away! But you *can* release them! Golden Peacock Bleach Creme will lift away the film of coarsened surface skin—dissolving it in tiny invisible particles. Blackheads are released. They flake away, fall out! Surface pimples, too—in fact, all blemishes in the surface skin! You discover your own finer skin—smooth, utterly clear, alluringly white! All in just 5 days! A thrilling skin transformation no ordinary cream can ever give! Discover Golden Peacock Bleach Creme! At drug stores—55c

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Full dram of exquisite White Lilac perfume in an attractive crystal-like bottle, also bottles of two other thrilling fragrances—Garden Blossoms and Queen of the Orient. Send only 25c for all 3 perfumes. If you don't think they are worth at least 75c, your quarter will be refunded. Only one gift offer to a person.

BERNARD—Perfumer
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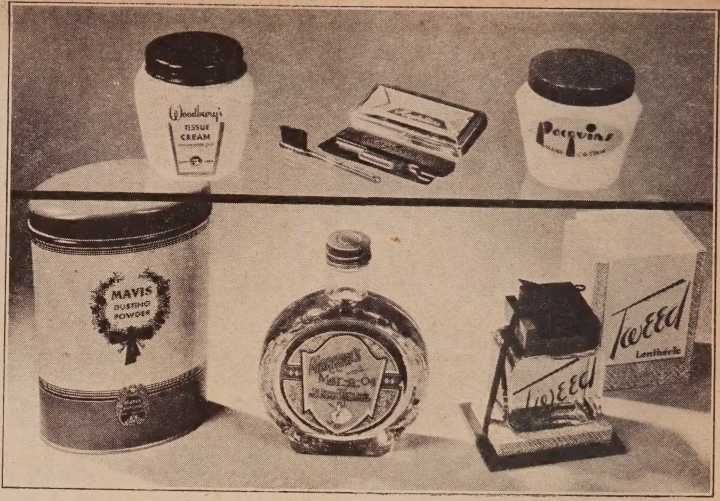


Janet Lynn, SCREEN BOOK's beauty expert, presents a collection of attractive toiletries, all of which have been carefully tested. Read more about them in this article

How to Manufacture Beautiful Eyes

[*Continued from page* 46]

don't apply eye cosmetics too lavishly. Be sparing, applying a tiny bit at first, then adding more if necessary. It's so hard to undo over-generosity in this matter, but easy to remedy stinginess. Brush the darkener on the lashes sideways, then brush them upward with sweeping strokes. Now run a tiny eyelash comb through them to remove excess bits of mascara and to give them that upward tilt. Apply mascara very lightly on the short lashes in toward the nose. When these lashes are heavily mascaraed it gives you a staring look. The best idea is to concentrate most of the mascara on the lashes at the outer corners of the eye. Gives them that ravishing almond shape that Merle Oberon's eyes have.

Don't put mascara on your *lower* lashes. It's difficult to apply neatly and sparingly on these sparser lashes and no matter how well it's done, the result invariably looks hard. It destroys all expression and makes you look wooden. For practically the same reason, don't draw a hard line of eyebrow pencil *under* your eyes. Some girls can achieve a very glamorous effect by drawing a faint line of pencil along the *upper* lid, extending it slightly beyond the outer corners and then blurring the entire line with a fingertip; but I think eyeshadow, cleverly applied, does much more for the eyes.

In applying eye shadow, don't blend it in toward the nose. It should extend from the exact center of the eyelid outward. For daytime, it should be little more than a faint blur close to the edge of the lids, but for evening it can be extended up as far as the edge of the eye socket. It's best to apply eyebrow pencil in short slanting strokes and to go over the arch lightly several times instead of bearing down heavily on the pencil.

WHENEVER you think of mascara, you are likely to think of Maybelline, that grand cake mascara that has done such a thorough job, over a period of sixteen years, of coaxing women into beautifying their lashes. Probably you know that Maybelline Eyelash Darkener has had a sumptuous new gold and scarlet dress for a year or so, but you may not know that you can buy refills for this swanky case for only 35 cents. If you will glance at the group photograph of stellar toiletries on this page, you'll see the Maybelline box on the top shelf, beside it a refill tray containing a fresh supply of Maybelline and a fresh brush. It's simple to insert the refill. You just remove the old tray with a nail file, snap the refill firmly in place and you have a shining new mascara kit. Maybelline is available now in blue as well as the standard brown and black.

Before long, brisk Fall winds will begin to turn your skin into a dry, sensitive annoyance and that is when you will welcome a soothing lubricator like Woodbury's Tissue Cream, which is the first jar on the left on that upper shelf. For this fragrant cream is so rich and emollient that it simply flouts dryness and tiny lines—provided, of course, that it is used regularly and according to directions. Some of my readers with extremely dry skins tell me they like a fine film of it as a powder base, too. Its moderate price should endear it to all those with beauty budgets to consider, and the familiar signature of John H. Woodbury on each jar tells the story of its quality.

At the right on the upper shelf is a jar of Pacquin's Hand Cream, one of the most luscious preparations I've ever encountered for keeping the hands smooth and white. The nice part about this cream in its neat white jar with lavender touches is that it can be used for many other beauty purposes—too many, in

A mirror provides a double view of a new screen enchantress—Joan Gardner, who has an important rôle in the United Artists picture, *The Man Who Could Work Miracles*

fact, for me to list here. As a smoothening, whitening agent for crêpey elbows and chapped legs it's pretty special and it does beautifully as a balm for tired, burning feet.

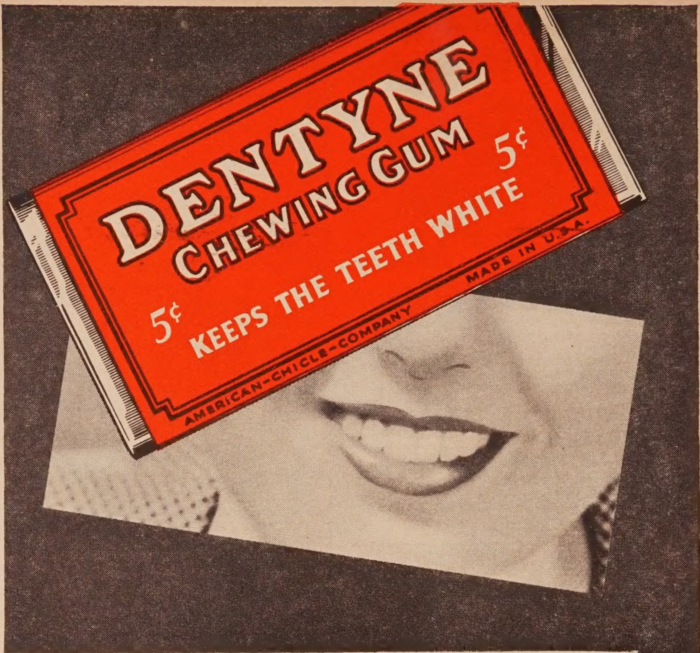
A new dusting powder introduced by the same people who make the ever-popular Mavis Talcum Powder is shown in the attractive cream-and-red shaker at the lower left. Your entire family can use Mavis Dusting Powder because no puff is needed. The powder is simply shaken out in soft, refreshing sprays.

For reconditioning your hair before having your fall permanent wave, try Mar-O-Oil, the oil shampoo in that round bottle (lower center) with the red and gold label. It is a blend of fine vegetable oils, processed so that they are soluble in water. Dry, dull hair takes a new lease on life after a few Mar-O-Oil treatments, replete with massage, brushing and steaming hot towels.

To harmonize with your smart Fall tweeds on bright Autumn days, you should have some of Lentheric's lovely new out-of-doors fragrance, Tweed. The perfume is shown at the right of the lower row in its stunningly simple container.

FREE BEAUTY SERVICE

If you have a particular beauty problem, ask Janet Lynn for the answer. She will reply quickly and in strictest confidence. Address Janet Lynn, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed, stamped envelope for personal reply.



Look what else comes in the Dentyne package

MOUTH HEALTH—As a bonus, you receive with Dentyne the wherewithal to a healthy mouth — to white, sparkling teeth. For chewing Dentyne is the finest kind of mouth health promotion. Its firm consistency exercises the mouth muscles and helps the mouth to clean itself — naturally, normally. It helps prevent flabby mouth and chin muscles, too. Many dentists, orthodontists, and physicians recommend its frequent use.

WITH THIS DELIGHTFUL GUM — Of course you receive a delicious gum, too. Really different with a delicious, distinctive flavor, and a general air of quality that makes it the favorite of thousands. Notice the characteristic, handy, flat shape which distinguishes the Dentyne package. It fits easily in vest pocket or purse. Try some today.

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The Unknown John Boles

[*Continued from page* 24]

Seventh Heaven, was given its world première on the night John Boles arrived in Hollywood for his first screen rôle.

Their house—significantly again—is leased. John Boles, unlike most of his fellow stars, has never invested in real estate.

He *has* invested heavily, however, in furniture. He owns what is probably the finest collection of authentic early colonial furnishings in California. Ever since their marriage, he and Mrs. Boles have combed the market for choice pieces. Every promising auction finds them in attendance. Both of them have acquired encyclopedic knowledge of colonial design.

THE Boles keep only three servants, a housekeeper, a maid and a cook. John, in addition, employs a valet during the actual production of his pictures. He has never had a chauffeur. All of their servants, by the way, have been with them since their arrival in Hollywood.

They do not "go in" for society—and that despite the fact that John Boles is one of the few stars vied for by every Filmland hostess. Occasionally, they give small, informal dinner parties in their home; occasionally they accept invitations from their intimate friends, who for the most part, are not connected with the motion picture industry. Their "clique" centers in aristocratic Pasadena rather than in spectacular Hollywood. John is one star who does not like to "talk shop" when he is outside of the studio.

His interests are many and widely varied.

Few people know that he always has had exceptional athletic ability. In college, he was so outstanding as a baseball pitcher that before his graduation, he had received three offers from major league clubs. Had it not been for his devotion to music, he probably would have accepted.

He is one of the best tennis players in Hollywood. And, by the way, he never fails to have a set or two with Helen Wills Moody when she is in town. They are close friends.

He is a good swimmer and an exceptionally good horseman. It's a rare morning that one can't encounter him—if one sets the alarm clock for an early enough hour—riding along one of the bridle paths in the Santa Monica mountains. Always an early riser, he has formed the habit of solving his professional and personal problems astride a horse. He says that he can memorize his "lines" for a screen rôle more quickly and more thoroughly on those morning canters than under any other circumstances.

The fact has been little publicized, but he is one of Hollywood's most ardent outdoorsmen. Every year he and Mrs. Boles, who shares his enthusiasm, pack into the high Sierras to hunt and fish. And while they are there, they *rough it.* Usually they pitch camp in the wildest part of the Sierra, north of the June Lake country.

Although a considerable tide of water has gone under the proverbial bridge since John left college he still keeps up his fraternity interests. He is a member of Beta Theta Pi and manages, in spite of everything else that absorbs his time, to attend most of the Beta dinners in Los Angeles.

He seems to have a passion for obliging anyone and everyone. For instance, during one personal appearance in Chicago, he neglected to sing one of his most famous song hits, *Sylvia.* He received thousands of complaints, and in particular, a wail of protest from a party of about twenty girls who had journeyed from a small town several hundred miles away to attend his concert. He sent a message for them to come to his dressing room, had a piano installed there, and sang *Sylvia* for their especial benefit.

". . . perhaps I've been too obliging," he admits rather ruefully. "I haven't been able to find time for a real vacation in more than eight years. . . ."

JOHN is very methodical and very meticulous in all of his habits. Mrs. Boles likes to tell of their housekeeper's wrath over that very method. It seems that he never doffs a soiled shirt without carefully draping it over a hanger and since he likes to change linen twice a day, she has an exasperating time trying to separate the soiled from the unworn.

He is methodical in his devotion to music. Every day he spends a certain number of hours, studio work or no studio work, practicing with his accompanist, who, by the way, is his closest personal friend. Contrary to some reports I have read, he plays only one instrument, the piano, and does not play it well.

Each summer, the Boles family moves to Malibu for a few weeks. It is a rite.

He maintains a very complete wardrobe, goes to the best tailors and spends money freely on his clothes. And yet, in his leisure hours he limits his clothes-consciousness to his innate passion for cleanliness, and seldom "dresses up."

Possibly because his mind is so well-ordered, he is an excellent business man. His earnings have been very large, but he has never employed a business adviser or investment counsel. And neither has he suffered financial losses. When the rest of Hollywood's celebrities were losing fortunes in the Wall Street crashes, John needed only to congratulate himself on the security of his investments. His business affairs are ordered with the same method that characterizes all of his other affairs.

His philosophy of life can be summed up with one word, "Faith." Without being devoted to any established church, he is profoundly religious. He believes that the power of love and right-thinking is omnipotent. Such a man is John Boles, and Hollywood is proud of him!

CONTEST NEWS!

Watch for the announcement of winners of the toy movie machines to be awarded in the Scrappy Cartoon Contest in an early issue of SCREEN BOOK.

The Astounding Career of Sir Guy Standing

[*Continued from page* 59]

ing muscles in his great throat—but his lips were petrified, immovable. He got redder and started to sweat in the dead, expectant silence.

Suddenly he whipped around, his hand outstretched to young Guy Standing who couldn't see very well just then. Their hands met in a bone crushing grip as Seppe found his tongue for a moment.

"'E's wan dam' fine feller," bellowed Seppe, "my frand Standing!"

A rather courageous man who doesn't just face life, but goes out to meet it, this Knight of the British Empire! And with all of that behind him, he is also an artist of note with several successful exhibitions behind him, a composer, writer, sportsman, sailor and—if you find romance in finance—a self-made millionaire and business man before he ever thought of pictures. It was in 1919, after the War, that he was knighted.

BUT even an adventurer has his weakness. He's scared stiff of cows! Has been all his life. He'd walk miles out of his way rather than pass through a field of cud-chewing Bossies. In a vague sort of way he thinks he was chased or gently butted by one when he was very small—but, whatever the reason, he can't abide the bovine beasties!

Not long ago he was placidly doing a landscape near his mountain home. He sat there quite happy, absorbed in his delicate work, when he felt a sudden, strong gust of wind. Instinctively turning, he was a little appalled to note that the wind came from the flaring nostrils of a singularly large and greatly interested cow. The man who faced the German Navy without arms and a box-car full of knives with only his fists, left the scene hurriedly. In fact, he ran like a deer for the nearest fence.

Not thinking of anything better to do, she poked a horn through the canvas—probably intending to take it home to her stall—and mildly ambled off.

As he returned to the field of, shall we say—battle?—he got some satisfaction out of remarking to himself,

"Well, anyway, it wasn't signed!"

And there, ladies and gentlemen, you have *my* idea of a thrilling sort of life to have. And I'm glad he's scared of cows. If he wasn't scared of anything, he wouldn't be human—and that is one thing that Sir Guy Standing, C. B. E., K. B. E., R. N. V. R., most certainly is!

DO YOU SHARE YOUR BIRTHDAY WITH A STAR?

Groucho Marx	Oct. 2, 1895
Buster Keaton	Oct. 4, 1896
Carole Lombard	Oct. 6, 1909
Janet Gaynor	Oct. 6, 1907
Andy Devine	Oct. 7, 1905
Helen Hayes	Oct. 10, 1900
Miriam Hopkins	Oct. 18
Bela Lugosi	Oct. 20, 1884
Marian Nixon	Oct. 20, 1904
Frances Drake	Oct. 22, 1909
John Boles	Oct. 27, 1898
Constance Bennett	Oct. 27, 1905
Doug Montgomery	Oct. 29, 1909
Sue Carol	Oct. 30, 1909

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Ginger Rogers Confesses

[*Continued from page 20*]

Are the photographs you send to your fans and club members personally autographed or not?

They are.

How did you get the nickname of Ginger?

Ginger is a common nickname for Virginia, especially in the South. With my red hair, I didn't have a chance to be called anything else.

Do you have any brothers or sisters?

None living. I had two sisters, one older and one younger than myself, but both died in babyhood.

Is it possible for a newcomer to crash the studio gates by any method other than via the stage?

Of course it is. The studios are always in need of people who really have personality and ability, but they give preference to those with stage training since they have already mastered the problems of timing, diction and enunciation.

What is the real color of your hair?

Just plain sandy red.

What is your favorite song? Your favorite musical composition? Your favorite color?

My favorite popular song is "Chasing Shadows." Bach's C Minor Concerto is my favorite composition. Green is my favorite color.

Which of the dances you have done on the screen is your favorite?

The Piccolino, I think. You'll see it in *Top Hat.*

About how long does it take you and Fred Astaire to learn a dance?

That depends somewhat on whether we are accompanied by a chorus. Mr. Astaire and Hermes Pan create the dance. That work usually requires about a week. Then I am called in for rehearsal and we work until we have mastered it. We rehearsed the Piccolino for more than an hundred hours before we attempted to dance it for the picture.

Do you prefer making dramatic or musical pictures?

I think I might prefer a dramatic picture—if someone would only give me one to do.

How did you enter the movies?

Via vaudeville and the legitimate stage.

Is there any particular rôle which you would like to portray on the screen?

Yes, there is. I've always wanted to play Joan of Arc.

What are the most important factors in making a woman charming?

That's a question which could provoke a heated debate. Personally, I list the most important qualities as poise, good-breeding, cultured speech and, most important of all, intelligence.

Do you ever design any of your own wardrobe?

The studio designers create my screen costume, but I design many of my off-screen clothes.

Where did you receive your dance training?

I never had a dancing lesson. In the Hollywood slanguage, I arrived by the bunion route—self-instruction and hard work.

How long have you known how to dance?

Ever since I can remember. My mother claims that I kept time to dance music before I could walk.

How old are you?

I'm twenty-three.

How soon will you be making another picture?

I'm making one now—a picture called *In Person.*

Are you related to Jack Arnold?

Yes, if you mean the Jack Arnold who is on the Myrt and Marge radio program. He is my uncle by marriage.

What is your home state?

I was born in Independence, Missouri, and raised in Kansas City and in Texas.

How do you account for your rather sudden rise to popularity?

Perhaps it seems sudden to you, but it certainly doesn't to me. It represents seven years of hard work. Finally I was lucky enough to get good parts in good pictures at the most favorable time.

Why don't you select Gene Raymond as your leading man in your next picture?

I am not allowed to select my leading men. The studio production executives do that. But since Gene Raymond is now under contract to the same studio, it may be that we will play together in some future picture.

Are you happy in your marriage to Lew Ayres?

I am very happy.

Have you any relatives living anywhere besides in California?

Yes. My grandfather, W. W. Owens, lives in Denver, and I have aunts and uncles and cousins in Kansas City, and a number of cousins who live in West Virginia.

What year did you first enter pictures? What was your first film?

My first picture was *Young Men of Manhattan*, made in 1930.

When is your birthday?

July 16.

What is your favorite sport?

I'm very fond of swimming, tennis and horseback riding. In fact I like all sports.

Is it possible for a girl without natural talent to learn to be a good enough dancer to succeed on the stage?

I don't think so. To be a good dancer—good enough to succeed professionally—a natural sense of rhythm is absolutely necessary. Of course, it is possible to learn to be a passable ballroom dancer.

Which type of picture do you enjoy seeing the most?

I prefer dramatic pictures.

Do you like to appear on the screen with Fred Astaire?

I've really enjoyed working with Mr. Astaire.

What do you consider the perfect-sized girl—height, hips, waist, bust and so on?

All artists have considered a "perfect 36" as the ideal, but I think that a graceful, symmetrical figure, regardless of size, is beautiful.

Do you practice dancing daily when not working in a picture?

No, I never dance a step.

Which picture with Fred Astaire have you enjoyed making the most.

Top Hat.

Do you prefer to appear in pictures which require dancing or in those which offer you a straight rôle?

I prefer straight rôles—if only for a change. I don't want to be typed.

Will you give me some advice about learning to tap dance?

Go to a teacher—the best you can afford—and then practice . . . practice . . . practice . . .

Which in your opinion is the easier—working in pictures or on the stage?

Neither is easy work. Personally, I prefer pictures.

What are your hobbies?

I haven't had time to develop many hobbies. Making home movies is my one vice. Lew directs them and does the technical work and I act in them. We have just completed one, *Little Red Riding Hood.* Janet Gaynor and I are the leads. I suppose our hobby is a little like a postman's holiday hike, but we are tremendously interested.

I would love to have a waistline and hips like yours—will you tell me the best exercise for them?

I think anyone gets more good from some competitive sport than from straight calisthenics. Tennis, bowling, horseback riding and badminton are all good, but remember to diet sensibly if you expect results.

If you find that marriage and a career won't mix, what will you do?

Give up the career without hesitation.

I am a brunette—brown eyes, dark lashes and brows. What shade of cosmetics should I use? Please tell me how to keep my skin smooth.

Always remember the rule—never wear a powder or a base lighter in color than your skin. Wash your face thoroughly before retiring and apply any good lotion.

Is your hair naturally curly or do you wear a permanent?

My hair, naturally, is quite curly. I simply dampen it and curl it around my fingers.

Do you believe the studios will ever move East?

I doubt it. Every studio is now building new stages here.

Are you ever nervous or self-conscious before the cameras?

Not any more. I was a bit self-conscious and frightened in my first picture.

What is your favorite dish?

My mother's fried chicken, cooked Southern style.

Is it true that you and Fred Astaire are never going to make any more pictures together?

As soon as he returns to Hollywood and I have completed work in my present production, we are scheduled to make *Follow the Fleet* together.

When did you and Lew Ayres meet?

Just before the big Long Beach earthquake, in March, 1933.

Why don't you play any more with Dick Powell?

He is under contract to Warner Brothers; I am under contract to Radio Pictures.

What kind of books do you enjoy?

[*Continued on page* 83]

THESE YOUNG WIVES ARE WISE ABOUT WASHDAY

I HEARD YOU ORDER A BOX OF RINSO. I ALWAYS USE IT, TOO
I NEVER USE ANY OTHER SOAP IN MY WASHING MACHINE
RINSO SAVES ME HOURS OF SCRUBBING —I HAVEN'T ANY WASHER YOU KNOW
THAT'S RIGHT. IT MUST BE A BLESSING TO YOU
ISN'T SHE SWEET!
RINSO SAVES ME WORK, TOO. IT GETS CLOTHES SO WHITE, I DON'T NEED TO BOIL THEM
YES, IT WASHES CLOTHES WHITER THAN ANY SOAP I'VE EVER USED! IT'S SAFE FOR COLORS, TOO. KEEPS THEM BRIGHT
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Death Comes to Hollywood

[*Continued from page 39*]

came to them from all parts of the United States and the world.

Paul was in his forties, and Jean was in the early twenties. Paul was studious, morose, and deeply reflective. Jean was like sunlight on running water, carefree as the wind, full of life and laughter, and beautiful as dawn.

On three acres of ground, Paul had built a charming home in Benedict Canyon, beyond Beverly Hills. The interior decorating had been done by Jetta Goudal, the one-time famous film idol.

He gave his beautiful bride a deed to this home, and established her in it as its mistress.

After some months of married life, Hollywood was startled at the report that Paul Bern was a suicide. He had left a note for Jean Harlow which included the words, "Last night was only a comedy."

For days the newspapers of the nation were rife with rumor. Jean wisely remained silent. With her mother and stepfather, she had evidently left the house the evening before, and had not returned. Paul's body was found the next morning. He had, no doubt, been alone in the house all night, and just which hour he had committed suicide is still conjectural.

Dorothy Millette, a girl he had known for years, was said to have been Paul's wife in New York. Years before she had had a nervous breakdown. Paul had taken care of her.

The newspapers heard of Dorothy, and, knowing that I had been the intimate friend of both, they came to my house with the hope of having Dorothy's photograph identified. I knew at the time that Dorothy was in the West, but was entirely unprepared for the dramatic episode which followed.

I identified the picture, but denied Paul's previous marriage to Dorothy.

She committed suicide that night by jumping off a boat into the Sacramento River. Her death added another complication to the tragic train of events. Until this moment I have made no comment. Dorothy had many lucid moments. She had once told me that, if anything ever happened to Paul, she would destroy herself.

I CAN picture the life-tortured woman in the small San Francisco hotel when she heard that one of the noblest men in the world was dead. She left suddenly and took the boat for Sacramento. On the boat she undoubtedly thought that life was all over for her, now that Paul was gone. For Paul was the type who gave the world away. I had known him to send all the money in his pocket to some person he had never seen, but who wrote a letter that he was in need.

Dorothy must have known that in this world she would never see Paul's like again. And sadly, I must agree that she was right. For nature has never yet been generous enough to create two human beings to inhabit the earth at one time, the like of Paul Bern.

Many conjectures were made as to Dorothy's suicide. My own, more simple and direct, is beyond question, correct.

Thousands have asked what Paul meant in the note he left Jean. While one guess as to what was meant may be as good as another, it may yet be incorrect.

My own guess is that there may have been a small family quarrel.

In spite of all his charming qualities, Paul had a violent temper. It would flare, hot as burning lava for a moment, and then, with stupendous will-power, Paul would get it under control, and laugh at his weakness.

It might be written here that Paul lacked a sense of humor. Often I have heard him quote the lines . . .

"Life is a comedy to those who think,
A tragedy to those who feel."

And Paul felt everything, perhaps too deeply.

Then, alone in the house, the majestic and mighty Bern may have felt the need of rest, and wrote Jean the note, apologizing for his conduct by saying that "last night was only a comedy"—meaning that the grotesquery of it all had at last dawned upon him.

Much was written about Paul, as soon as he was no more. Jean was but a feather in the wild emotional storm that followed. She was not unkind, and those who extended her sympathy were not mistaken.

She was entirely blameless. Paul often had the feeling that his days on earth were numbered. He talked of suicide. Several of his brothers and sisters had died by their own hands. And many claim that his own mother, beyond seventy, had destroyed herself.

The above was, without doubt, the real reason for his suicide.

May the Winds of Eternity blow peacefully over his soul.

For he was a sublime man.

A great trio! Fredric March, Merle Oberon and Herbert Marshall as they are glimpsed in a scene from *The Dark Angel*, one of the most beautiful love stories ever filmed

Your Letter Page

[*Continued from page* 14]

$1.00 Letter

Promise Comes True

LAST year SCREEN BOOK named Frances Drake the most promising young actress. Miss Drake evidently set right out to prove that the decision was right, for she has shown a marked improvement in each succeeding picture. Now, in the current *Les Miserables,* she has come into her own. How I'd like to see her do *Carmen.* Her flashing black eyes and stormy personality could give us a *Carmen* second to none. But no matter what her future rôles are, I'll be seeing them. Last year Frances Drake was a comer—today she has arrived.—*Helen Stappenbeck, 3171 Sacramento St., San Francisco, Calif.*

$1.00 Letter

Attacks the Attackers

THIS eternal yowling about stars being rude and unappreciative is, to my mind, stupid and selfish. Some of the stars enjoy interviews and fan recognition just as some people enjoy mixing with a crowd. Others feel that they are entitled to privacy. Is there anything unreasonable in that?—*Margaret A. Connel, 811 Prospect Road, Des Moines, Iowa.*

To the Ladies!

FIVE hats given by Ginger Rogers to five lucky ladies! These are Picture Star Fashion hats like Ginger wore in *Star of Midnight,* and they go to the prize winning letter-writers to The Ladies Have The Last Word. For information concerning the gift to be awarded this month, see page 90. The following letter is the first prize winner.—Editor.

"The Ladies Have the Last Word" is the last word in ladies' star comments. . . . Escape Elisabeth Bergner never! She's a lady Leslie Howard . . . Elissa Landi is my favorite Hollywood person. I picked up her novel "House for Sale" one day and never did time pass so swiftly . . . Elissa is right about clothes not making a woman. The woman makes the clothes . . . that is if she's Ann Harding. Ann went to a baseball game wearing a brilliant green beret on her hank of gold hair, and darned if she didn't look more devastating than you and you in your chic chapeaux . . . One of my good friends is Gene Raymond's dentist. He tells me Gene is as fine as they come . . . Katy Hepburn comes by her eerie ways honestly. Her father's home in Hartford, Connecticut, is tucked fairy-like into a little dell off the road in the outskirts of the city. It was gay with lights when Katy was home for Christmas though!—*Phyllis Thompson, 1548 S. Hoover St., Los Angeles, California.*

The other four winners are: Nell Wallace, 441 S. Reagan St., San Benito, Texas; Phyllis Carlyle, president Franchot Tone Club, 45 Smith Street, Portland, Maine; Barbara Jones, 304 North Riverside, Ames, Iowa; Mrs. Roy W. Taylor, 1609 S. W. Park Avenue, Portland, Oregon.

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If Myrna Loy Should Talk

[*Continued from page 33*]

other. "What a treat!" he exclaimed. "A dame who actually gives me credit for knowing how to shoot a picture. She must be God's gift to a director!"

WHEN Myrna was cast for a white woman's rôle in *Animal Kingdom,* I dropped in on the set one afternoon at about four-thirty. With Leslie Howard as the male lead, "tea" was a daily routine. It was a gay party. Director Ed Griffith, Ann Harding, Leslie, a few others and—Myrna. I listened to the wit of the others but I watched Myrna. Her graceful relaxation made me think of spring violets drinking in a soft rain after a deadly hot day. She did not speak. She listened. I was not the only one watching Myrna. Somehow, all of us who chatted, were chatting *to* Myrna. As I left the set, I wished she would tell me all she had learned while working on it. A person who listens on any set in Hollywood learns Hollywood's every secret.

I suppose the desire to brag is the root of our womanly chatter. There is an exquisite statue in the Venice (Cal.) high school, representing the Physical, the Mental and the Spiritual. A school athlete posed for the first, a brilliant student for the second. It was five years before anyone could discover the model for the spiritual. Little Myrna, a new pupil from Montana, consented to pose only when she had been guaranteed secrecy. Yet, by letting others know, she could have become one of the best-known girls in a new school! However, bragging was not in her line.

Many times, Myrna Loy must have suffered in Hollywood. Listening, as she does, she knows everything said—about herself as well as others. She must have heard herself called "dumb" because she never uses the accepted feminine means to prove herself brilliant and important. I asked her about this, one day, when we were lunching at the Fox Film studios. She said:

"What is there to say? I have worked very hard. I have done everything they asked me. I have never been out of Hollywood. I had to learn my job as I would have learned lessons in college. You do not learn in college by talking; you listen to the professors. I hope to see New York and Europe and learn something of the rest of the world when I know a little more of Hollywood."

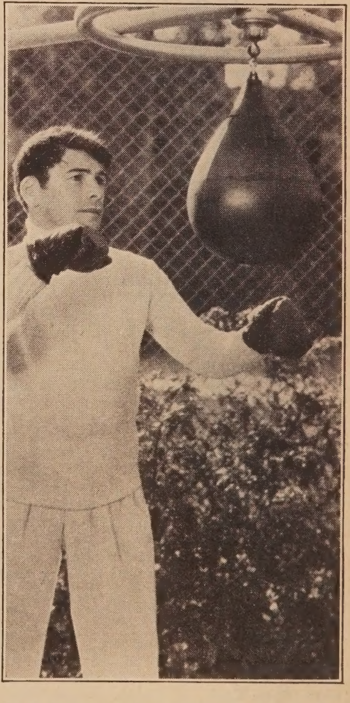
I chanced to be in New York when she made her recent visit there enroute to Europe. I did not crowd, with other reporters, to see her. I did read their rather frantic efforts to describe her. Frank S. Nugent said in the *New York Times*:

> "—She drove through the Bowery and listened attentively when someone bragged that New York had the finest slums in the world. She craned her neck for a view of the Empire State building and pronounced it the most graceful structure she had ever seen. She sampled cocktails from some of the better bars and declined to risk a ride in the subway. She went to the theater and promised to look at a movie or two. She thought New York was interesting but slightly dull. All this in a day or two.
>
> "—Off the screen, Miss Loy is shy, reserved, hesitant about voicing an opinion. She gives the impression—probably the wrong one—that she, being a product of the great open spaces, is not going to be taken in by any city slicker. It is not that there are any hay wisps in Miss Loy's red hair. Far from it! It's just that she won't talk. It puts the interviewer in the hole; he's got to use up all his questions."

I smiled at these reports. Myrna is difficult for reporters. She listens too well. But since reporters know more about a city than others and since Myrna listened to them, she probably knew more about New York in less than a week than any other visitor! And that was the reason she was in New York—to learn about it.

It seems to me, we women could learn much from this girl. She has reached the top. She has fame and popularity and wealth, for which we all hunger. The very thing which made her a wall-flower when a child, has given her the center of every stage upon which she walks in maturity. Men want to be seen with her; they want to give her jobs; they want to marry her; they want her to *listen to them!*

Someone said, "Silence is golden" long before Myrna was born. She must smile when she reads it.



Paul Muni, whose newest picture is *Dr. Socrates,* keeps himself in trim by working out on the punching bag daily in the back yard of his Hollywood home

My Sister—Ann Harding

[*Continued from page* 55]

through his paces to win for her a blue ribbon.

"But she wasn't through with trouble, even then. The applause that followed the award was the last straw for 'Prince.' He picked up his heels and bolted, racing down the stretch like a streak of gray lightning with Ann, although taken by surprise, riding him like a trooper and managing, finally, to bring him down to a trot and to steer him into the paddocks.

"Father, always scarce with his praise, was waiting for her when she got back to our box. 'You handled that brute pretty well, Dode,' he said, 'but by God, you looked like a monkey on a stick when he got away with you down the stretch! How many times do I have to tell you NOT to post?'

"FATHER was a very stern person," Edith said, "and he was hard on Ann. When she told him she was going to become an actress, it so outraged his New England sense of fitness that he disowned her, branding her career as a 'straight and *inevitable* road to Hell.'

"You know," she confided, "that word 'inevitable,' heavily underscored in a letter he wrote her, has been a challenge to Ann through all of the years that have followed, spurring her on to show him she could be an actress and still avoid the 'road to Hell.'

"And father finally admitted he was wrong—ten years later. Before he died, he actually said he believed she had done 'a good job of being an actress, after all.' "

As Edith paused to light a new cigarette, I ventured a comment. "Ann has had a lot of trouble, one way or the other, hasn't she?" I said, tentatively.

Pain shadowed Edith's fine, expressive eyes. "Yes, too much trouble for one lonely girl to bear, it has seemed to me, sometimes," she answered. "A broken ankle just when she was beginning a rôle that meant everything to her. A frightening injury to her vocal chords which meant six long months during which she never once spoke. A fall from a horse that resulted in a terrible cut over one eye. A nervous breakdown which kept her from starring in a rôle she wanted particularly to play. Father's long estrangement. The crash of her marriage and now, this fight in the courts to keep her own daughter with her."

"What of her future?" I asked, then. "She has achieved so much. What more does she want?"

Edith hesitated. Then—

"Work to do, I think, and whatever it takes to do it successfully," she said. "She will never be happy without that."

"Always pictures or the stage?"

"No, I don't think so. . . . Ann writes, you know, and this talent may come to have great importance in her life."

"But why should she look for something else? Why not keep on with what she is doing?" I insisted.

She answered me slowly. "Well, you see, Ann faces things squarely. She knows that eventually, her career as an actress must end. She has seen and recognized the tragedy of Hollywood—that inevitable day when glory begins to wane. And I know her well enough to realize she will never allow that day to come to her—that she will desert fame before fame deserts her. She will sacrifice years before the camera in order to leave a beautiful memory in the hearts of her audiences."

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Entries should be mailed to The Scrappy Cartoon Contest, SCREEN BOOK, 1501 Broadway, New York City, and shall consist of letters as explained in this announcement. Judges of the contest will be the editors of SCREEN BOOK and Columbia Pictures executives. The decision of the judges will be final. In case of tie, duplicate prizes will be awarded. Due to the number of entries that will be received, SCREEN BOOK must be excused from correspondence with individual contestants. It is not necessary to purchase a copy of this magazine to compete. Send in your entry today! Remember the contest closing date—September 15, 1935.

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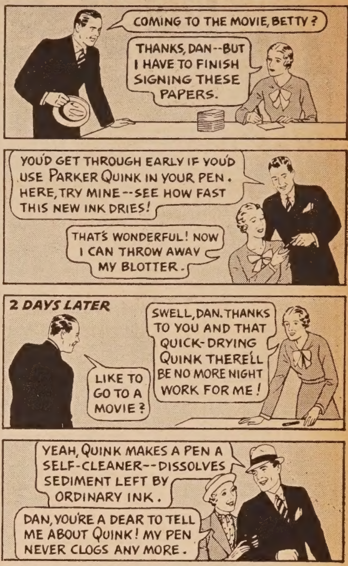
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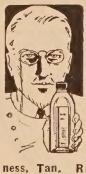

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Today's Gossip

[*Continued from page* 10]

Ah, the Marlene Dietrich of those yesterdays before she began to make over-garbed pictures! The bronzed and noble Roman with her is Lloyd Pantages

The so-called "toy" was an electric train. George Barnes and Joan played with it and became so interested that they decided to make it a railway system. Within a few weeks, they had remodelled the basement, had the studio's technicians install a miniature mountain range and a series of tunnels, and had in operation no less than a dozen full-sized trains. Their total investment is in excess of a thousand.

ERROL FLYNN, the two-fisted Irishman who several years ago went to the semi-finals in the Olympic heavyweight boxing championships, is the luck-child who finally landed the much-coveted rôle of *Captain Blood*. Probably the fact that he recently wooed and won the dashing Lili Damita had something to do with the assignment—for Hollywood has long been convinced that anyone with romantic appeal enough to win Lili must be irresistible.

ROD LA ROCQUE, formerly one of the screen's most popular stars, is staging a nice comeback, thank you, in the leading role of *Hi, Gaucho*. Rod's a smart lad. Instead of accepting any of the inferior roles which have been offered him, he has cagily remained in retirement and waited for a really outstanding part.

ANN DVORAK created quite a ripple of excitement among her friends recently by announcing that she and Leslie Fenton were adding a nursery to their San Fernando ranch house. The blessed event rumors had been making the rounds for more than a week when she finally revealed that the nursery is to be used by the son of their Chinese servants, Ben and Emma Kam.

GINGER AND LEW finally decided to take time off for that long, long deferred honeymoon and actually carried their plans far enough to buy steamer tickets for Honolulu. But the more Ginger Rogers thought about her RKO contract troubles, the more she hated to sail. At the last moment, she and Lew cashed their tickets, Ginger demanded a showdown with the studio and the honeymoon voyage simmered down to a few days at Del Monte. But she did coerce the studio into giving her a salary increase. Her new picture in titled *In Person*.

KATHARINE HEPBURN will have Cary Grant as her leading man in her next picture following *Alice Adams*. This adds one more name to the list of distinguished actors who have appeared with Hepburn, her leading men to date having

Page Emily Post!

June Martel just adores the etiquette antics of Bart McLane at a party

Caught Napping!

Herbert Marshall is suspicious as the camera snaps him with Merle Oberon

been John Barrymore, John Beal, Charles Boyer, Fred MacMurray, Adolphe Menjou, Ralph Bellamy and Paul Lukas.

GRETA GARBO, on her return from Sweden, probably will go to work at once on her new picture, *Camille*. The story is an adaptation of Alexander Dumas' famous drama.

GENE RAYMOND finally has deserted the ranks of free lance players. Now under contract to RKO, he will devote his exclusive services to that studio. The first picture on his new schedule has not yet been announced.

FAY WRAY, beautiful in a striking bright purple evening frock, said a gay goodbye to a group of friends just recently in her stateroom aboard the *Europa*. She was going to England to make additional pictures for GB. Sailing on the same boat were Neil Hamilton and Tullio Carminati.

LEE TRACY, for so long the heart beat of Isabel Jewell, seems headed straight for the altar with Estelle Taylor, ex-wife of Jack Dempsey. The two are seen everywhere together, and in addition to the cooing are giving each other jewelry and doo-dads to prove their affection.

JOAN CRAWFORD gave a dinner party the other evening and everyone was there but the hostess! Joan had to work late at the studio for scenes in her new picture which is tentatively titled *Glitter*.

FRED ASTAIRE hoped to return to the stage for a time, but his picture schedule is too crowded to permit any time behind the footlights. His next picture will be *Follow the Fleet*.

SHIRLEY TEMPLE has a new name. In Japan she is called Ninki Dai-Ichi, which means something like "Public Favorite Number One." According to Otsiyi Shiro, editor of three of Japan's leading magazines, Shirley has more appeal than any other foreign star.

CHARLIE CHAPLIN has entitled his new picture, *Modern Times*, and believes it will be his best. Says Charlie: "I am happy to believe that the production I am engaged on at present will be my best. For the past two years it has occupied my entire thought and time." Why, Charlie, not even a small thought for Paulette Goddard?

RICHARD DIX, now in England doing pictures for Gaumont-British, has had the same stand-in for five years. George Lollier is the chap's name, and now for the first time he gets his break in pictures. George had a small role in *The Arizonian* which stood out so well that he has been given a bigger part in *The Three Musketeers*.

MARGO, the graceful and glamorous, has just signed a new contract with Metro-Goldwyn-Mayer and is apparently on the verge of stardom. I wonder how many Hollywoodites are aware of the somewhat ironic fact that this now much-courted dancer tried to crash the Hollywood gates not long ago and failed to arouse the slightest interest. Only two years ago, she was working as an extra, for five dollars a day, on the same studio lot where she is now drawing so much attention. Like Clark Gable, she had to turn her back on pictures and make a name on the stage before the studios gave her recognition.

A VERY popular new star, who likes to pose as a blue stocking was being interviewed a few days ago and the conversation drifted to literature.

"Have you read Shakespeare?" inquired the writer.

"No, I simply haven't had the time," replied the popular one.

"I suppose you're a Dickens fan . . ."

"No," said she, "I haven't got around to Dickens yet."

". . . then, Thackeray, perhaps . . ."

"You know," sighed the great lady, "I simply can't get interested in those modern authors . . ."

FREDRIC MARCH is undoubtedly the most devil-may-care, dashing male on the screen today—and when you see his performance in *Anna Karenina* you will swear that he is the very personification of sophisticated, gay dissipation. But, here's a revealing clue about the real, off-screen man, given the star reporter in confidence by none other than Florence Eldridge March. There's never a night when Freddie is too tired or too forgetful to kneel and pray!

WALLACE BEERY, the beeg, strong man of the films, had to fight a tiger in one of the sequences of *O'Shaughnessy's Boy*, his current opus. And the studio decided to give the Hollywood scribes a break by inviting them to the party.

Wally was just a bit nervous. The

[*Continued on next page*]

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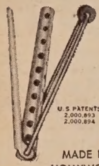
BETTY GRABLE RKO player



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tiger was more than a bit playful, and very, very gentle. He rolled in the sawdust and waved his four paws gracefully in the air. He yawned.

"I wonder if they've had the tiger's teeth pulled?" said one of the lady scribes who watched.

"Huh!" snorted her escort, as he watched the kittenish antics of the erstwhile jungle lord. "It might have been better to pull Beery's teeth!"

UNA MERKEL is due for congratulations these days. Metro has just presented her with a nice, new starring contract and assigned her top billing with Jack Benny in *It's In the Bag.* Admittedly the contract is the direct result of popular demand. The studio's fan mail department has been so overwhelmed with letters demanding better breaks for Una that Metro had no other alternative but to obey.

ANN HARDING and Brian Aherne are very much interested in one another these days—so interested, in fact, that even the die-hards who have long predicted no more serious romances for Ann are beginning to doubt their judgment. Meanwhile Ann continues her court battle for sole custody of her daughter.

STU ERWIN, the papa of a brand new baby daughter, June Dorothea, is probably the proudest male in all Hollywood. And his taste in cigars is very, very good.

VIRGINIA BRUCE has become a distinct threat to feminine Cinelandia. Not only is her screen career booming and carrying her to stardom, but she is also becoming the most courted young lady in Hollywood society. Her dressing room is perpetually buried under an avalanche of flowers and her telephone rings overtime. Old Dame Gossip, who is seldom wrong, concedes that she is the most popular girl in the colony.

GRACE MOORE, whose latest picture, *Love Me Forever*, is flouting hot weather precedent and breaking box office records everywhere, will wait in her villa on the Riviera until she receives a definite starting date on her next opus. Contrary to previous announcements, she will make one more picture for Columbia before co-starring with Nelson Eddy in *Rose Marie.* At this writing three Columbia scenarists are trying to concoct an original story which will suit.

WARNER BROTHERS lead off the seasonal announcement of future screen production by declaring that they will erect fifty new studio buildings within the coming year. Twentieth Century, now combined with Fox, will spend three quarters of a million on new sound stages. Exclusive of building programs, the major studios, jointly announce a production program which will cost in excess of $150,000,000. It looks like a big year ahead!

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THE REAL GINGER ROGERS — BY JIM TULLY

MOTION PICTURE

Ginger Rogers Confesses

[*Continued from page* 75]

I'm what you would call an omnivorous reader — everything from fairy tales to travel and biography.

Have you ever lived in New York?

Yes, from 1928 to 1931.

Is Mary Rogers your sister?

No, we are not related.

Do you know Jean Harlow very well?

No, I have met her and admired her but I do not know her very well.

Isn't it true that your mother has been a great influence in your career?

A very great influence. Any success I have had is certainly due as much to her guidance and help as to my own efforts.

What size gloves, shoes and dresses do you wear?

Size six gloves, four B shoes and size twelve dresses.

Wholly aside from the money you earn, have motion pictures brought you any satisfaction or happiness?

Of course they have. They have made me acquainted with many interesting people and interesting things. And they have given me the chance to try to accomplish something. I have enjoyed every minute of my work.

Have you ever been out of the United States? If so, where?

I've been in Mexico—and I've been trying to go to Europe for several years.

Where may I get a picture of you dancing?

Write to me in care of Radio Pictures Studios, Hollywood, and specify the kind of picture you want.

How long does it take to produce the average picture?

Usually about eight weeks, including editing and preparation. In the case of the dancing pictures I have played in, add another four weeks for rehearsal of dance numbers.

Is your work really hard?

Tremendously so, and I'm glad you asked that question for so many people seem to think that an actress leads a lazy life. We work long hours, under great nerve strain. And the dancing rôles I've played have called for great physical effort, for we often make many "takes" of the same dance scene. In *The Gay Divorcee*, we made the Continental number over and over until I actually fainted from exhaustion.

Have you ever been bothered by freckles?

I've got 'em now—lot's of 'em.

What advice would you give to a girl who is really ambitious for a screen career?

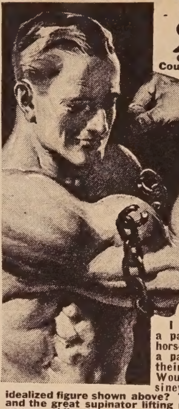
First be sure that you have personality and talent—and don't take the assurances of your friends as final judgment. Then try for a break on the legitimate stage and wait for the movies to find you.

I wonder if you'd give me your definition of a friend.

A real friend, I think, is someone

[*Continued on page* 87]

MOULDING A MIGHTY ARM



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A Day in the Life of Shirley Temple

[*Continued from page 31*]

stage, for a moment. But only a moment.

"Hey, BUTLER!" she yells; "I've got to get down from here." Arthur Treacher, who plays the butler, smiles, hurries over, lifts her down. Treacher and Shirley and stand-in Marilynn are buddies on this picture. "I used to like Jimmy Dunn, but Mr. Treacher is funnier," Shirley explains. Then off they go—Shirley and Marilynn and Treacher—into the portable dressing room. The dressing table mirror becomes a movie screen to them, and the three of them, side by side, make faces into the looking-glass until they're howling like a trio of Comanche Indians.

Too much wild play isn't good for any child. Mummy warns her. Shirley keeps on whooping it up. Mummy demonstrates how remarkably she controls Shirley, then.

"Shirley, Mrs. Geddes will read to you now," she orders. Obediently, Shirley goes to where Mrs. Geddes opens a book. "But, Mummy, You KNOW I won't ENJOY it," she protests. "Listen to it anyway—and don't enjoy it if you don't want to," says Mummy, quietly. Shirley listens to a story about a princess and a giant. But whistles all the time Mrs. Geddes is reading it. . . .! (You'll remember this incident, later.)

So goes the afternoon. Until five—and at five sharp, the day's work ends for Shirley. That's an inexorable rule. And by that time, Shirley's tired, too. She gets back into her own clothes, and with Mummy at the wheel, they're off for Santa Monica and home.

George and Jack are waiting for her—they're her brothers. George is twenty; Jack fifteen. They worship her. There's a half hour or so of tomboying until dinner time. Shirley takes potluck with the family—no trick diet for her.

Dinner's over, and sleepy-time is coming on. She toddles to her room and opens her cupboard full of toys. She has a crush on, right now, for "Monkey." It's a stuffed ape. The cupboard is full of dolls and stuffed animals and other playthings. At different times she gets different crushes, but right now, it's "Monkey." She plays with him a bit, yawns.

"Ready for your bath, Shirley?"

After the teeth-brushing ritual, Shirley Temple closes her eyes in sleep at seven-thirty on the dot each night

"Yes, Mummy."

George and Jack bathe her tonight. Sometimes it's Daddy, oftener it's Mummy, not infrequently her brothers.

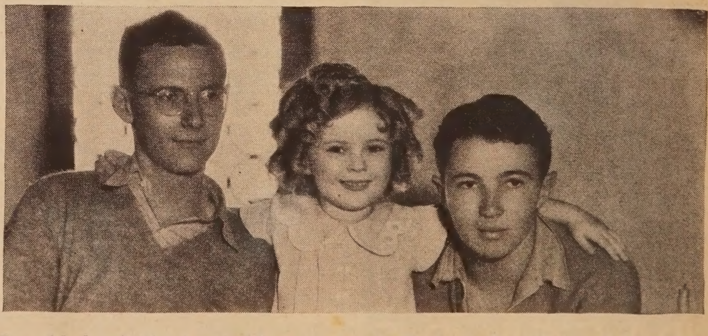
SHE'S into her pajamas now, and pulling up the sleeves. She won't have them dangling about her wrists. "Dadeeee!" she calls, and into the living room for the evening rite.

Almost word for word, she tells daddy the story of the Princess and the Giant. You'd have thought, as she whistled while Mrs. Geddes read it to her on the set, that she wasn't listening. Now you know she was—and you marvel at her memory. Only the "giant" becomes "a big, big man" when Shirley tells it. She doesn't believe in giants.

The story is ended. Daddy applauds, then glances at the clock. It's seven-thirty again. . . .

Shirley kisses him, toddles off to her bedroom.

"'Scuse me, Mummy?"—and she's on her knees at the bedside, whispering a little prayer. Then a kiss for Mummy and into bed. Her little arms burrow under the pillow. Mummy says a soft good night, but Shirley's asleep already.



Five o'clock: Shirley is rushed home to greet her brothers, Jack (left) and George, Jr. She doesn't know that her success has brought them more advantages than they ever would have had without her

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Fast work! With one picture, *Little Big Shot*, peppy little Sybil Jason has become a real rival for Shirley Temple. See the review of her début film on page 40

Hollywood Charm

[*Continued from page* 50]

"NUTRITIONISTS are thoroughly agreed upon the health value of vegetables," I ventured. "And though few subscribe to the idea that meats can be wisely disregarded, still it is a known fact that few of us eat anything like the quantity of fruits and vegetables that good health dictates. And what suggestions," I wondered, "might a charming vegetarian have for wives of virile-meat lovers who persistently curl scornful noses at succulent vitamin-and-mineral-full garden foods.

"The secret of satisfying meals, in the vegetarian style," said Miss Venable "is simply *good cooking*. Food must be seasoned temptingly, and the cook must be resourceful in selecting good garden-things, and preparing them in a variety of ways. Dishes with a high quality of vegetable protein, such as walnut loaf, macaroni and cheese and bean combinations, will satisfy the potato-and-gravy lover's dwindling desire for meat *if* they are cleverly prepared."

And the world is so full of the meat-and-pie-preferred sort of man, she agreed, because it is also so full of poor vegetable cooks.

Fresh young vegetables cleverly handled and expertly seasoned! How often I've heard some stern steak-addict stumbling upon a dish like this, mumble at his second serving, that it simply "didn't taste like" whatever the vegetable happened to be.

Space will not permit directions for Hal Rohr's favorite vegetable dishes here. But we're printing complete recipes on a little leaflet which will be sent free as long as copies last. Do send for them!

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Did you know that SCREEN BOOK is one of the oldest of all magazines of the screen? . . . That every story and picture used comes direct from Hollywood? . . . That every SCREEN BOOK writer is an intimate friend of many stars and that no stories are published except those written exclusively for this magazine by veteran Hollywood reporters? . . . That your own most popular favorites, including Greta Garbo, never miss an issue? . . . That in SCREEN Book, the Newsmagazine of the Movies, you will always find the first stories about new favorites and the best stories about the old!

Get Your Copy Every Month

Strange Adventure

[*Continued from page* 19]

With that uncanny perversity of inanimate things, it stuck fast. I couldn't twist it loose and didn't try too hard for fear it would burst in my hand. I think I swore a bit under my breath.

"Finally, I took my dressing gown and draped it across the archway—there wasn't any door there to close—in such a way as to cut off the direct light. I climbed back into bed, burrowed deeply into the covers, and tried to go to sleep. Then the pacing began again, but this time, instead of moving back and forth in the hallway, the steps came direct to the entryway.

"I began to be frightened, of course. I huddled deeper in the bedding, and didn't want to see who was coming in. I *felt* someone enter, with that sixth sense that apprises us of an unseen someone who is present when we think we're alone. And then I heard my father speak to me, and felt suddenly reassured.

"It was nothing remarkable. Just a few words: 'Claudette,' he said, in that rich, deep voice I knew and loved so well, 'Claudette, be good to your mother.' He paused for a long few seconds, then added, '—she is so beautiful . . .!'

"Then he was silent. I wondered why he had come to me in the middle of the night, with that message. I wondered why he didn't say anything more, why he was so silent. I turned then, to see him. But he was not there. I saw nothing—nothing, that is, save the swaying of the dressing gown I had hung across the archway, as though he had just passed through and let it fall back into place after him. Then I heard his footsteps, receding down the corridor.

"I WAS going to call after him, ask him to come back and tell me what he meant. But something told me it would be senseless, useless. I crawled back into bed, and after a while, I fell asleep.

"Next morning, the memory of it was with me when I awoke. I rather imagined it had all been an odd sort of dream—until I looked around, and saw my dressing gown where I had hung it over the archway, and saw the light in the corridor still burning. I got up, walked over to the wall switch, and clicked it—*and the light went out!* I worked it again and again—it was in perfect order!

"Well, that's all. I never heard my father speak again."

The little group in that ember-lit room was quiet. They seemed to be waiting for Claudette to finish the story. It seemed unfinished, hung up. But she said nothing more. Finally, the young Englishman asked a question.

"You never heard him speak again?" he asked. "You mean your father went away or died before you could ask him why he came into your room—and what he meant?"

Claudette turned in the deep chair. There was mystic wonderment in her face as she looked at the man who had questioned and replied.

"But you see, my father was already dead! He had died three years before—exactly three years, that very night—and in that very room!"

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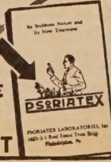

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Turn to page 52 and read "Hints to Young Brides." Home makers will find many valuable tips from Hollywood housewives in this article.

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Ginger Rogers Confesses

[*Continued from page 83*]

whose liking for you is greater than his self-love.

You are so much more beautiful now than when I first noticed you on the screen. What have you done to yourself?

I think you are mistaking my natural increase in acting ability for an increase in beauty. Excepting for the fact that I look older I don't believe I have changed much in appearance since I first came to Hollywood.

What are your exact measurements?

Height, five feet and four inches; bust, thirty-four inches, weight, 109 pounds; waist, 23 inches; hips, thirty-four and one-half inches.

What kind of shampoo do you use?

That depends on the requirements of the parts I play. I use an egg shampoo when I want my hair to be fluffy and an oil shampoo when I want it to lie close to my head. For cleanliness, I use a pure soap shampoo.

What do you expect to do and where will you live when you retire from the screen?

I have never made any plans for the future.

Please tell me all about your dancing career.

My dancing career is more or less accidental. I had always danced, but I had never thought of being a professional. When I was fourteen, the Foy family played a vaudeville engagement in the town where I lived and my mother, who knew them, introduced me. They persuaded me to dance with them on the stage. Later, I won a Charleston contest which offered a four weeks vaudeville tour for first prize.

Do you think it is necessary for a girl to be a "party-girl" and develop a "line" in order to be popular with boys?

Conversational ability is important to any girl and certainly no one ever became popular by staying at home. But remember that a "line" should be based on intelligence, on something to say. And never forget that anyone appreciates a good listener as well as a good talker.

Do you tweeze your eyebrows?

Who doesn't, particularly if their eyebrows are as wild as mine.

Do you hope to have children?

Yes, most certainly.

And there, inquisitors all, you have Ginger's replies to your volley of questions. Let's give her a rousing cheer for being such a good sport.

Next month it's Freddie March who takes the stand. May your queries be many and interesting.

AGES OF THE STARS

Ginger Rogers, Maureen O'Sullivan and Jean Harlow are twenty-three. Joan Blondell, Ruby Keeler, Alice White and Madge Evans are twenty-five. Those who are just under thirty are Dolores Del Rio, Glenda Farrell and Myrna Loy, each of whom is twenty-nine years old.

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With Maiden Form's "Masquerade" brassiere any woman—no matter how flat-breasted she may be—can have the desired effect of a lovely full bust. Inner pockets securely hold light, perspiration-proof pads, removable for washing — $2.00. Send for *free* Foundation Booklet FO: Maiden Form Brassiere Co., Inc., New York, N. Y.

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PICTURE TIPS

NEW FILMS

WOMAN WANTED—★★★—Story of a woman charged with murder and the young lawyer who helps her out of the jam. Cast: Maureen O'Sullivan, Joel McCrea, Lewis Stone, Adrienne Ames.—*Metro.*

BONNIE SCOTLAND — ★★★ — Very funny Laurel and Hardy comedy, with the two cinema clowns getting tangled with a Scotch regiment embarking for India.—*Hal Roach.*

DANTE'S INFERNO—★★★—Spectacular, but not quite up to expectations, with Spencer Tracy in the rôle of a gambler who crushes all in his path to gain power. Also in the cast are Claire Trevor, Henry B. Walthall and Alan Dinehart.—*Fox.*

PURSUIT—★★—Chester Morris and Sally Eilers in a fast-moving kidnap story.—*Metro.*

CHEERS OF THE CROWD—★★—Story of "Honest John," who won fame by being honest, but in whose past there was an episode that made it hard to live up to his name. Cast: Russell Hopton, Irene Ware, Bradley Page, Roberta Gale and Betty Blythe. —*Monogram.*

HOT TIP—★★—James Gleason and ZaSu Pitts teamed in a story of race-track gambling that is well-punctuated with laughs. Others in the cast are Russell Gleason and Margaret Callahan.—*Radio.*

HOPALONG CASSIDY—★★—A picture that will appeal to western film fans. Plenty of cattle rustlers and gun play. Featuring Bill Boyd and Paula Stone. — *Paramount.*

HERE COMES THE BAND—★★★— Not much for story, but plenty of entertainment, at that, with Ted Lewis and his band doing well by some fine old and new songs. In the cast are Virginia Bruce, Ted Healy, Nat Pendleton, Harry Stockwell and Donald Cook. —*Metro.*

EVERY NIGHT AT EIGHT—★★★—George Raft as a band leader in a story concerning a radio contest. Three gorgeous gals, Frances Langford, Alice Fay and Patsy Kelly have leading rôles.—*Paramount.*

SMART GIRL—★★★—Good comedy, with Ida Lupino and Gail Patrick as impoverished sisters who try to regain their fortune. In the cast are Kent Taylor, Joseph Cawthorn, and Pinky Tomlin. —*Paramount.*

ALICE ADAMS—★★★★—Hepburn's best picture since *Morning Glory*, which first brought her fame. Katharine plays a pretending poor girl who hangs on the edge of a rich set and finds romance with Fred MacMurray. Fred Stone and Evelyn Venable also in the cast. A superb picture you must not miss.—*Radio.*

WE'RE IN THE MONEY—★★★—Joan Blondell and Glenda Farrell team again as a couple out-to-get-men-and-money girls, with amusing results. Others in the cast include Hugh Herbert, Ross Alexander and Joseph King—*Warner.*

MANHATTAN MOON—★★— Based on the mistaken identity plot, this film story has a night club owner falling in love with a singer's stooge, thinking he has a yen for the star herself. Amusing in spots, with Ricardo Cortez, Dorothy Page and Regis Toomey.—*Universal.*

THE GIRL FRIEND —★★—Just a fair picture, featuring Jack Haley and Roger Pryor as the pair who put on a play that is so bad it is good. Ann Sothern provides the heart throb interest.—*Columbia.*

THUNDER IN THE NIGHT — ★★ — Edmund Lowe as the detective in one of those "who-done-it" thrillers, which has the most innocent appearing member of the cast as the killer. It should appeal to dyed-in-the-wool mystery fans.—*Fox.*

GO To These Fine Pictures!

Previously reviewed in SCREEN BOOK

FOUR star pictures you must not miss are—Clark Gable, Jean Harlow and Wallace Beery in *China Seas*, a thrilling sea story which features pirates, blazing love affairs and hilarious comedy. . . . Garbo at her absolute best with Fredric March and Freddie Bartholomew in *Anna Karenina*. . . .

Three star pictures include Sylvia Sidney and Herbert Marshall in *Accent on Youth*, film version of a fine stage play. . . . John Boles and Dixie Lee in a good musical, *Redheads on Parade*. . . . Bill Powell and a grand new discovery, Luise Ranier, in *Escapade*. . . . Bette Davis with George Brent in *Front Page Woman*. . . .

Other good pictures at neighborhood theaters include—*Becky Sharp, Escape Me Never, In Caliente,* and *Love Me Forever.*

GIVEN Ladies'—Girls' WRIST WATCH

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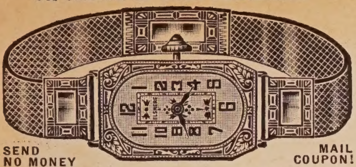

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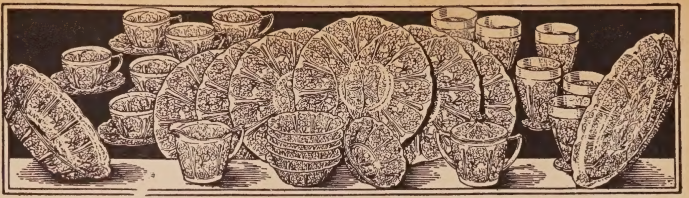

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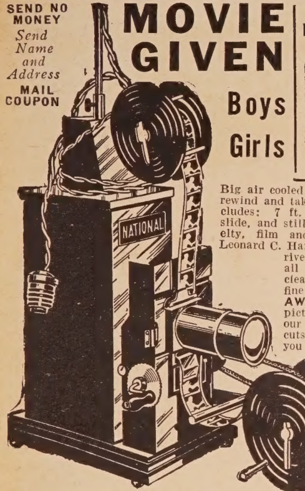

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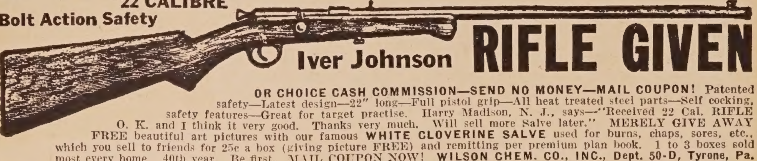

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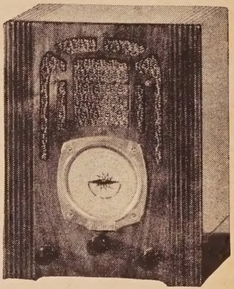

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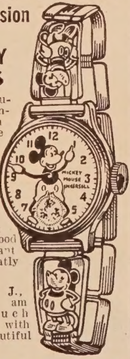

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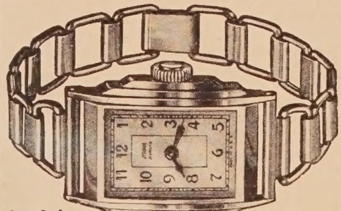

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The Ladies
HAVE THE LAST WORD

THERE'S a new star on the horizon! She's dark and young and lovely looking, and her name is Luise Rainer. Like all feminine souls from beautiful old Vienna, this one is full of a vivacity and charm that almost makes a staid American gal wish she had been wise enough to be born in that old-world capital. With William Powell, she makes *Escapade* an amusing light farce. Virginia Bruce is in the cast, as exquisite looking as ever, but the two together give me the chance to point out to you once more that it isn't beauty alone that counts in this world of ours, but charm, humor, understanding! Some gals are stars because they are easy to photograph, and some because they are actually actresses. Page Miss Ranier on the later count! Even in strange looking 1910 costumes you can see her winsomeness, and her dark hair is moulded to her head like a close fitting casque. It is parted in the middle and has irregular bangs that look like a piece of fine carving on her forehead. If you have her type of piquant face . . . try this out . . . it's utterly feminine and disarming!

• • •

YOU'LL be humming tunes from *Broadway Gondolier* for months to come, and you'll be laughing with Dick Powell as soon as you see this picture. As secretary to the head of a radio corporation Joan Blondell is seen in smart garb, including a black dress with white stand-up collar that flatters the face in great style. Radio takes an awful razzing in this story, and you'll love the *When You Eat Your Potatoes* theme song. Dick Powell, in case you want to know, is still unmarried (and so is Mary Brian!). Do you want to know what he demands of his permanent love? "Patience and a sense of humor," says Mr. Powell, "are more important than brains or beauty." How's your patience quota, girls? "I don't want to be a bachelor," says the man with the smile you cry for. "Bachelors are too crabby!"

• • •

BETTE DAVIS does the trick again in bringing you the most sensible clothes wardrobe of the month in "Front Page Woman." There's such things as you and I will be wearing this fall . . . slightly fitted-in velveteen coat made like a coachman's coat, with a little shoulder cape, rippled bottom, big buttons; black and white business-looking dress, two pieces, with becoming white collar; and a cunning looking suit with short eton jacket lined with dark blue that matches the blouse.

• • •

I WENT shopping with Sylvia Sidney for hats, and you should see the fall bonnets you and you are going to wear! Sylvia's piquant little face was a delight to see under them, particularly one tight little beige velvet that came to a peak like a gnomes's hat. Most of the hats look utterly crazy now, but by the time fall days come we'll look crazy if we don't wear them!

WHO will be the most glamorous girl in the United States in another year? Take the word of Bernard Newman, designer for RKO, that this honor will be bestowed on Ginger Rogers before another twelve months roll by! And if all of Ginger's friends will forgive me for saying so, this is really something, for a year ago Ginger was just a rather plain looking girl playing small parts. Now she's big time, going higher, reached tops . . . everything. Only twelve months it takes, Last Worders, to change from an ordinary looking girl to one of the most exciting ones of the world. Get the hint, my friends?

Which one of you Last Worders wants this dress? Charlotte Henry is offering this stunning Lettie Lee black-shot-with-gold thread two-piece outfit, with golden and red monogram, belt, and binding, as a prize for this month's best letter! You'll love her soon with Charles Farrell in *Forbidden Heaven*

• • •

NELSON EDDY is making another picture . . . Robert Montgomery is in Europe . . . Robert Donat can be seen in *The 39 Steps* after too long an absence since *The Count of Monte Cristo* . . . there's persistent rumor that there's a marriage report resting in a Mexican office that bears the names of Franchot Tone and a certain Miss Crawford. (For heaven's sake, don't mob me . . . for I really can't vouch for this, and you know how this rumor dame is apt to get twisted!)

• • •

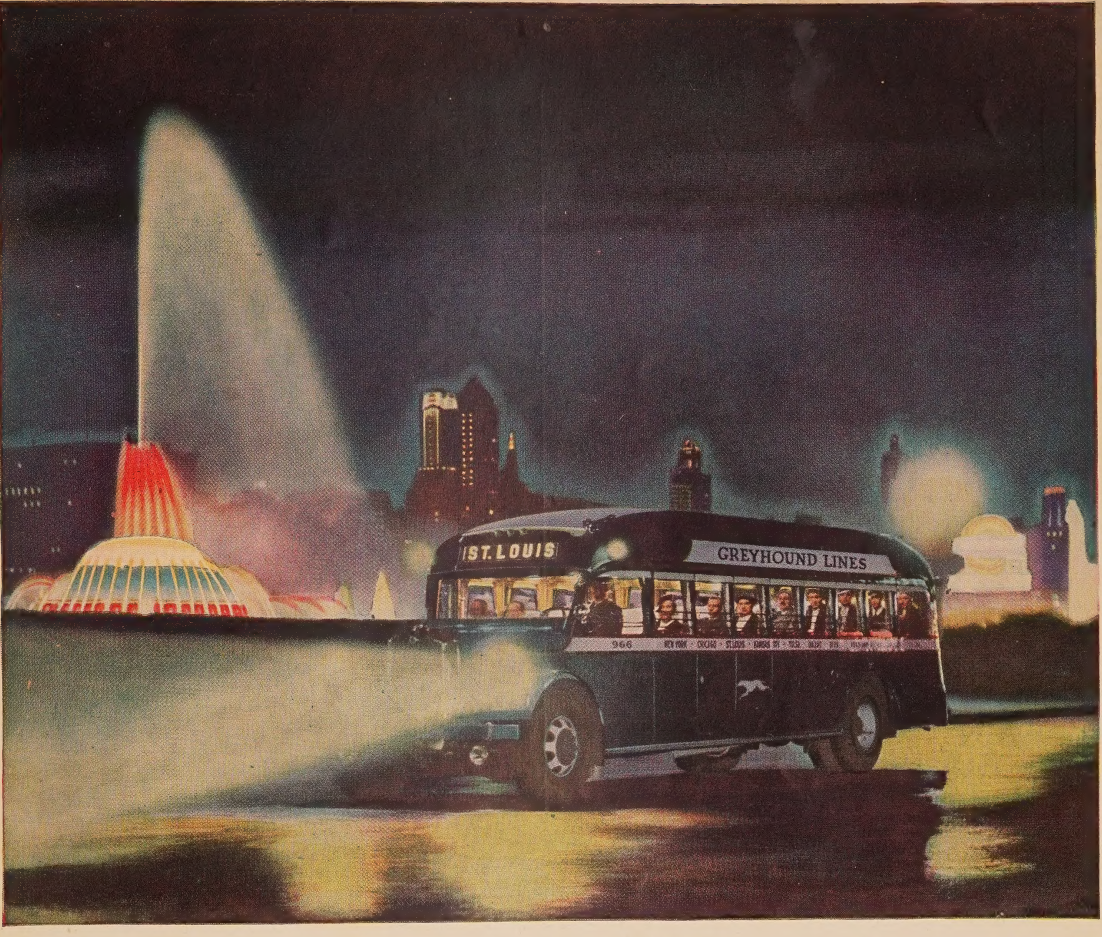
THE girl who can take her kings or leave 'em is also enslaving thousands of hearts in *Love Me Forever.* Miss Grace Moore is the little girl from Tennessee who made good all over the world. I saw all of her costumes, and for once I decided I was glad I was the Last Word, and not a star. The white satin opera costume was absolutely so heavy that I couldn't raise it from the hanger on which it was hanging! Of white satin like sheathes of radiant pearl . . . several thousand small glass mirrors . . . jewels . . . three hundred white ostrich feathers . . . it had a skirt eight feet in diameter . . . and my word, 'twas 75 pounds in weight!

• • •

DO YOU remember the little *Alice in Wonderland* girl who so delighted the nation a few years ago after winning a national contest to play that beloved part? Well, Charlotte Henry is being teamed with Janet Gaynor's wistful old screen love, Charles Farrell, and they are making *Forbidden Heaven* for Republic Pictures. Charlie says it is the best picture in which he has ever worked . . . which should make it aces high.

AND this being so . . . all you Last Worders . . . this same gracious gal, Charlotte Henry, is offering a perfectly marvelous prize for the best letter you write to me expressing your views on this page . . . any movies you've seen . . . any star you like or don't like. It's a Lettie Lee dress designed just for Miss Henry! Address Gwen, SCREEN BOOK, 1501 Broadway, New York City.

Gwen



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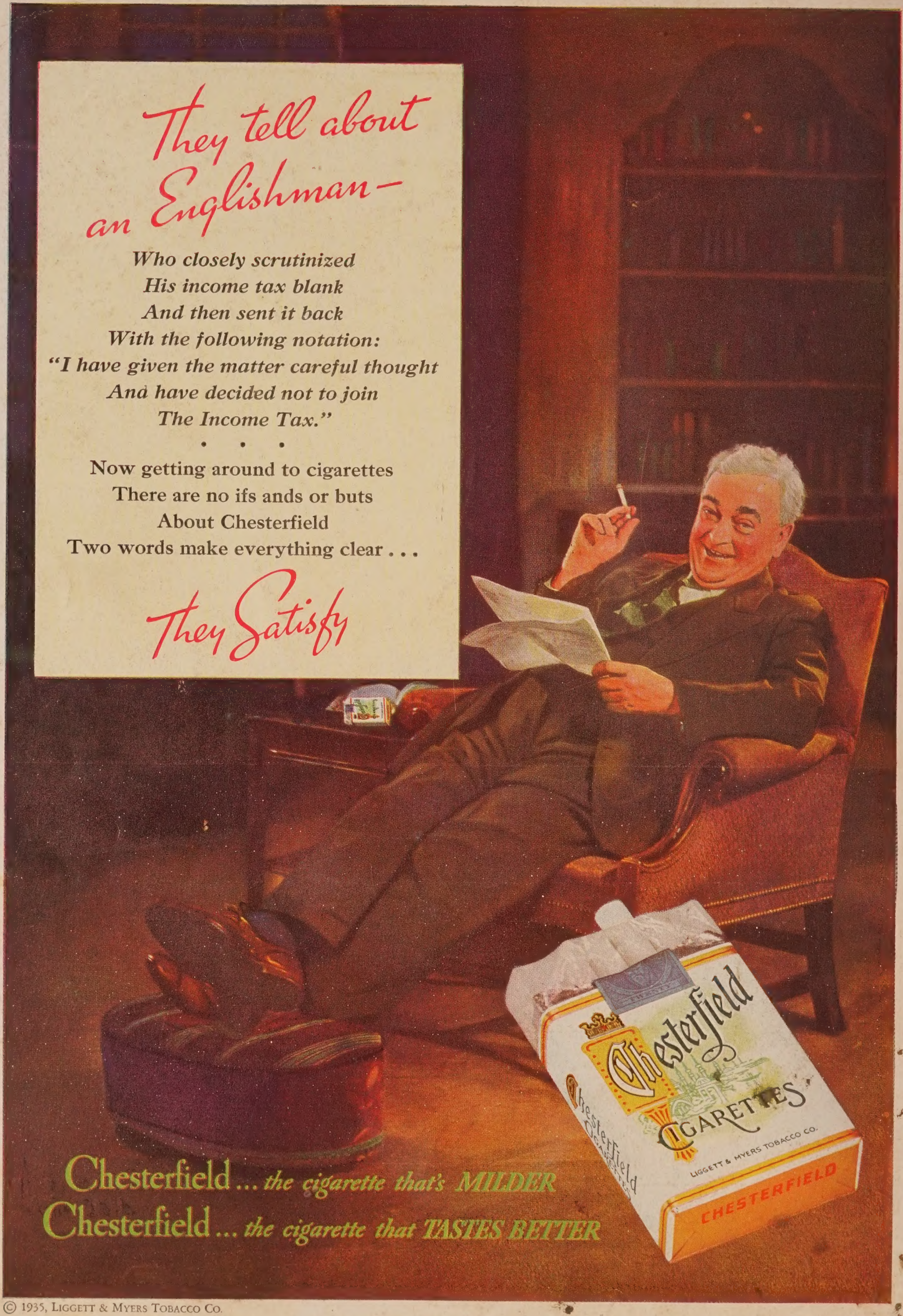
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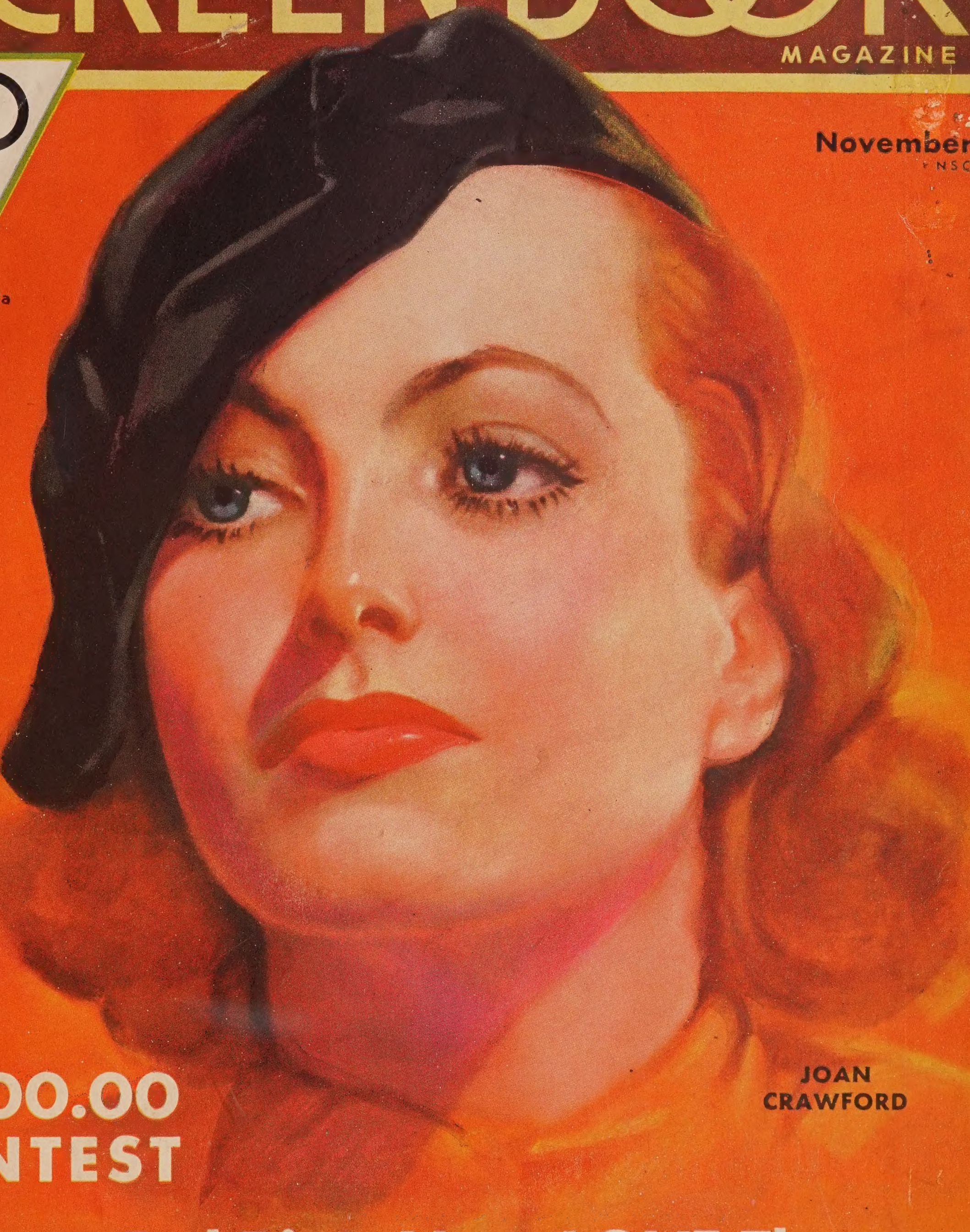

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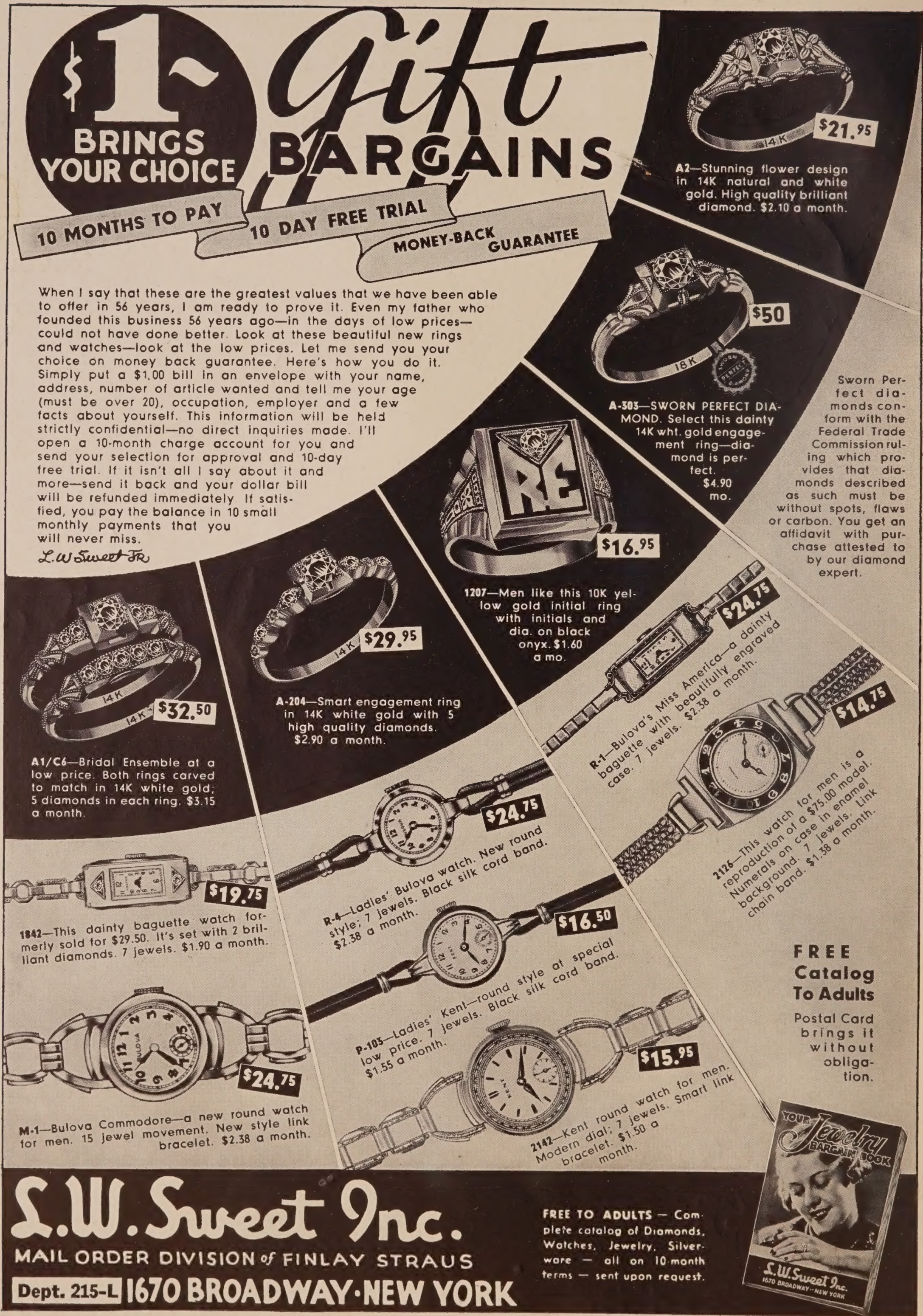

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M-1—Bulova Commodore—a new round watch for men. 15 jewel movement. New style link bracelet. $2.38 a month.

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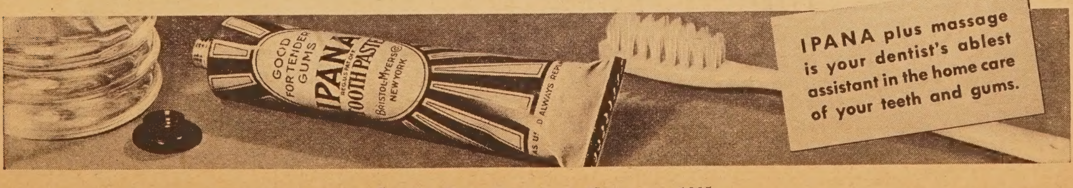
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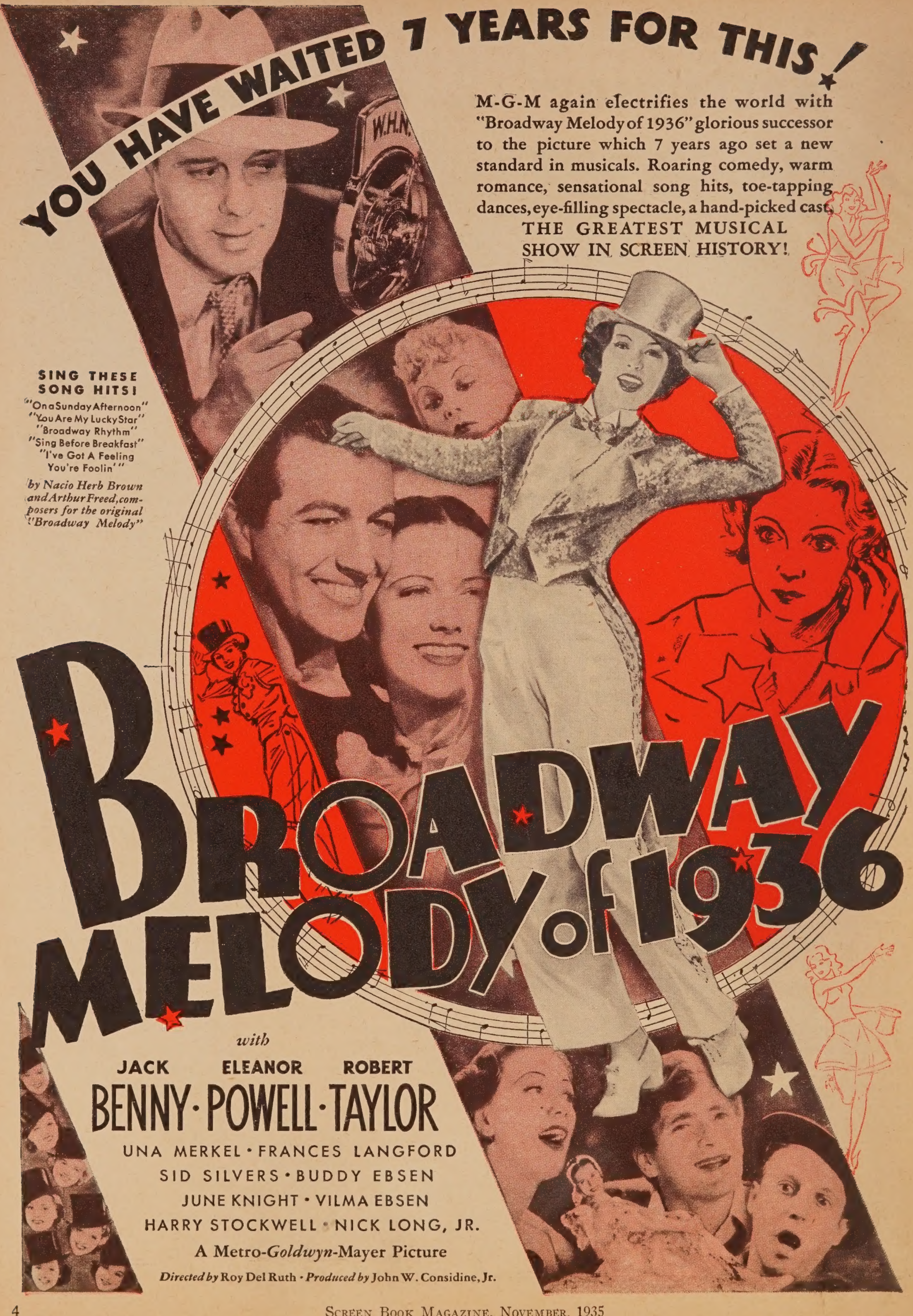

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NOVEMBER, 1935

SCREEN BOOK

The News Magazine of the Movies

Vol. XV
No. 4

CARL A. SCHROEDER, Editor

DOUGLAS LURTON, Supervising Editor

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By Veteran Hollywood Reporters

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STAR OF THE MONTH—Jeanette MacDonald, long the reigning queen of light cinema operas, has hit a high point in her career with Nelson Eddy in *Naughty Marietta.* Soon Jeanette comes back to the screen on wings of song, again co-starred with Eddy in *Rose Marie*

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Robert Taylor is the screen's new male sensation. Evidence of his feminine admirers is seen as he strolls with these chorus beauties from *Broadway Melody of 1936*

TODAY'S GOSSIP

By The Star Reporter

JOAN BLONDELL and George Barnes lead a long list of Movietown celebrities who are starring in the divorce courts this month. Maybe it's the torrid weather, maybe it's the world unrest—but whatever the cause, it's been a tough month on Hollywood's matrimonial bliss.

The Blondell-Barnes break caught everyone by surprise, particularly a well-known columnist who wrote only two days before Joan filed suit, "The movie village know-it-alls were wrong when they insisted there was a marital rift between Joan Blondell and George Barnes. They're about the happiest couple in town." Happiest apart, anyway!

KAY JOHNSON vows that she's going to abandon her ranch in Hidden Valley. It seems the valley is no longer hidden. The tourists and the local sightseers have heard it described as the new retreat of the stars and started invading it in force. Kay didn't mind the swarm of cars, but when one reckless driver killed four of her prize turkeys and then asked for one of the birds as a souvenir, she decided it was too, too much.

VICTOR McLAGLEN, who has starred in just about as many court room battles as he has in pictures, was the defendant in one of the most novel suits on record.

About a year ago, he organized a light horse cavalry regiment which he headed as colonel. Recently the troupers, sixty-five strong, sued for $6,250, charging that Vic promised to take them to St. Louis and reneged on his word. The sixty-two hundred, they said, was the amount he promised to supply for the trip. Mr. McLaglen won the case.

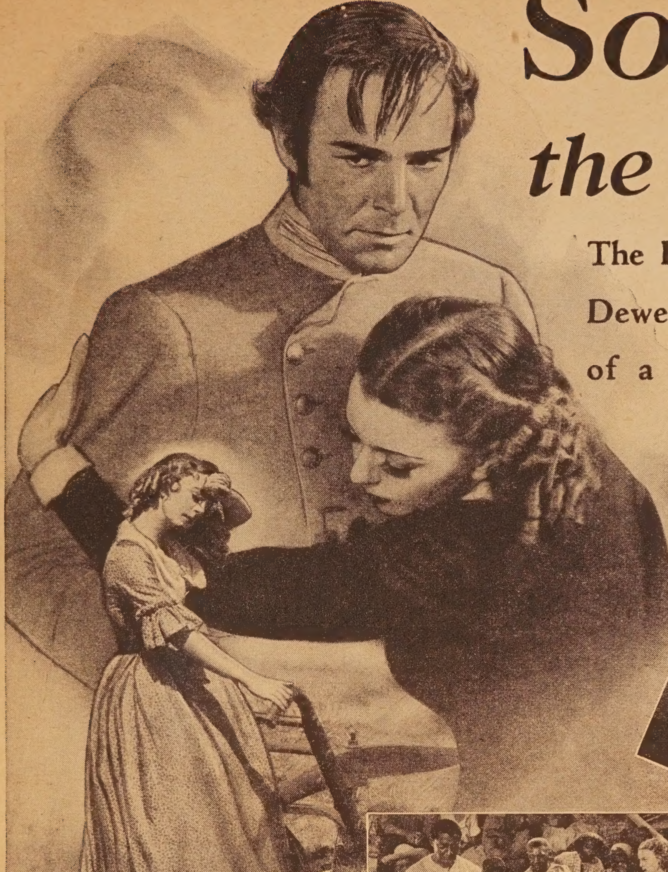
GLADYS SWARTHOUT, the metropolitan grand opera star, has completed work in her first filmusical, *Rose of the Rancho,* and the lads and lassies of Paramount are hunting for new superlatives to describe her talents and beauty. Her next assignment is a co-starring role in *Tony's*

[*Continued on page* 8]

Two youngsters who are taking the same road to fame traveled by Ruby Keeler rehearse with her on the set of her newest picture, *Shipmates Forever*. Dick Powell plays the leading male rôle

"So Red the Rose!"

The Flower of Southern Chivalry Dewed with the Shining Glory of a Woman's Tears . . .



The Girl He Left Behind Him

A Daughter's Love Heals War's Wounds

Slaves in the First Frenzy of Freedom

A Son of the South Goes Forth to War

A Last Sad Parting as the Bugles Sound

Women Await the Dreaded News

War's Axes Smash a Southern Home

"SO RED THE ROSE," starring MARGARET SULLAVAN and Walter Connolly with Randolph Scott. Directed by King Vidor. From Stark Young's novel. A Paramount Picture.

(Advertisement)

TODAY'S GOSSIP

[*Continued from page* 6]

***High Hat,* with Bing Crosby. And that promises a strange blending of opera and jazz.**

JACK DEMPSEY is sitting right atop the world these days. Several years ago he financed a palatial hotel in Ensenada, a beautiful little Mexican seaport some sixty miles below the border. The resort never clicked and Jack kissed his investment goodbye. But now, with the Mexican government banning gambling in Tijuana and Agua Caliente, the lemon proves a goldmine. Jack and his associates unearthed an old contract with the previous Mexican administration which guarantees them gambling permits for twenty-odd years. Hail the new Monte Carlo!

SHARON LYNN is telling a nifty on herself. According to her account, she bought some new furs and wore them to one of Filmtown's fashionable night clubs. As she entered, she heard someone remark, *sotto voce,* "Ye Gods, Sharon has shot her Alaskan sled dogs!"

CLAUDETTE COLBERT and Norman Foster have finally admitted, after months of denial, that their much-publicized "separate residence" marriage is on the rocks. Claudette plans to obtain one of those quick-and-easy Mexican divorces and Norman makes no secret of his plan to obtain a new marriage license and change Sally Blane's name to Mrs. Foster.

The boulevard gossipiteers have it that Claudette will say "I do" to a prominent Hollywood physician as soon as she has obtained her decree.

—*Wide World*

Ginger Rogers is so popular that she frequently goes out attired in this black wig. The disguise sometimes works, but in this case fans saw through it at the preview of *Top Hat* and demanded her autograph

The Star Reporter chooses this trio of chorus beauties from *The Case of the Lucky Legs* as the girls who possess the loveliest "kickers" of all the girls at Warner Brothers studio

—*Wide World*

Together forever! That's the way Ann Harding, in court to secure permanent custody of her daughter, Jane, wants it. The legal battle was waged with ex-husband Harry Bannister

MARGOT GRAHAME, the English girl who gave such a grand performance in *The Informer,* has sailed for London—but with no intention of deserting the American screen. She says, with considerable bitterness, that English producers never gave her a screen break, that she owes her present success to American studios, and that she plans to stay on in Hollywood indefinitely.

HENRY WILCOXON, bronzed and rugged hero of *The Crusades* is of the opinion that Katherine DeMille will one day become one of the screen's greatest stars, and that Hollywood has failed to avail itself to the utmost of her sparkling talent. "Katherine," he says, "has insisted on making her own way on the screen despite the fact that she is the daughter of a famous director. She never appears on the screen but that she dominates the scene. In *The Crusades* she has a thankless part, but the deep sincerity with which she performs stamps her as perhaps the greatest potential actress we have today."

MABEL NORMAND, who before her death was the most popular star in Hollywood, is back in the news again, and it is a pitiful story. A storehouse in Los Angeles recently auctioned off the scant few possessions left behind by poor little Mabel. The total receipts amounted to a trifle over $150, about two-thirds of which came from the sale of her wedding rings, both of which were platinum. A gold filling from her teeth brought fifty-five cents.

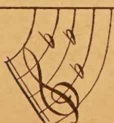
JACKIE COOGAN will soon come into a fortune which is conservatively estimated at more than $1,000,000. Jackie's father, recently killed in an automobile accident, devoted years to careful investments, and despite the depression materially increased Jackie's original earnings. At the time of his death he was insured for $300,000, which likewise will be added to Jackie's fortune.

VICTOR MOORE, star of the stage play, *Anything Goes,* startled the powers-that-be when he refused an offer of approximately $100,000 to come to Hollywood immediately. The play at this writing is still running on

[*Continued on page* 10]

A GOLDEN SYMPHONY OF THRILLING SONG, VIBRANT ROMANCE AND SOUL-STIRRING EMOTION!

Thrill to the magnificent voice of the screen's latest find—George Houston, as he sings the "Toreador" song from "Carmen" and "Ritorno di Sorriento", famous Italian folk song.



Even the world's applause ringing in her ears could not silence her yearning heart-song for one glorious moment with the man she loved and one enchanting hour with the son she could never claim!

Harry M. Goetz
presents an EDWARD SMALL *production*

"The Melody Lingers On"

JOSEPHINE HUTCHINSON
GEORGE HOUSTON
HELEN WESTLEY · JOHN HALLIDAY · WILLIAM HARRIGAN
WALTER KINGSFORD · MONA BARRIE · LAURA HOPE CREWS
DAVID SCOTT · FERDINAND GOTTSCHALK

A Reliance Picture
Directed by DAVID BURTON
Released thru UNITED ARTISTS

CHARLES FARRELL *chooses girl with* NATURAL LIPS

HERE'S WHAT CHARLES FARRELL SAW

UNTOUCHED
PAINTED
TANGEE

Film star picks Tangee Lips in interesting test

Charles Farrell makes lipstick test between scenes of "Forbidden Heaven", a Republic Pictures Corporation release.

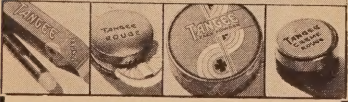
● When Charles Farrell says he prefers natural lips, doesn't that make you want to have soft, rosy, kissable lips?

Millions of other men dislike bright red lips too . . . that's why more and more women are changing to Tangee Lipstick. For Tangee can't make your lips look painted, because *it isn't paint!* Instead, Tangee, as if by magic, accentuates the *natural* color of your lips. For those who prefer more color, especially for evening use, there is Tangee Theatrical. Tangee comes in two sizes, 39c and $1.10. Or, for a quick trial, send 10c for the special 4-piece Miracle Make-Up Set offered below.

● **BEWARE OF SUBSTITUTES** . . . *when you buy, ask for Tangee and be sure you see the name Tangee on the package. Don't let some sharp sales person switch you to an imitation . . . there's only one Tangee.*

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK

New FACE POWDER now contains the magic Tangee color principle



★ **4-PIECE MIRACLE MAKE-UP SET**
THE GEORGE W. LUFT COMPANY F115
417 Fifth Avenue, New York City
Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.
Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel
Name ____________ Please Print
Address ____________
City ____________ State ____________

Today's Gossip

[*Continued from page* 8]

Broadway and despite the huge offer Moore declared the show would have to go on. If he quit the play would close and members of the cast would lose future pay checks.

NAME-CHANGING is a great Hollywood sport. Here are the latest—Kay Linaker becomes Lynn Acker. Nick Foran adopts Dick as a first name because he is going into Westerns and they say that Dick is much more western than Nick. Sybil Jacobs changed her name to Sybil Jason. Also, for some reason unknown, Hugh Enfield, who played in *Coquette* with Mary Pickford on the stage, will be known hereafter as Craig Reynolds. Now you tell one.

BARBARY COAST **was in the process of being filmed at the Goldwyn studio. The particular scene in work had Frank Craven, mortally wounded with a large crowd around him. As he shouted "Get a doctor, quick!" the big doors of the sound stage opened and in walked two hundred physicians! They were delegates to a convention in Los Angeles and in touring the studio the guide ignored the red light, walking in just in time to establish a record for the quickest response ever made in calling for a doctor.**

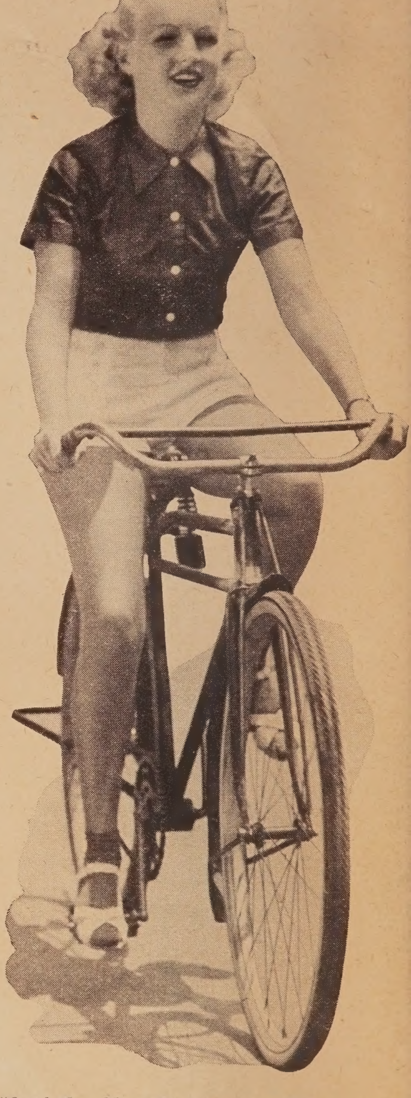
FREDDIE BARTHOLOMEW is tickled pink over his latest gift, a fine Oldsmobile phaeton, presented to him by his big boss, Louis B. Mayer, for his excellent work with Garbo in *Anna Karenina*.

LYLE TALBOT definitely has nixed rumors that he is engaged to Miss Peggy Watters. Lyle's new flame is Paula Stone. Shortly after meeting Paula, Lyle made certain that the news that he was not engaged reached Miss Stone. At the time of the meeting, Miss Stone told Lyle that she too was engaged. Now she is busy denying it to those whom she is sure are friends of Mr. Talbot.

EDWARD ARNOLD says that his fans are getting a little too particular. He received a letter recently from an admirer in Newark, N. J., stating that he had brushed his teeth the wrong way in *The Glass Key*. The fan went to great lengths to explain that unless Arnold used the circular motion in his teeth brushing he would subject himself to various and sundry diseases.

MARGARET SULLAVAN proves that this Hollywood separation thing is not as serious as one might think. It is common knowledge that she and her husband have split up, but they are seen everywhere together. Some say there is no rift, but the fact remains that he lives on one side of town and she on the other.

MAE WEST has notified everyone that she is through with running the gauntlet of autograph hounds who pursue her when she enters or leaves the Hollywood Legion Stadium on fight nights. This leads Jack Hellman, a Variety reporter, to remark: "From now on you will see two fights at the Hollywood Legion on Friday nights. One you pay to see. The other is free."



"Quicksilver blonde" is what they call Betty Grable now. Betty is rapidly spinning toward stardom, her latest rôle being in support of Lily Pons in *Love Song*

BING CROSBY, appearing on the Paul Whiteman radio hour recently, recalls the time not so far distant when he, Harry Barris and Al

[*Continued on page* 74]

THREE HOURS OF ENTERTAINMENT
THAT WAS THREE CENTURIES IN THE MAKING
"From heaven to earth, from earth to heaven . . . imagination bodies forth the forms of things unknown"

WARNER BROS.
will present for two performances daily, in selected cities and theatres,

MAX REINHARDT'S
first motion picture production

"A MIDSUMMER NIGHT'S DREAM"

from the classic comedy by
WILLIAM SHAKESPEARE
accompanied by the immortal music of
FELIX MENDELSSOHN

The Players

JAMES CAGNEY	JOE E. BROWN	DICK POWELL
ANITA LOUISE	OLIVIA DE HAVILLAND	JEAN MUIR
HUGH HERBERT	FRANK McHUGH	ROSS ALEXANDER
VERREE TEASDALE	IAN HUNTER	VICTOR JORY
MICKEY ROONEY	HOBART CAVANAUGH	GRANT MITCHELL

AUGMENTED by many hundreds of others in spectacular ballets directed by BRONISLAVA NIJINSKA and NINI THEILADE. The music arranged by ERICH WOLFEGANG KORNGOLD. The costumes by MAX REE. The entire production under personal direction of MAX REINHARDT and WILLIAM DIETERLE.

IMPORTANT NOTICE

Since there has never been a motion picture like A MIDSUMMER NIGHT'S DREAM, *its exhibition to the public will differ from that of any other screen attraction. Reserved seats only will be available for the special advance engagements, which will be for a strictly limited period. Premieres of these engagements will be not only outstanding events in the film world, but significant civic occasions.*

Startling New Discoveries Explain Why Pacific Ocean Sea Plant Can Now Quickly Build Up

WEAK RUNDOWN SKINNY FOLKS!

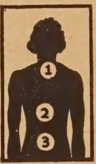
How Thousands of Pale, Sickly, Tired Out, Nervous Folks Can Now—By Making This One Simple Change Which Corrects IODINE STARVED GLANDS—Build Rugged New Strength and Often Add 5 Lbs. in 1 Week

As the result of tests covering thousands of weakened, rundown, nervous folks, science now claims that it is glands starving for iodine that keep folks pale, tired-out, underweight and ailing. When these glands—particularly the important gland which controls weight and strength—lack NATURAL PLANT IODINE, even diets rich in starches and fats fail to add needed pounds. That's why skinny people often have huge appetites yet stay weak and skinny.

Now, however, with the introduction of Kelpamalt—a mineral concentrate derived from a huge 90-foot sea vegetable harvested off the Pacific Coast—you can be assured of a rich, concentrated supply of this precious substance. 1300 times richer in iodine than oysters, Kelpamalt at last puts food to work for you. Its 12 other minerals stimulate the digestive glands which alone produce the juices that enable you to digest fats and starches. 3 Kelpamalt tablets contain more iron and copper than 1 lb. of spinach or 7½ lbs. of fresh tomatoes, more iodine than 1386 lbs. lettuce, etc., etc.

Start Kelpamalt today. Even if you are "naturally skinny", or if you have been weak and rundown for some time, you must add 5 lbs. the first week, feel better, sleep better, have more strength than ever before or the trial is free.

100 jumbo size Kelpamalt Tablets cost but a few cents a day to use. At all drug stores. If your dealer hasn't yet received his supply, send $1 for special introductory size bottle of 65 tablets to the address below.



3 Steps in the Building of New Strength and Good Solid Flesh

1. Ordinary food enters stomach and is partially digested.
2. Digestion completed in intestines and flesh-building material absorbed in blood stream.
3. Metabolism, when regulated by glands kept healthy with iodine, assures conversion of material into firm, new flesh.

Kelpamalt Tablets

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Build Up Strength and Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 575, 27-33 West 20th St., New York City.

Dick Powell *Will Answer* Your Personal Questions

WHAT sort of a person is Dick Powell off the screen? Is he in love? What sort of girls does he like best? These and a hundred other interesting questions will pop into your mind when you begin to think what you might ask Dick if you could have a personal interview with him.

And SCREEN BOOK offers the next best thing! Just write your questions on the coupon appearing on this page and mail it to The Inquiring Reporter. He will take all questions to Dick Powell who will answer them personally.

In asking your questions, remember these points: Questions which violate good taste or are contrary to studio policy will be discarded. Questions about religion are taboo. All questions must be mailed to reach The Inquiring Reporter not later than October 25th, 1935.

Now turn to page 38 where Fredric March answers the questions of his admirers. After reading his story, you won't want to miss a one of this remarkable series of "Questions and Answers" features!

The Inquiring Reporter,
SCREEN BOOK Magazine,
7046 Hollywood Blvd.,
Hollywood, Calif.

Please ask Dick Powell the following questions, answers to which will appear in the January issue of SCREEN BOOK.

....

....

....

....

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Your name..

See Jean Muir in the Warner Bros. classic "Midsummer Night's Dream"

A Max Reinhardt production with Olivia de Haviland
James Cagney, Joe E. Brown, Dick Powell and 20 other stars

The kind of a wave you've always hoped for

Picture yourself among the Hollywood stars when you choose your permanent wave. For in reality, you can share their luxury of the soft lustrous waves and ringlets everyone admires on the screen. Just follow their definite advice. Pass up no-name "bargain" waves and go to a hairdresser who uses the same genuine Duart Certified solution and Duart Sealed waving pads used in Hollywood. Then you know you'll get the kind of a wave you have always hoped for. Copy a screen star's hairstyle if you like. Use the coupon to send for the new Duart **FREE BOOKLET** of smart Hollywood coiffures—24 pages filled with pictures and directions. Ten cents brings the booklet and a package of Duart Hair Rinse. Use it after your shampoo to brighten the natural color of your hair and add those glamorous highlights. Your choice of twelve delicate shades.

Demand this SEALED package for a genuine Duart Wave

DUART

permanent waves

Choice of the Hollywood Stars

DUART'S
SMART NEW COIFFURES

Send 10c for Duart Rinse and Free Booklet

12 shades—mark your choice.

☐ Black
☐ Dark Brown
☐ Titian Reddish Brown
☐ Golden Brown
☐ Chestnut Brown
☐ Titian Reddish Blonde
☐ Light Golden Blonde
☐ Henna
☐ White or Gray (Platinum)
☐ Ash Blonde
☐ Medium Brown
☐ Golden Blonde

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I enclose 10 cents for one package of Duart Hair Rinse and the FREE Booklet of Hollywood Coiffure Styles

Name……………………

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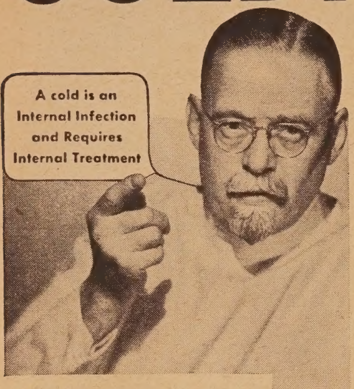
Don't Fool Around with a COLD!


A cold is an Internal Infection and Requires Internal Treatment

Every Four Minutes Some One Dies from Pneumonia, Traceable to the "Common Cold!"

DON'T "kid" yourself about a cold. It's nothing to be taken lightly or treated trivially. A cold is an internal infection and unless treated promptly and seriously, it may turn into something worse.

According to published reports there is a death every four minutes from pneumonia traceable to the so-called "common cold."

Definite Treatment

A reliable treatment for colds is afforded in Grove's Laxative Bromo Quinine. It is no mere palliative or surface treatment. It gets at a cold in the right way, *from the inside!*

Working internally, Grove's Laxative Bromo Quinine does four things of vital importance in overcoming a cold: First, it opens the bowels. Second, it combats the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

Be Sure — Be Safe!

All drug stores sell Grove's Laxative Bromo Quinine in two sizes—35c and 50c. Get a package at the first sign of a cold and be secure in the knowledge that you have taken a dependable treatment.

Grove's Laxative Bromo Quinine is the largest selling cold tablet in the world, a fact that attests to its efficacy as well as harmlessness. Let no one tell you he "has something better."

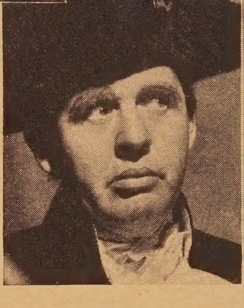
GROVE'S LAXATIVE BROMO QUININE

The Costume Picture Craze

... and other Film Notes

Margot Grahame, the fascinating English star, gets her first real chance to show what she can do in *The Three Musketeers,* in which she plays Milady de Winter

Rochelle Hudson in a scene from the famous story, *'Way Down East*



Charles Laughton as Captain William Bligh in *Mutiny On the Bounty*

Ronald Colman as seen in the Dickens drama *A Tale of Two Cities*

A STUDIO visit these days is like stepping into another century. At Radio *The Three Musketeers* has been completed and mighty Romans are still wandering around in their togas finishing scenes for *The Last Days of Pompeii.*

Metro has a corner on costume flickers with two of the most ambitious productions in recent years—*Mutiny on the Bounty* and *A Tale of Two Cities.* Fox studio is knee deep in *'Way Down East,* in which Janet Gaynor was to have been starred. Later her place was taken by Rochelle Hudson, who considers herself a mighty lucky girl to have Henry Fonda as a leading man.

• • •

Helen Vinson, back from England where she appeared in two pictures for G-B, is tremendously enthusiastic about *King of the Damned* and *Transatlantic Tunnel,* in which she appeared with Richard Dix, Madge Evans and C. Aubrey Smith.

• • •

Norma Shearer has just put her signature on a new long term contract with Metro and goes immediately into *Romeo and Juliet.* The talk is that this picture never would have been attempted but for the success of *A Midsummer Night's Dream,* which proved that Shakespeare was adaptable to the screen.

• • •

Did you know that Donald Woods, who appears with Ronald Colman in *A Tale of Two Cities,* is married to a baroness?

• • •

Ronald Colman's next picture will be *The Man Who Broke the Bank at Monte Carlo,* with Colin Clive, the famous stage star, also appearing in the same film.

[*Continued on page* 69]

POPULAR

You would be more
Popular too, with
SUNNY Golden Hair!

Gain for yourself the glowing freshness and charming brightness of sunny golden hair. Secret of loveliness of fascinating blondes. Whether blonde or brunette, let your hair bring out all the natural beauty and charm you possess. Rinse *your* hair with Marchand's Golden Hair Wash. And have that fresh bright clean look your friends will admire.

BLONDES— Protect the natural golden hues of your hair with Marchand's Golden Hair Wash. Marchand's imparts brilliant lustre to dull hair, even lightness to faded or streaked hair, successfully and secretly.

BRUNETTES — Make *your* hair the most fascinating part of your attractiveness. Used as a rinse, Marchand's Golden Hair Wash gives fascinating highlights, a sparkling sheen to your hair. Or lightens it any shade of blondeness desired. (Quickly—overnight if you wish. Or gradually, *secretly,* over a period of weeks or months.)

BLONDES and BRUNETTES — Utilize the softening effect of "superfluous" hair made invisible. And have your arms and legs as alluringly smooth as the rest of your body. Marchand's Golden Hair Wash blends "superfluous" hair with *your* skin coloring. Makes it *unnoticeable.*

Get a bottle of Marchand's Golden Hair Wash at any drug store. For fascinating hair—silky arms and legs start using Marchand's. *Today.*

TRY A BOTTLE—FREE!

(use coupon below)

A trial bottle of Marchand's Castile Shampoo—FREE—to those who send for Marchand's Golden Hair Wash. The finest treatment you can give your hair. Marchand's Castile Shampoo cleanses thoroughly, rinses *completely.*

EXTRA GIFT FOR PROMPTNESS

A valuable little booklet "Care and Treatment of the Hair" sent free also, to those who write immediately. Send for your bottle. Now!

MARCHAND'S GOLDEN HAIR WASH

MARCHAND'S GOLDEN HAIR WASH,
521 West 23rd Street, NEW YORK CITY

Please let me try for myself the SUNNY, GOLDEN EFFECT of Marchand's Golden Hair Wash. I am enclosing 50 cents (use stamps, coin, or money order as convenient) for a full-sized bottle. Also send me, FREE, trial sample of Marchand's Castile Shampoo.

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STOP PAIN REMOVE CORN

Slip on new toe-fitting waterproof corn plaster

● Gives instant relief! Removes corn quickly. Flat, trim and inconspicuous. Wonderfully effective! The slip-proof tabs hold securely without crowding. The patented Drybak feature makes the plaster waterproof, and prevents sticking to stocking. If you have a stubborn hard corn, the special individual medicated centers will remove it safely, surely.

Guaranteed by the world's largest manufacturers of surgical dressings.

Send 10c for trial package—Write Dept. 605

Johnson & Johnson
NEW BRUNSWICK, N. J., CHICAGO, ILL.

FOR PROFESSIONAL FOOT TREATMENT SEE A CHIROPODIST

BOX OF 12 25¢

RED CROSS DRYBAK CORN PLASTER

(Also Drybak Bunion and Callous Plasters)

Your Letter Page

What Will Shirley Be Like Ten Years From Now?

$15.00 Letter

An Important Message

"THE time has come to talk of many things," at least as far as movies and movie-goers are concerned. Pictures having donned seven league boots since the talkies are now "ready for anything." We are duly grateful for such efforts as *David Copperfield* and other classics, but this progress has proved what can be done, and from now on we are going to demand the best. America has always come through with quality, whether in automobiles or canned beans—let the motion picture industry not fall out of step.

We must admit that England is creeping up on our laurels, and although I'm all for any land that produces art, I think it merely lack of foresight, vision and honest effort if America runs second. Let the motion picture producers know that the cashier's cage not only asks but demands the better quality of picture!—*Theresa McMenamin, 255 20th Ave., San Francisco, Calif.*

$10.00 Letter

Recipe for Grace Moore

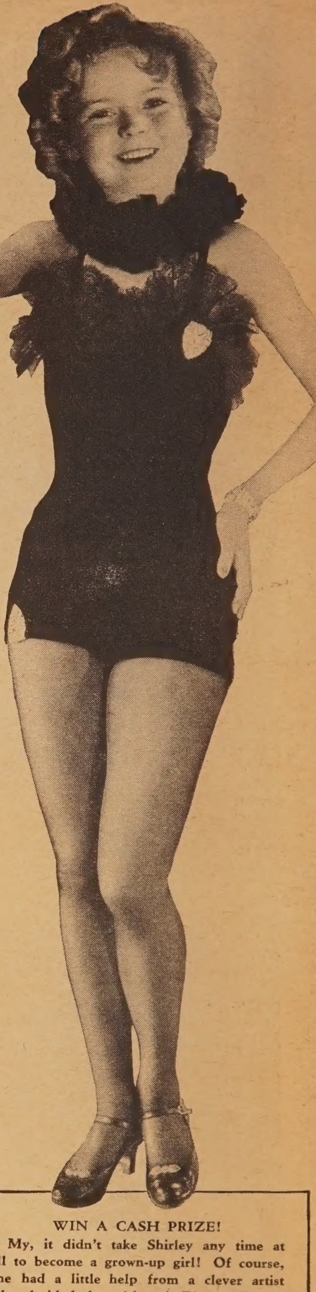
A GOOD beefsteak for Grace Moore please! I don't mean to imply that her figure isn't satisfactory, but the diet of sugar and water that her producers have been feeding her career arouses my compassion. Why should Miss Moore's talents be wasted on those colorless, oft-repeated, plotless tales of an unhappy singer's experiments with romance when beautiful operettas by world famous composers are lying in wait in our musical libraries? *Naughty Marietta* was a screen masterpiece. Grace Moore is worthy of such material too. *Blossom Time, The Fortune Teller, Mademoiselle Modiste*—that is the kind of diet Miss Moore should have—*Helen Mote, R.F.D. No. 2, 35th St., N. E., Canton, Ohio.*

$5.00 Letter

Now, After All—

NOW really, just because Bette Davis made such a hit in *Of Human Bondage* doesn't mean that you've got to make her

[*Continued on page* 80]



WIN A CASH PRIZE!

My, it didn't take Shirley any time at all to become a grown-up girl! Of course, she had a little help from a clever artist who decided that although Eleanor Powell had a good head on her shoulders it would be a cute idea to put Shirley's there to see what the effect would be. Seriously, what do YOU think Shirley will be like ten years from now. Will she be the Gaynor type? A Joan Blondell or a Joan Crawford? The most clever letter will win the $15.00 first prize on this page. Perhaps you'd like to write on some other subject—just send your letter to The Letter Page, SCREEN BOOK, 1501 Broadway, New York City.

—*Wide World*

Accompanied by his wife, Charles Laughton arrives in England where he will face the cameras in *Cyrano de Bergerac.* Even though he has lost more than twenty pounds, Laughton is still cheerful

HOLLYWOOD BULLETINS

In Court: Claudette Colbert to secure her final divorce decree from Norman Foster. . . . Jackie Cooper to get a judge's approval on his $1,100 new contract, which cuts his salary $200 weekly. . . . Francis Lederer to defend himself against a $150,000 plagarism suit based on charge that *Romance in Manhattan* was a plot theft. Lederer cleared. . . . Dolores Costello to secure final divorce papers in suit against husband, John Barrymore.

Tragedy: David Jack Holt, eight-year-old actor, suffering infantile paralysis attack. . . Stray hunter's bullet kills Carol Ann Berry (not Wallace Beery's daughter), child prodigy pianist, near Hollywood. . . .

Romance: Marriage rumored just around the corner for Helen Vinson and Fred Perry, famous tennis star. . . . Jean Harlow sporting big diamond ring, but refuses to admit marriage or planned merger with William Powell.

Financial: Will Rogers leaves an estate of approximately $4,000,000 to his widow, of which $482,500 is life insurance . . . *Diamond Jim,* starring Edward Arnold, breaks a five-year attendance record at New York's Roxy Theater, with 133,507 people paying $47,000 to see it in one week.

Travel: Marta Eggerth, famed Viennese actress, arrives to star in pictures for Universal. . . . Mr. and Mrs. Fredric March off for European vacation. . . . Helen Hayes off for Paris, and ditto Douglass Montgomery. . . . Henry Wilcoxon to London. . . . Frank Buck, famed for his *Bring 'em Back Alive,* returns from far East jungles with a new picture, tentatively called *Fang and Claw.*

FREDERICS 50% COOLER PERMANENT WAVE

Romance Knows No Weather!

VIRGINIA PINE, *Columbia Pictures*

BE just as charming, just as alluring on a damp, foggy day as under the beaming sunshine . . . That's the remarkable thing about a Frederics Vita Tonic or Vitron Permanent Wave . . . it doesn't go limp in humid weather. You can swim, golf, or play tennis without a care about your hair. A Frederics Permanent always stays softly, smoothly, and daintily groomed. Little curls all in place, whether low on the neck, or piled high in the new halo wave. Every wave deep and lustrous . . . manageable under all circumstances . . . the whole summer through. *And now, there's the new . . .*

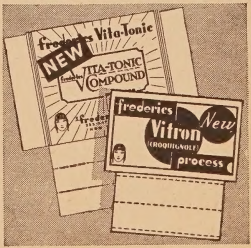
50% COOLER FREDERICS PERMANENT WAVE

The wonderful, improved *controlled-heat* process that removes discomfort from permanent waving. Your hair is actually waved with one-half the heat formerly required, yet your permanent is lovelier, more lasting. Even hair that has been dyed or bleached, white and gray hair, limp or lifeless, can be successfully waved by this marvelous process.

E. Frederics Inc.
VITA-TONIC AND VITRON
Permanent Waves

FOR YOUR PROTECTION—patronize only authorized FREDERICS shops, which display Frederics Franchise. This guarantees the use of the Frederics machine, and Genuine Frederics wrappers and lotions.

Look for these Wrappers



E. FREDERICS, Inc., Dept. MM-5, 235-247 East 45th Street, New York, N. Y.
Kindly send me free booklet and list of Authorized Frederics Franchise salons.
Name . . . . *Address* . . . .
City . . . . *State* . . . .

Claudette Colbert, seen on the set of *She Married Her Boss*, has another great hit to her credit, and may again win the Academy Award

Photo News!

Ginger Rogers, out of musical comedies for a change, is seen in *Tamed*. George Brent is her leading man

Left: Welcoming a new director. Ann Rutherford and Barbara Pepper greet Lew Ayres, who hopes to desert acting for a permanent directorial job. He has a contract with Mascot studios

LEW AYRES
DIRECTOR

David Niven seems to have a corner on the affections of Merle Oberon. Our cameraman, Charles Rhodes, snapped this picture at a recent preview

Right: Helen Vinson, returning from England where she appeared in *King of the Damned*, poses with Fred Perry, the tennis ace, who has been one of her most devoted admirers for many months

Shirley Temple confesses that her favorite pastime is "piggy back." The victim here is Director David Butler, who is currently her best beau

SCREEN BOOK
NOVEMBER, 1935

DOLORES DEL RIO'S *New Love Theory*

In which a glamorous star reveals why any woman may love more than once

By Sonia Lee

"To second love," says Dolores Del Rio, "a woman brings finer gifts." At the left, Dolores is seen in her beautiful bridal costume for *I Live for Love*

THE American code of love has prescribed only one supreme love in every life!

Art and literature have deified the woman who could never love again if once she had loved one man greatly!

But to Dolores Del Rio a padlock on the heart is an index to a woman's failure to develop into maturity.

The brief days of her life have been punctuated with illusion and disillusion in love; with unemotional interludes and emotion-laden periods. Behind those absorbing eyes there is a mind which card-indexes validly human weaknesses and human strengths; which sees wholly and objectively the panorama of living. And so her words and her philosophies, at which she arrived with ripe experience, hold more than surface truth. She says:

"I have never been able to be sentimental about these one-love women. Women who continue to worship at a shrine even though that shrine has proved unworthy. To me such women have failed to adjust themselves normally to life and its vicissitudes. They have failed to find maturity in new experience and in new values.

"Even though love once has brought disillusion to a woman, her life need not continue arid. But, rather, she must seek to enrich her life, to expand it, so that it might encompass another love to replace the one lost.

"If we are to face the realities of life, we can't continue existence in a dream. We can't burn incense day in and day out to a dream which once defined our happiness.

"Life is short. If we are to live greatly we must live fully. If something is taken out of our lives which is important, then we must seek to replace it. Dull lives are petty lives.

"Women with imagination are bound to love again if their first loves have brought disap- [*Continued on page* 62]

THE MAN I

Clark in his newest adventurous rôle as the daring seaman of *Mutiny on the Bounty*

"It took time for me to adjust myself to the idea of having women suggest by their manner that if they had been lucky enough to have met him first he wouldn't be married to me"

The wife of Hollywood's Number One Idol tells everything you want to know about the man who has inspired dreams of romance in millions of American women

By

Mrs. Clark Gable

As Told to

GRACE MACK

THE first time I ever saw Clark Gable was on the stage in Houston, Texas, my home town. He was playing with a stock company there. I didn't think that he was particularly attractive. My first impression, when he came on the stage, was that he was downright ugly. By the time the curtain fell on the last act, however, I had changed my mind about him and decided that he was actually good looking, in a wholly unstandardized way.

He played with the Houston stock company some thirty weeks. In a town the size of Houston a stock company is always popular and a crowd that I went around with usually went to the show each time they changed the bill. Consequently I had a chance to see Clark play everything from light comedy to heavy drama. And while I knew nothing about the technique of acting it seemed to me that he had considerable talent. I remember particularly his performance in *The Dark Angel*. I still think that it is the finest thing he has ever done.

During the time Clark was in Houston I never met him. In fact I never even saw him offstage, and if anyone had prophesied that I would one day be Mrs. Gable I would doubtless have thought he was crazy. As a matter of fact when the stock company ended its season I never expected to see him again.

Some time later, however, I happened to be visiting in New York and I noticed in the paper that Clark Gable was in the cast of a Broadway play called *Machinal*.

It was curiosity more than anything else which took me to see the play. I went with a party of friends. One of the men in the party said that he knew Clark and when I mentioned that I had seen him in Houston in stock he insisted on taking me backstage to meet him. We talked for awhile, mostly about Houston. A few days later I was quite surprised to have Clark telephone me and invite me to go to a nightclub for a bite of supper after the show.

That was the beginning. We were married a few months later.

Everybody knows that Clark's screen career came about as a result of a picture producer seeing him in the rôle of Killer Mears in the Los Angeles production of *The Last Mile*. But few people know that at that time it was a toss-up with Clark as to whether he would give up acting and try some other profession. He was very discouraged and had become convinced that he was a failure as an actor. I tried to encourage him and assure him that he'd get a break, but he was at the place where he had practically made up his mind to say good-bye to acting forever. About this time the studio asked him to make a screen test. Instead of being excited over this opportunity he was quite indifferent. He had done extra work some years previously and had even had a screen test but it had not turned out very satisfactorily.

"THIS time I don't think I'll bother about it," he told me. "Nothing will come of it. It'll just be the same old story. I won't be the type they want."

I urged him to go to the studio and make the test. Finally, because I was so insistent, he agreed to do it but he was still skeptical about the outcome.

Often people ask me this question: "If you could have foreseen that Clark would be such a terrific success, that he would become the romantic idol of thousands of women, would you *still* have urged him to keep on with his acting career?"

My answer is yes. While I did not dream that he would in such a short time achieve the success he has achieved, I felt, even when he was an unknown actor, that if he just got the right break

MARRIED

"On the screen he has a manner which indicates that while he might kiss a woman's lips, he might, under provocation, slap her face, with perfect ease"

"He can be as ugly as sin one moment and devastatingly good looking the next," says Mrs. Gable. "There is nothing monotonous about him. His moods range from high to low—and vice versa. Either he is on the heights or in the depths"

he would go very far. Naturally, I was aware that a successful actor has an opportunity to meet more glamorous and attractive women than does the average man. The possibility that he might one day meet someone who would mean more to him than I did also occurred to me. But in spite of that knowledge I still wanted him to go on with his acting career because I felt that that was where he would find his greatest happiness.

To be sure it took time for me to adjust myself to the idea of having women who were perfect strangers tell me quite frankly that they were envious of me and suggest by their manner that if they had been lucky enough to meet him first that he wouldn't be married to me. And, naturally, in the beginning it was a little bit disconcerting when we went to opening nights or to any public gathering to be practically mobbed by women who tore at Clark's clothes to get buttons for souvenirs. On several occasions even, I was manhandled by the crowd of Gable fans. But, fortunately, I have a sense of humor and I soon learned that that is just a part of the game.

If Clark's attitude had been different, if all this attention and adulation had resulted in his getting a swelled head, perhaps I should have been more perturbed. But I can truthfully say that it has not changed him in the least. He is, even now, just a little bit embarrassed when women make a fuss over him and instinctively he begins to look for the nearest exit.

ANYONE who has carefully observed Clark on the screen knows that he has a changing and changeable face. He can be as ugly as sin one moment and devastatingly good looking the next. He follows no particular mould of feature or expression. There is never anything monotonous about him. Nor is there in real life. His moods range from high to low—and vice versa. Either he is on the heights or in the depths.

In the morning he is usually very gay and jovial and talkative. We always have breakfast served in our room. He is not one of those men who buries himself behind the morning paper and refuses to talk until after he has had his coffee. In fact he is likely to talk more at breakfast [*Continued on page* 46]

My Friend WALLACE BEERY

By JIM TULLY

"The greatest character actor in the world" as he appears, with one arm gone, on the set of his most recent picture. *O'Shaughnessy's Boy*

Perhaps the tiger is clawless and toothless as some have said, but how would *you* like to go through this hugging match as Wallace Beery did?

"Out cold," Beery takes a nap on the set, but it's not from drink. Wally once lost a job because of liquor, so he never touches the stuff

LONG an aviator, Wallace Beery is of the opinion that all actors should fly. "When they're up in the clouds there's no one to tell them what to do, so they've got to get out of all dramatic situations themselves—in that way learn poise—*and how to act in a pinch.*"

I asked the next dozen actors their opinion of Beery's opinion. They were five to seven against him. Clarence Brown, Garbo's greatest director, and himself an excellent flyer, agreed with Beery. I followed it no further.

Wallace Beery is as near to being "all man" as any fellow I know. We have been friends for seventeen years.

He has cooked a mulligan stew in a gasoline can under a railroad culvert, and he has dined off the rarest of plates. He has ridden the rods, and now flies his own airplane. He has made three fortunes, and has been broke more times than he can remember.

He is tender in his treatment of children. I have never known him to speak a harsh word to even the most annoying child. Though it is another subject he is silent upon, it is my guess that he still remembers the scoldings he received as a child.

He was for years on the same lot with Greta Garbo without seeing her. He even worked in a film, *Grand Hotel,* without once meeting her. They were in different sequences.

Once, when Garbo wished to spend a week in the mountains, her manager borrowed the use of Wally's cabin. Beery went up at the end of the week. Garbo had gone. But everything was in place, and he was assured that Garbo had enjoyed her stay.

Meeting Marie Dressler at the studio, he said, "Marie—is there a Garbo—I've never seen her."

And Marie asked, "Do you believe there's a God, Wally?"

And Wally answered, "Yes."

"Did you ever see Him?"

Before Wally could answer, Marie had said, "Ta ta—big boy."

Before Beery evolved a mixture of good and bad in his screen characterizations, all characters were either black or white, with no intermediate shades.

He has no patience with those Hollywood people who say that their children will never enter films.

"It's a good business for me—why not for little Carol Ann?"

A man with an excellent brain, he quit school in the fourth grade, and has since mastered mathematics and other difficult subjects, and has a commission in the Naval Air Reserve.

His family was very poor during Wally's childhood.

His father's police uniforms were cut to fit Wally's older brother, William, then fitted to Noah's frame, and at last, when threadbare, Wally had to wear them.

"I wore everything but my dad's badge," said Wally.

NOW, when people smile at chorus boys, I recall that Mack Sennett, Jack Oakie, and Wallace Beery were once of their number. After spending some time as a hobo and a roustabout with a circus, Wally went to New York and became a "chorus boy." He fluttered about in one chorus (if fluttered is the correct word) until he was promoted to another chorus, and became understudy to Raymond Hitchcock in *The Yankee Consul.*

[*Continued on page 72*]

"Love Opened My Eyes!" —says Virginia Bruce

By Eleanor Packer

JUST to look at Virginia Bruce's luscious, camellia-white skin, blue eyes and pale gold hair is enough for most people—ask all the eligible males of Hollywood. Being looked at, however, is not enough for Virginia.

"There are dozens of lovely girls in Hollywood, girls who are far better looking than I am," she said and she wasn't being coyly modest. She was sincere. Virginia is utterly devoid of vanity, in spite of what her mirror and her admirers tell her.

"I want to be an intelligent, poised woman of the world, not merely another pretty girl," she confessed. "I want to be able to change my personality, adapt my conversation to fit all types of people and situations. I want to learn to be at ease with everyone, wherever I may go."

To be all things to all people, that is Virginia's secret ambition. And she is following it very successfully. The invitations which choke her mail box, the cars parked in front of her Toluca Lake home, the messenger boys who ring her doorbell, bringing hampers of flowers and small trunks of fruit and candy, are proof of her success with men and women and youngsters of her own age.

"Of all the people I meet, particularly the women, the ones I admire most are the ones who are constantly changing." Virginia explained her ambitions. "You've often heard people say, 'Be sure to invite So-and-so. She fits in everywhere.' That's the kind of a person I hope to be some day. Women who are always the same, who carry one definite personality into every situation, grow dull after awhile. The ones who are elastic, who can be depended upon to fit any picture, are never tiresome. It's a real art, that ability to adapt yourself to different conditions. It's much easier to develop one personality and stick to it.

"I used to be the gushing ingènue type. I guess you'd call it that. I was so eager to please people and to make them like me that I talked too much. This talking too much wouldn't have been so bad if I had varied my conversation. But I prattled the same things to my brother's college friends and to the older, [*Continued on page* 78]

"If I had fallen in love with a younger man," Virginia Bruce declares, "I might have gone on forever, being just another blonde"

FOR LOVERS OF *Music* AND LOVERS OF *Love*

The romantic idol of radio and opera comes to the screen — and triumphs in a sensational debut! Millions will thrill as Martini portrays a struggling young tenor who sings a song of love on the heart-strings of one woman and the purse-strings of another!

Here is a cast of famous names from the opera, the radio, the screen, the concert stage. Here is romance at its happiest, songs at their brightest, dances at their gayest!

NINO MARTINI, idol of the Metropolitan Opera and popular radio programs. With his magnetic personality, his magnificent voice, he flashes to stardom as the screen's new romantic hero.

HERE'S TO ROMANCE

MARIA GAMBARELLI, famous ballet dancer and protegé of Pavlowa.

SCHUMANN-HEINK, best loved of all operatic prima donnas, now brings her inspiring voice to the screen.

Beautiful **GENEVIEVE TOBIN**, sparkling in another sophisticated rôle.

A JESSE L. LASKY PRODUCTION with

NINO MARTINI

GENEVIEVE TOBIN

ANITA LOUISE

MARIA GAMBARELLI

MME. ERNESTINE SCHUMANN-HEINK

REGINALD DENNY

VICENTE ESCUDERO

world's greatest gypsy dancer

Directed by Alfred E. Green

A FOX
PICTURE

Portraits

MARLENE DIETRICH

What this breathlessly beautiful daughter of a German army officer does, whether it be wearing trousers or not wearing them, is always cause for talk in Hollywood. There the name of Dietrich stands for glamour plus, and even the most popular stars will walk around the block to get a look at her. Her new picture is *The Pearl Necklace*

JOAN BLONDELL

At present Joan is much too interested in a young son to think much about anything else, including Hollywood's excitement over her matrimonial troubles. This gay comédienne may have her sad moments in private life, but on the screen she is forever the wise-cracking, vivacious blonde who spills over with youth and excitement. A good tip is to see her in *We're in the Money,* even if you're not

—Elmer Fryer

—Gene Kornman

—Hurrell

ALICE FAYE

Twenty-three, but she looks like sweet sixteen. This Irish-German-French girl comes honestly by her reputation as a singer and is attempting with no small success to make her name famous as an actress. She is the daughter of a policeman, which may account for the way she lays down the law when reporters speak to her about an alleged romance with Rudy Vallée. *Music is Magic* is her new film

JEAN HARLOW

So thoroughly has the life of Jean Harlow been discussed that there is hardly anything new to report about her, except perhaps to say that she is not in danger of losing her platinum blond hair because of beauty treatments, as some writers have hinted. Those locks are as genuine and healthy as when she was a child. *China Seas,* in which she gives such a rip-roaring performance is still packing them in the nation over

KATHARINE HEPBURN

When the studio barber snipped Katharine Hepburn's hair for her masquerade scenes in *Sylvia Scarlett,* he was surprised that she suddenly looked very much like another famous American—Charles A. Lindbergh. Do you see the resemblance in this, her latest portrait? And, by the way, did you know that Katy has two beautiful sisters?

LUPE'S Fight *for* LOVE!

Let one star's experience in the eternal love and marriage battle solve your present and future problems

By Ruth Biery

LUPE and Johnny were having a fight. Of course, the battle was unequal from the beginning. All Johnny has to do in their bedroom, where the scene was being enacted, is to raise his hands and he can push them through the ceiling. To prove his strength, he did raise his right hand and push it through the wall, immediately beneath the ceiling and above the door. Lupe stamped and screamed and pounded on his chest with both hands. It was like a mouse hitting blindly at a lion. Eventually, Johnny picked her up, as though she were a rubber ball casually bouncing around, sat her on the bed and said, "Now, listen, young lady!"

She listened.

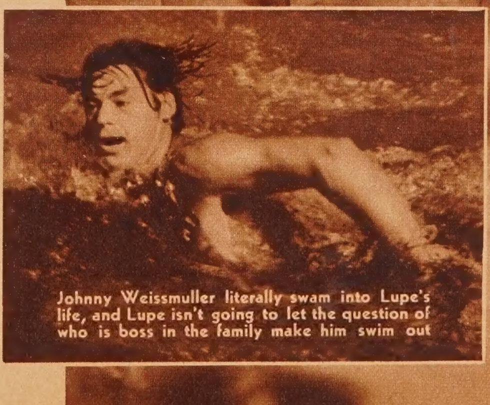
Lupe has had to listen to Johnny ever since they were married. Johnny has made her. Only when she has run to lawyers to start divorce proceedings, has he pleaded.

It hasn't been easy for Lupe. It isn't easy now. But Lupe realizes she is going through only what a large percentage of all modern girls and women must experience in this generation. Even though she is Lupe Velez, the star, and he is Johnny, the Tarzan, still they are to themselves just two people trying to adjust work and marriage, womanly independence and masculine domination. *Who is boss?* That is the universal question. It is the question in my home. It is or will be the one in yours.

That is because we women have gone into a new era. No need to go into history. We all know the war did it. Girls drove ambulances; jumped into men's jobs back home. They didn't content themselves with making bandages and knitting sweaters and being loving little ladies waiting for their big boys' return. They went out and took the big boys' jobs. They squared feminine shoulders and assumed what had been considered masculine responsibility. When the men came home, they found women who considered themselves their equals. Man has bossed the world so long it was natural he did not like it.

Lupe's and Johnny's first quarrel was about money, as it would probably have been in your home or mine. When these two married, Lupe's salary was approximately four times Johnny's. Lupe had an estate, five servants, three cars, a quarter of a million dollars in jewels [*Continued on page* 68]

Just finished with her latest picture, *The Morals of Marcus*, Lupe finds life serene again, but there will be more fighting, for the team of Velez and Weissmuller thrive on it!



Johnny Weissmuller literally swam into Lupe's life, and Lupe isn't going to let the question of who is boss in the family make him swim out

They HAD TO FIRE Ginger Rogers!

A
REAL LIFE
DRAMA

By
Harry
Lang

"SITTING *on their hands . . .*" That's what old troupers call it, when an audience goes cold. It's ghastly. A performer puts everything he's got into his act, to please 'em—and then the people out front sit there and take it like cakes of ice, and there's not a ripple of applause. It's tough even for a seasoned trouper. But for this pretty, red-haired kid who'd just given them all her heart and soul in that dance, it was heartbreak, no less . . .

And *what heartbreak!*

They didn't know, sitting on their hands in that dark theater that afternoon in Memphis, that the measure of their applause at this very show would mean darn near life or death to that redhead. They didn't know how she and her ma had skimped and struggled to scrape together the few dollars to stage and dress the act, to get to Memphis for the tryout, to tip the stagehands, to pay for the room in that dumpy sidestreet hotel. They didn't know, either, that just because they were sitting on their hands, now, she'd have to go back, licked, to that little town and bury her starry dreams in ashes and join the grey horde of discouragement and defeat.

But the Kid knew. How she knew it! And how she'd worked! Why, from the moment the little three-piece orchestra had sounded the opening bars of music, she'd thrown every ounce of her body, every beat of her heart, every tingle of her nerve into making good. And then, nearly fainting with the terrific speed of her dance and more with the consciousness of the importance of their verdict, she'd bowed and waited.

And they were sitting on their hands!

This was the finish. For this miserable failure, she and her mother had slaved and worked and hoped and struggled through those years — long weeks! She was out there now, somewhere in that black auditorium, her mother. The Kid's heart ached a bit more fiercely with the realization that her dear eyes had seen this bitter crash of their dreams.

And out there, too, was the house manager, she knew. And she knew that now he'd go back to his office, and fill out that crushing pink slip that would fire her off the bill, and send a wire to the booking office telling 'em she was a flop! And she wouldn't even get a dollar or two for this one performance, it being a tryout. Why, they wouldn't even have money to get back home on.

Half blind with tears of shame and humiliation and despair, the Kid stumbled off the stage. She saw her mother, pushing in through the little side door from the auditorium. And sobbing now like she used to when she was a tiny baby, the Kid threw herself into her mother's arms.

"Mummy, I tried—I tried so hard," she sobbed. Then blackness flooded down over her, and she knew no more.

They were in their mean little room when her eyes opened. She knew she'd fainted, and she was ashamed. "I'm so sorry," she whispered, but her mother cut her off:

"Now you be still, and rest, and don't say anything! Just listen to me." And as the Kid listened, the hope that had died in her heart was born again. She hardly dared believe her mother's words—

". . . and the manager told me he'd give you one more chance. He'll let you try out again, tonight."

The rebound was terrific. The icy despair and hurt vanished and a hot hope and deter- [*Continued on page 77*]

Ginger Rogers, who is starred opposite George Brent in *Tamed*, hasn't forgotten her first professional appearance and the tragedy of failure that almost doomed her whole career

In Rehearsal—Walter Connolly, a wounded Confederate soldier rehearses his coming-home-to-die-scene, surrounded by King Vidor and other members of the cast

As You Will See It—A finished close-up of the scene you see in rehearsal at the left, with Margaret Sullavan and Janet Beecher helping Connolly from his horse

The WAR IS OVER!

Hollywood finishes the Civil War at last! Let's go on location and watch the shooting of *So Red the Rose*

By Jack Smalley

SCREEN BOOK'S War Correspondent

HAVING been through *The Crusades,* which little fracas lasted for four centuries and cost considerable in the way of casualties, and then having wandered through India with Ronald Colman, who lost a mustache in that war because he was playing Robert Clive, and after further enduring hardships with Gary Cooper as one of his Lancers in Afghanistan, an assignment to cover the Civil War at Paramount seemed a cinch.

As some of you may recall, this was a misunderstanding between the States which occurred back in '61. Oddly enough they are still writing books about it, and when Paramount heard of this excitement by reading *So Red the Rose,* they decided to make a picture of the Civil War.

Only they left out the war.

Randy Scott, who plays a Confederate soldier in this picture, explained why that was when we were sitting on the porch, shaded by a mossy and ancient oak tree up in Sherwood Forest, where the company was on location.

"This story deals with the *effects* of war on a Southern family," he said. "You see them go off to fight, and you see them come back, wounded, beaten, changed utterly. You see a grand old Southern family, living beautifully, filled with happiness and content, changed into a ravaged household, reduced to poverty, its women folk forced to work in the fields for food. It is the most moving document against war that has been produced since *All Quiet on the Western Front.*"

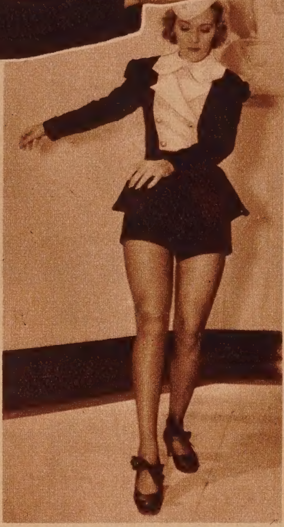
Randy is a serious sort of chap, tall, good looking, soft spoken. He likes to get down under at the facts, and his searching blue eyes tell you volumes about his quiet strength of character. Paramount chose well in giving him their most important assignment of the year—the lead opposite Margaret Sullavan.

As we sat there on the veranda of the Southern Colonial style mansion built in the midst [*Continued on page* 81]

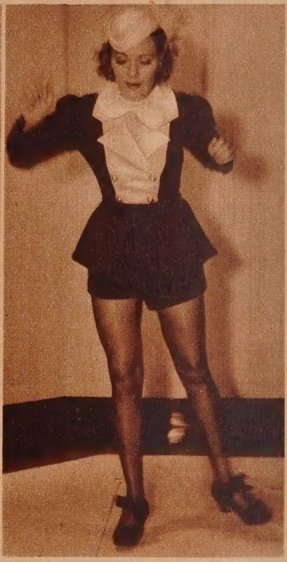
Sir Guy Standing visits location, which happens to be near his mountain home, for a chat with Randolph Scott, hero of the warless war picture

RUBY'S NEW

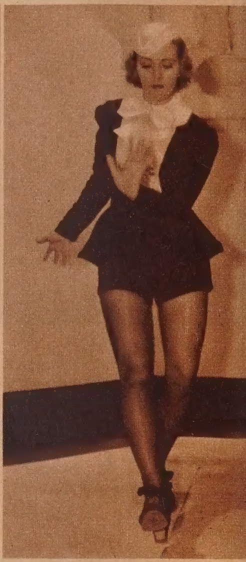
First exclusive showing of the new tap dance intro-



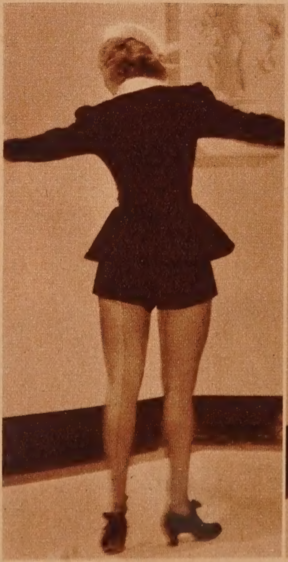
(1) Out goes the right foot, swing the arms



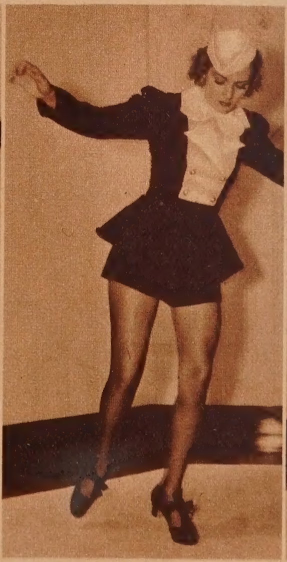
(2) Then a little side jig adds to your charms



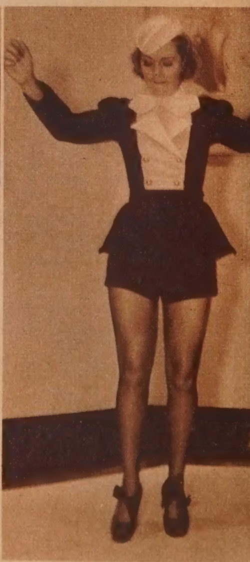
(3) Throw in just a bit of cake-walk



(6) The step they call the "sea legs" twirl



(7) Up on your toes and give it real speed

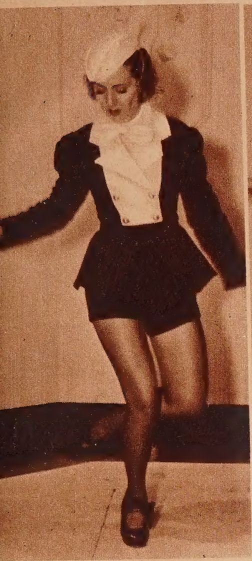


(8) A sense of rhythm is all you'll need

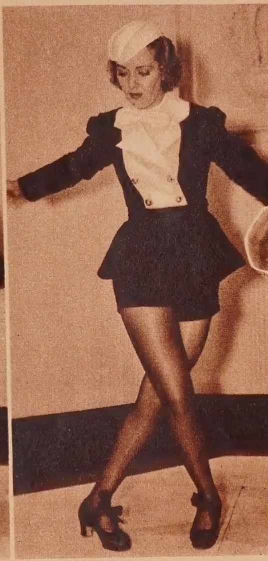
● THE START — Ruby Keeler, who started her career as a chorus girl at thirteen on the stage in *The Rose of Rosy O'Reilly* and later tip-toed through the taps as Texas Guinan's star hoofer for three years, is one of the world's most sprightly dancers. Step along with her in this sparkling number

TAP DANCE

duced by Ruby Keeler in *Shipmates Forever*

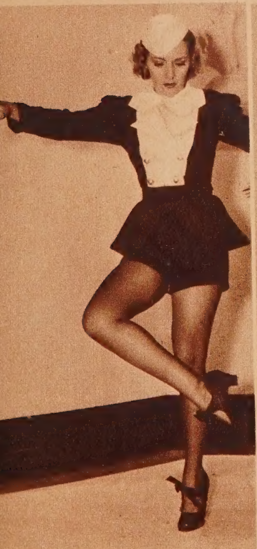


(4) This step is sure to cause a lot of talk

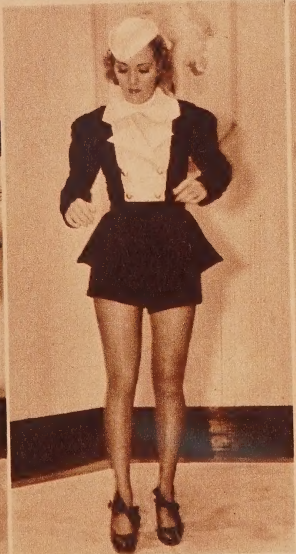


(5) Now set yourself for one quick whirl—

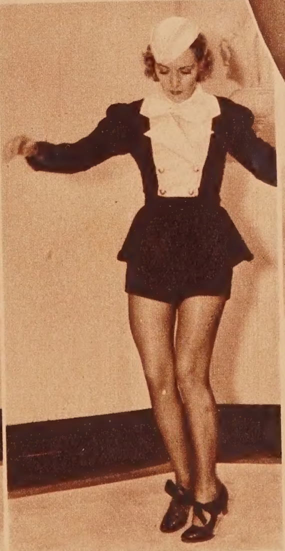
Photographed at Warner Brothers Studio by Bert Longworth



(9) Bend your knee and point one toe



(10) Then back again to the tip-tap-toe



(11) And one short jump step to cap the climax . . . . .

● THE FINISH — Ruby takes her applause. Did you notice that all through the dance her face never lost that "I'll-try-hard-but-I-doubt-if-I'll-please look?" It has always been that way with Ruby—she really works at her dancing. But you will agree when you see *Shipmates Forever* that the screen has nobody quite like her

IS CAROLE LOMBARD *the World's Most* BEAUTIFUL WOMAN?

The most beautiful woman in the world? A secret poll of cameramen says yes, and these photographs are offered in evidence

—Photos by William Walling, Jr.

● It is hard to believe that Carole Lombard, whose most recent picture is *Hands Across the Table*, with Fred MacMurray, once suffered a frightfully cut and torn face that was repaired only through the marvels of plastic surgery. The last trace of disfigurement caused by a tragic automobile accident is gone. Today, Carole, blue-eyed, golden-haired is breathtakingly lovely

GANGWAY *for a* NEW STAR!

Mickey is a veteran in pictures, but Hollywood was slow in discovering his remarkable talents

Mickey Rooney, the talk of the world in *A Midsummer Night's Dream*, tells of his exciting plans for the future

By
Eric L.
Ergenbright

"SURE, that's all right. Just call me Mickey. Everybody calls me that and, anyway, I'm not so formal myself. . . ."

Mickey Rooney, whose *Puck* in *A Midsummer Night's Dream* is the current screen sensation, threw his dignity to the four winds by perching precariously, but expertly, on the edge of a deserted desk and dangling his thirteen-year-old-going-on-fourteen legs. He grinned (I defy anyone to describe the Rooney smile by any other term) and forthwith took charge of the situation.

"I suppose you've come to interview me about *A Midsummer Night's Dream*. Say, that was the biggest kick I've ever had—and I've worked in more than fifty pictures, too. I used to be called Mickey McGuire, you know, and I made a lot of pictures for Hal Roach. But a guy doesn't get a part like *Puck* every day! No, SIR!

"I got the part because I played Puck when they staged the play in the Hollywood Bowl. One day a fellow called me up on the telephone and told me to see Mr. Reinhardt. That was about the part in the play. So I went to see him and he gave me some of the play to read. Gee, I didn't know what it all meant—some of the words, especially. But they only had about a week before the play was to open and they had to have some kid to play Puck, so I guess they figured it might as well be me. It took me about a week before I could see any sense in the lines but I went ahead anyway and I learned the whole play. Of course, when they made it into a picture, I was all set for the part."

Anita Louise discusses with Mickey his rôle as "Puck" in *A Midsummer Night's Dream*

Mickey Rooney doesn't talk—he rushes ahead like a whirlwind, scattering words here and there as he goes. Ask him to repeat a statement, and he looks at you with obvious scorn. He's a bundle of youthful [*Continued on page 73*]

Win a Prize *in this* GREAT $1500 CONTEST!

Right: Moroni Olsen as Porthos

Below: Onslow Stevens as Aramis

Heather Angel as Constance

How To Compete

NOW comes the second in the series of three exciting contests sponsored by SCREEN BOOK! *Who Gives the Best Performance in The Three Musketeers?* You have only to see this fine RKO-Radio picture and write your answer to the question in one hundred words or less to become eligible for the fine prizes announced on the opposite page and to compete for the $1,000 prizes in cash and merchandise also announced in this issue.

Your letter may be written on typewriter or in longhand. Elaborate entries are not advisable, nor need you have any literary talent to compete. Simply tell which of the performances by Heather Angel, Walter Abel, Paul Lukas or others of the cast you liked the best.

By entering this contest and the one to follow in the next issue you will have four chances to win! Each letter will compete for minor prizes given away in the individual contests and each letter also will be considered in the award of the $1,000.00 grand prizes.

Originality of expression and simplicity are the only basis for judging the prize letters. Put on your thinking cap and mail your entry immediately. Remember, *The Three Musketeers Contest* closes on November 10!

BY ACTING immediately, you may still avail yourself of an opportunity to secure six chances of winning. If you missed last month's announcement for *The Top Hat Contest,* which will close on October 10, you have only to observe the following procedure: Go to see Ginger Rogers and Fred Astaire in *Top Hat.* Write a letter of not more than 100 words telling which member of the cast in your opinion gave the best performance. You must, however, mail this letter before October 10 to compete for the *Top Hat* prizes.

Prizes for *The Top Hat Contest* as announced last month are as follows:

First: Ginger Rogers Dressing Table Set — value $30.00. Second: Helena Rubinstein Cruise Beauty Bag — value $27.50. Third, fourth, fifth, sixth and seventh prizes: Ginger Rogers frocks valued at $25.00 each. Eighth to fifteenth prizes — Helena Rubinstein Magic Make-up Vanity Cases valued at $5.00 each. Fifteenth to twenty-fifth — Ginger Rogers autographed portraits valued at $1.00 each. Total value of *Top Hat* prizes—$233.50.

If you haven't already mailed your *Top Hat Contest* Entry, send it as soon as possible. Your *Three Musketeers Contest* entry should be mailed before November 10, 1935.

Now, examine the splendid list of prizes on the opposite page. There are fifteen unique prizes for *The Three Musketeers Contest,* ranging in value from $25.00 to $5.00. These will be won by those who submit the best letters answering the question, "Who Gives the Best Performance in *The Three Musketeers?*"

In addition, the Grand Prizes, totaling $1,000 in cash and merchandise, are announced in this issue. Many fine prizes are offered. For further details about these prizes, see page 42.

Read the Contest

HOW TO COMPETE—Each contestant will write a letter of not more than 100 words answering the question: *Who Gives the Best Performance in The Three Musketeers?* In the third picture contest to follow in the December issue the same qualification will apply. Contestants may compete in both contests, each letter being eligible for individual picture contest prizes as well as the grand prizes.

THE PRIZES—Prizes for *The Three Musketeers Contest* will be as listed in the announcement on these pages. Grand prizes will be awarded as also announced in this issue, and will be given to prize letters selected from letters in *The Top Hat Contest, The Three Musketeers Contest and The Last Days of Pompeii Contest.*

CLOSING DATES—*The Top Hat Contest* (see opposite page) closes on October 10th, 1935. *The Three Musketeers Contest* closes on November 10th, 1935. The third picture contest closes on December 10th. Letters

Right: Paul Lukas as Athos

Below: Walter Abel as d'Artagnan

Rosamond Pinchot as Anne of Austria

Who Gives the Best Performance in THE THREE MUSKETEERS?

Your Answer May Win—

First Prize—Margot Grahame's expensive $25.00 purse with your own Monocraft initials attached. Ideal as a gift to a friend, and an accessory any girl would be proud to own.

Second Prize—Heather Angel's beautiful $15.00 Helena Rubinstein compact.

Third Prize—Rosamond Pinchot's lovely $10.00 dressing table powder set.

Fourth to fifteenth prizes—Autographed copies of Alexander Dumas' famous book, *The Three Musketeers,* with signatures of the leading members of the cast. These copies have an estimated value of $5.00 each, and as collector's books will increase in value with time. Total value of prizes—$115.00.

ANNOUNCING $1000.00 WORTH of GRAND PRIZES

First Prize

$250.00 in cash for the best among all letters received during the *Top Hat, Three Musketeers* and the third picture contests.

Second Prize

A free course in Commercial Designing or Illustrating offered by the famous Federal School of Art, which has trained many of the nation's most famous illustrators and artists. This correspondence course, complete in every detail is worth $190.00 to the winner.

Third Prize

$150.00 in cash for the third best letter submitted on the three RKO-Radio Pictures mentioned above.

Fourth Prize

$100.00 in cash for the fourth best letter submitted.

Fifth Prize

A beautiful eight-tube Crosley Merrimac Console radio, valued at $79.50. See illustration page 42.

Sixth and Seventh Prizes

Each, a Max Factor De Luxe Make-up Kit, such as used by Hollywood's most prominent stars. Valued at $25.00 each. See illustration page 42.

Eighth, Ninth and Tenth Prizes

Each, a $21.50 Toastmaster Hospitality Tray set, which includes the famous toaster with its patented Flexible Toast Turner. See illustration page 44.

Eleventh Prize

$8.50 De Luxe set of Harriet Hubbard Ayer beauty preparations, including rouge, lipstick, face cream, skin tonic, powder and other superior aids for the dressing table.

Twelfth Prize

$7.00 dressing table set of Harriet Hubbard Ayer products, featuring essentials every woman needs. See illustration page 44.

Thirteenth Prize

$3.50 manicure set of Harriet Hubbard Ayer products as illustrated on page 44.

Fourteenth to One Hundred and Fourteenth Prizes

Each, a beautiful Tattoo South Sea Make-up Kit, including the famous Tattoo lipstick, mascara, rouge and powder. The sets, valued at $1.00 each, are illustrated on page 44.

Don't miss the *Index to Contest Prizes* on page 42. Read the Contest's Rules and Mail Your Entry Today!

Rules Carefully!

must be mailed before midnight of the above dates. Winners in individual contests will be announced as soon as possible following the closing dates. Winners of grand prizes will be announced shortly after the completion of the contest series.

WHO MAY COMPETE—These contests are open to everyone everywhere with the exception of employes of Fawcett Publications, Inc., its affiliates, and their families and relatives.

CONDITIONS—In the event of ties, duplicate prizes will be awarded. No entries will be returned, and SCREEN BOOK cannot correspond with contestants concerning individual entries.

THE JUDGES—Judges for the contests will be Radio Pictures Executives and the editor of SCREEN BOOK. The decision of the judges will be final.

Mail all contest entries to *The Top Hat Contest,* or *The Three Musketeers Contest,* SCREEN BOOK, 1501 Broadway, New York City.

FREDRIC MARCH *Tells About His Private Life*

By the Inquiring Reporter

THIS month it is Fredric March who takes the witness stand and answers your questions. It took your Inquiring Reporter a full day to assort them, weed out the duplications and discard those which violated the bounds of good taste or studio taboos. It took Freddie March several hours hard work to answer them all.

And here, without further preamble, are his replies. Read them carefully and I am sure you will discover many new facts about one of your screen favorites.

What is your real name?

Fredric McIntyre Bickel.

How many times have you been married?

Twice.

Florence Eldridge won the heart of Fredric March when the two were stock company players together in Denver. They were wed on Decoration Day in 1927, and since there has never been a rift in their constant devotion

What is your favorite reading matter?

Like most people who are especially interested in the theater, I read plays and biography. The new trend in motion pictures seems to be more and more toward biographical drama. Of course, I also enjoy good fiction.

Are you musical?

Only to the extent of appreciating good music. I do not play any musical instrument.

Has religion any place in a busy actor's life?

Most certainly. Religion has a definite place in the life of every man, irrespective of his profession.

Do you like to act with Freddie Bartholomew?

I thoroughly enjoyed playing with him in *Anna Karenina*. He is not only one of the most intelligent and talented child actors, but a very lovable youngster.

How old are you?

Thirty-seven.

What is your nationality?

My family has lived in the United States for so many generations that I can only be classified as an American, in other words, as a mixture.

What type of rôle do you prefer?

I have always wanted as wide a variety of rôles as possible, for I do not want to be "typed." My preference is best described as a dramatic character rôle.

How long have you been in pictures?

Seven years.

What is your next picture to be?

I am starting work immediately in *Shark Island*, based on the story of Doctor Mudd.

What is your wife's professional name? Does she play in pictures too?

Florence Eldridge. Although she was a well-known stage star, she has played in few pictures. Her most notable screen rôle was that of Fantine in *Les Miserables*.

Why don't you play more parts like the one you portrayed in Dr. Jekyll and Mr. Hyde*?*

I would like to, but unfortunately such rôles are very rare.

Have you ever been in Havana?

I have been in Havana three times on my vacations.

What is your favorite color?

Carnelian.

Is it true that your sister-in-law wrote a serial which appeared recently in a national magazine?

Yes, that's true. Her name is Mary D. Bickel.

Where was your wife's home? Where did you meet?

Mrs. March is from Brooklyn. We met when we were both playing stock in Denver.

Is there any book you would like to have brought to the screen as a vehicle for you?

I have always wanted to play Johnny Bogan in the story of that title.

Did you win the Academy award for 1932? If so, what was the picture?

I was given the award for *Dr. Jekyll and Mr. Hyde*.

In Les Miserables *did you really play the part of the half-witted derelict who was mistaken for Jean Valjean?*

Yes.

Hollywood's most versatile young actor reveals a host of facts never before told about his life and career

Merle Oberon in the arms of Mr. Fredric McIntyre Bickel, who took the last name of March for stage purposes. The picture is *The Dark Angel*, a fine drama that gives March a chance to display the talents that have made him one of the most consistently popular actors in Hollywood

What picture have you enjoyed working in the most?

I believe that I enjoyed my work in *Les Miserables* more than in any other production.

Do you go out in Hollywood society much?

Not a great deal. Mrs. March and I enjoy our own small group of friends and spend most of our social time in their homes or in our own. I have never enjoyed big parties.

What is your height?

Approximately six feet.

What is your chief hobby?

Tennis and deep sea fishing are my principal hobbies.

Have you any brothers or sisters?

Yes, I have two brothers and one sister.

Do you read your own fan mail?

I read as much of it as my time will permit.

Do you enjoy acting?

Keenly. Acting is to me the most interesting of all professions.

What would you do if you had only twenty-four hours to live?

It might not be a bad idea to take out life insurance.

[*Continued on page* 66]

Fred Astaire makes eyes at his fascinating leading lady, Ginger Rogers

TOP HAT

★★★★

ON THE syncopated feet of Fred Astaire and Ginger Rogers, *Top Hat* marches straight into the hit class. The plot is based on the weather-beaten theme of mistaken identity, but there are so many new trimmings, exciting dance routines and hilarious comedy situations that the whole film is as new as next year's calendar. This is Fred Astaire's best picture to date, and he walks away with every scene in which he appears, despite the fact that Ginger Rogers is nimble on her feet and more breath-takingly beautiful than ever before. Eric Blore, again cast as the butler, scores many hearty laughs, with Erik Rhodes and Edward Everett Horton contributing their insane bits to the fun. For clever dialogue, enchanting dances, and catchy tunes, *Top Hat* has never had an equal on the screen. You have only yourself to blame if you miss this bright spot of the season.—*Produced by Radio.*

Above: Frank McHugh, Joe E. Brown and Hugh Herbert, three merry gentlemen who help make a success of A Midsummer Night's Dream

Left: Lovers under a spell—Dick Powell whispering sweet nothings to Olivia de Havilland

Eleanor Powell scores great triumph in brilliant screen musical comedy hit

BROADWAY MELODY OF 1936

★★★★

YOU'LL realize that you've seen a new and sensational star when you've seen this film. Her name is Eleanor Powell. And her twinkling toes are destined to bring her the same outstanding success on the screen that Fred Astaire has already won. But there isn't only the superb dancing of Eleanor Powell in this hit musical. Riotous comedy reigns. And Jack Benny, Sid Silver and Una Merkel are the reasons why! And there's romance! Robert Taylor and June Knight see to that! They're excellent in their rôles too. Of all the many musical films that have appeared in recent years, this is certainly one of the very best. And Frances Langford, noted radio singer, brings you the new tunes, just the way that you like to hear them sung!—*Produced by Metro.*

Douglass Montgomery, in his finest rôle, with lovely Evelyn Venable

HARMONY LANE

★★★½

IF FOR no other reason than its many beautiful Stephen Foster melodies, *Harmony Lane* should be a hit from coast to coast. The story hidden behind the picture's poor title is a life history of the famous composer, remarkably well told with Douglass Montgomery in the leading rôle. Evelyn Venable plays the rôle of Foster's sweetheart, who, through a misunderstanding, weds another, leaving the composer heartbroken. Out of this "infidelity" comes marriage to a woman whose grasping nature keeps Foster composing songs desperately until he breaks under the strain, turns to liquor and dies in poverty. William Frawley, Joseph Cawthorn and Adrienne Ames are outstanding in the supporting cast.—*Released by Republic.*

George Brent puts a stop to tears in the eyes of Bette Davis

SPECIAL AGENT

★★★

GEORGE BRENT and Bette Davis, who scored so well in *Front Page Woman*, will play a return engagement to packed houses in this G-Man film which packs a good many thrills. Bette plays the rôle of a boss racketeer's secretary wooed by an ambitious reporter who later joins the federal forces and seeks to enlist her aid in convicting her boss of income tax evasion. Gangsters kidnap Bette to keep her from testifying. The climax is a swift chase with plenty of noisy gun play. Ricardo Cortez and Jack La Rue are a pair of villians you will love to hate. You may be a bit weary of G-Men, but you'd better see this one anyway, just to collect a few thrills you haven't had to date.—*Produced by Warner.*

FRANK REVIEWS

A MIDSUMMER NIGHT'S DREAM

★★★★

A UNIQUE achievement, this picture is the first successful attempt to adapt Shakespeare to the screen. Although it is fantasy, the theme dealing with the playful antics of woodland gnomes and fairies, the film is simple and understandable, beautifully staged by the remarkable genius of Max Reinhardt. Mickey Rooney has perhaps the most important part in the picture and plays it with a finesse which should bring him an award for the best children's performance of the year. Others in the superlative cast include such fine artists as James Cagney, Joe E. Brown, Frank McHugh, Hugh Herbert, Jean Muir, Dick Powell, Olivia de Havilland, Victor Jory and Ross Alexander. Recommended as one of the finest picture treats of all time.—Produced by Warner.

Melvyn Douglas weds Claudette, his beautiful secretary, and trouble starts

SHE MARRIED HER BOSS

★★★★

YOU can believe the advertising when you read that this picture is a worthy successor to *It Happened One Night.* In it Claudette Colbert goes romping through comic situations at her breeziest best as the secretary who marries her boss and discovers that she has taken on the job of managing his home which has been turned into a madhouse by a batty sister and a spoiled brat of a daughter. Melvyn Douglas plays the unromantic husband unromantically. Michael Bartlett, in the rôle of the music-loving playboy, helps you forget that Clark Gable isn't in the picture. But the brightest performance in the supporting cast is given by talented Edith Fellows as the no-good child. Others who help Claudette make this a hit picture are Raymond Walburn, Jean Dixon and Katherine Alexander. Don't pass it up if you are looking for entertainment de luxe.—*Produced by Columbia.*

Rochelle Hudson and Henry Fonda, stars of a moving, sentimental drama

WAY DOWN EAST

★★★½

AN APPEALING, tender story that should strike a warm spot in your heart, particularly if you were fortunate enough to see the silent version some years back. Rochelle Hudson plays the rôle of Anna Moore, who finds love, and after it, disillusionment and cruel torture from malicious gossip. She is splendid in her character, with Henry Fonda again proving his ability as a leading man of great promise. Although for the most part the story is teary, a ray of brilliant comedy shines through the film, provided by two of the screen's most competent laugh-makers, Andy Devine and Slim Summerville. Beautifully filmed, this picture has an honest appeal for all types of movie-goers.—*Produced by Fox.*

A grand new comedy team—Francis Lederer and the beauteous Frances Dee

GAY DECEPTION

★★★★

FRANCIS LEDERER is likely to become, after this picture, the matinée idol on the screen that he was, while on the stage. Disguised as a hotel waiter and bellhop, he is really a European prince who's trying to learn how an American hotel is operated. When Francis begins to learn not only about business, but about love, the comedy-romance starts on its merry way. It is sparkling, gay entertainment. It's something you won't want to miss! Frances Dee, as a steno from a small town who's just won five thousand dollars, gives the best performance of her career. You will want to see more of both Francis and Frances after you see them teamed in this hilarious fun-fest!—*Produced by 20th Century-Fox.*

Bing Crosby crooning to his leading lady, Joan Bennett, in a love scene

TWO FOR TONIGHT

★★½

HERE'S a picture in which Bing Crosby scores a big personal triumph. Playing the part of a playwright, Bing brings to the screen a satire upon the way in which plays are created and written. Bing's singing, which will delight all Crosby fans, has never been better presented than it is here. The story itself is relatively inconsequential, but Bing himself makes a hit. Joan Bennett, appearing in the star spot opposite Bing, is cast as his secretary. Making the most of her rôle, she deserves praise. Lynne Overman, as a producer, Mary Boland, as Bing's vivacious mother, and Ernest Cossart, as his butler, are well cast in supporting rôles. With anybody but Crosby in the leading rôle, the picture would hardly be worth your time, but Bing's four star performance alone makes this film worth a look. And the songs will please.—*Produced by Paramount.*

Any Woman can be Up to Date

(in her information)

A great deal of the talk among women, on the subject of feminine hygiene, had better be disregarded. Some of it is garbled, incorrect, perhaps even dangerous. And some of it is just plain old-fashioned. Here are the facts, for any woman to read, and *bring herself up to date.*

With *Zonite* available in every drug store, it *is* old-fashioned to think that poisonous antiseptics are needed for feminine hygiene. There was a time in the past, when certain caustic and poisonous compounds actually were the only antiseptics strong enough for the purpose. But that day ended with the World War which brought about the discovery of Zonite.

Zonite is the great modern antiseptic-germicide—far more powerful than *any* dilution of carbolic acid that can be safely used on human flesh. But Zonite is *not* caustic, *not* poisonous. This marvelous Zonite is gentle in use and as harmless as pure water. Zonite never injured any woman. No delicate membranes were ever damaged by Zonite, or areas of scar-tissue formed.

It is hard to believe that such power and such gentleness could ever be combined—as they are in Zonite. But what an ideal combination this is—for the particular requirements of feminine hygiene.

Also Zonite Suppositories (semi-solid)

Zonite comes in liquid form—30c, 60c and $1.00 bottles. The semi-solid Suppository form sells at $1.00 a dozen, each pure white Suppository sealed separately in glass vial. Many women use both. Ask for both Zonite Suppositories and Liquid Zonite by name, at drug or department stores. There is no substitute.

Send for the booklet "Facts for Women." This is a frank and wholesome booklet—scientific and impersonal. It has been prepared for the special purpose of bringing women up to date. Don't miss reading it. Just mail the coupon.

USE COUPON FOR FREE BOOKLET

ZONITE PRODUCTS CORPORATION FG-511
Chrysler Building, New York, N. Y.
Please send me free copy of the booklet or booklets checked below.
( ) Facts for Women
( ) Use of Antiseptics in the Home

NAME...
(Please print name)
ADDRESS...
CITY........................STATE...............
(In Canada: Sainte Therese, P. Q.)

Index to GRAND PRIZES $1000.00

CASH prizes in SCREEN BOOK'S picture contest series amount to a total of $500.00. First prize is $250.00; (second prize described below); third, $150.00, and fourth, $100.00. However, there are many other splendid, valuable prizes in the grand prize list. Study the prize index before you send your entry according to the instructions on page 36.

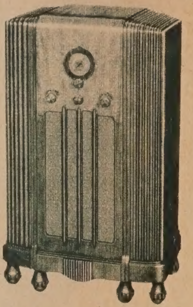
OFFERED as second prize in the contest series, the *Commercial* or *Illustrating Course* given by the Federal Schools has a cash value of $190, but to the winner this course may pay dividends for the remainder of a lifetime. If you like to draw, this prize offers great opportunity for thorough training through the aid of a school that has brought success to many of today's most famous artists and illustrators.

You need have no previous art training to derive great benefit from this course which is to be presented free with no further cost to the second prize winner. Textbooks, illustrated charts, and beginning drawing equipment furnished without extra cost to the student upon enrolment.

The course is separated into twelve divisions, each with its own textbook, and covers by progressive steps the various mediums used in modern art, from pen and ink and charcoal to wash drawing and color. Figure drawing, composition, illustration and design are among the wide variety of subjects gone into thoroughly, although students may specialize in fashion designing, cover painting, figure and advertising illustration and numerous other kindred subjects.

The Federal Schools employ as instructors only practical teachers of recognized ability who thoroughly understand correspondence instruction and who will work untiringly and conscientiously with students. In addition, the textbooks used include advice and instruction from foremost artists. Lack of space prevents a more detailed description of this remarkable prize. Additional information in the form of booklets and catalogues describing the course may be obtained by writing to Federal Schools, Inc., Federal Schools Bldg., Minneapolis, Minn.

If your contest letter wins this unusually valuable prize you may gain for yourself training that will give you a fine income for life. Turn now to the contest details on page 36 and mail your entry as soon as possible.



THERE are many hours of delightful entertainment ahead for the contestant who wins fifth prize—the beautiful Crosley Merrimac radio set as illustrated at the right. The Merrimac is the last word in radio reception, a remarkable set which is capable of receiving programs from all parts of the country with equal clarity and depth of tone. In addition, this set is an attractive cabinet model of matched stump walnut veneer—a household necessity which will add to the charm of any room. The value of the Crosley Merrimac in retail stores is $79.50, but the contest winner who captures this prize will have the set delivered free to his or her home.

SIXTH and seventh prizes, $25.00 Max Factor De Luxe Make-up Kits, are illustrated above, showing the neat leather case complete with Max Factor beauty preparations arranged on removable trays. The luxurious Make-up Kit is created for famous screen stars in genuine black or brown leather, exquisitely appointed with a full-sized, beveled mirror. This kit may easily be converted into a smart week-end bag. It comes fully equipped with full-sized containers of your own Color Harmony in all of the make-up accessories. Face powder, rouge, super-indelible lipstick, cleansing cream, skin freshener, powder foundation, make-up blender, eye-shadow, eyelash make-up, eyebrow pencil and face powder brush—all of the beautifying Max Factor creations used by Hollywood stars.

[*Continued on page* 44]

JOAN

Why so fussy about cleaning your face? It's late.

LOTTY

I never leave stale make-up on all night.

JOAN

What's the harm in that?

LOTTY

Don't you know stale make-up left clogging the pores causes ugly Cosmetic Skin? Lux Toilet Soap's made to guard against it.

THE lather of Lux Toilet Soap is ACTIVE. That's why it protects the skin against the enlarged pores and tiny blemishes that are signs of Cosmetic Skin. If your skin is dull or unattractive, *choked pores* may be the unsuspected cause.

Don't risk this modern complexion trouble! Guard against it the easy way thousands of women find effective.

Cosmetics Harmless if removed this way

Lux Toilet Soap is especially made to remove from the pores every trace of stale rouge and powder, dust and dirt. 9 out of 10 screen stars have used it for years because they've found it *really works*.

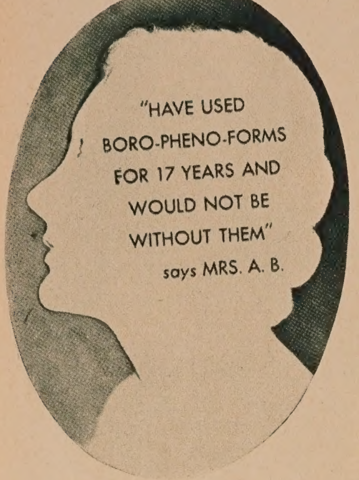
Why not follow their example? Use all the cosmetics you wish! But before you put on fresh make-up during the day—ALWAYS before you go to bed at night—give your skin this gentle care that's so important to loveliness—and charm!

Margaret Sullavan

Star of Universal's "NEXT TIME WE LIVE"

LUX TOILET SOAP
USE ALL THE COSMETICS YOU WISH! I AVOID COSMETIC SKIN BY REMOVING MAKE-UP WITH LUX TOILET SOAP

Free Sample
DEMONSTRATES
Doubly Effective
MARRIAGE HYGIENE



Doctor's Prescription Wins Praise of Millions...

Over 45 Years of Supreme Satisfaction for Users!

"MARRIAGE HYGIENE"—how much depends on those two words! Supreme happiness for those who find a dependable way—untold misery of doubt and fear for those who do not. Why take needless risks? Why experiment with uncertain liquids and solutions, which, if not actually poisonous, have only dangerously brief effectiveness? Dainty, convenient Boro-Pheno-Form suppositories offer DOUBLE effectiveness—IMMEDIATE effectiveness on application, CONTINUED effectiveness afterward.

Send now for the liberal FREE SAMPLE which demonstrates Boro-Pheno-Form superiority so convincingly. Learn from your own experience how convenient it is. No bulky apparatus. No danger of overdose or burns. Can be used in perfect secrecy too—no telltale antiseptic odor. Originated as a doctor's prescription for his own practice, Boro-Pheno-Form was quickly swept to nation-wide popularity. Thousands have written of uninterrupted satisfaction for 5, 12, 17, 20 years and longer.

Send no money, merely mail the coupon below for your FREE SAMPLE and an informative booklet, "The Answer," which will shed welcome new light on the perplexing problem of "Marriage Hygiene." Mail the coupon today.

Dr. Pierre Chemical Co., Dept. R-10
162 N. Franklin St., Chicago, Illinois.

Dr. Pierre's **BORO-PHENO-FORM**

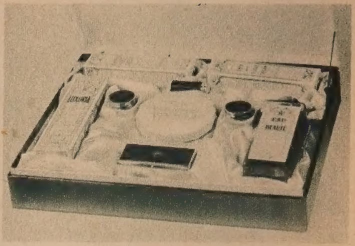
Mail Coupon for **FREE SAMPLE**

DR. PIERRE CHEMICAL CO.—Dept. R-10
162 N. Franklin St., Chicago, Illinois
Rush me FREE SAMPLE of Boro-Pheno-Form and FREE BOOKLET of Marriage Hygiene Facts.

Name..
Address..
City..............................State..........

INDEX TO GRAND PRIZES

WHETHER a young bride, a school girl or a business woman, the contestant who wins one of these splendid Toastmaster Hospitality Trays offered as eighth, ninth and tenth prizes, will appreciate a household accessory that brings a lifetime of service. The Toastmaster with its patented Flexible Toast Turner, is exactly as illustrated in the photo above, which shows Mary Brian proudly posed with her own Hospitality Tray. Three of these beautiful gifts, each with a value of $21.50, are among the many grand prizes. Have you mailed your contest letter?

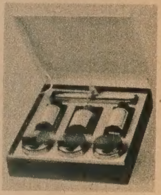


TWELFTH prize is a delight to the heart of any woman. It is a special set of Harriet Hubbard Ayer cosmetics. In the box, as illustrated above, are Luxuria, for beautifying the face; skin and tissue cream, a cream skin tonic, rouge, lipstick, eye-shadow and face powder. This generously sized box of famous beauty aids has a total value of $7.00.

ELEVENTH prize is just the sort of beauty preparation equipment every girl would like to have—and it is remarkably complete. In the attractive box pictured above, Harriet Hubbard Ayer has included cosmetics to the value of $8.50. There is Brilliantine, Tinted Sachet, Ayeristocrat Face Powder, Muscle Oil, Purmasque, dry rouge, lipstick, skin and tissue cream, beautifying face cream and Luxuria. Beauty products, bearing this famous name, are known by smart women everywhere as superior aids to charm. The contestant who wins this set will be the envy of all her friends. If a man, however, should walk off with the prize, he has just the thing for his lady's birthday or Christmas gift. Details of the contest are on page 36. If you hurry, you still have six chances to be among the winners.

And remember, you do not have to submit a literary masterpiece to win. Every contestant has an equal chance, and originality counts most.

THIRTEENTH prize (but not unlucky) is the Harriet Hubbard Ayer gift package (value, $3.50), containing cuticle remover, nail white, liquid enamel, orange wood sticks and emery board.

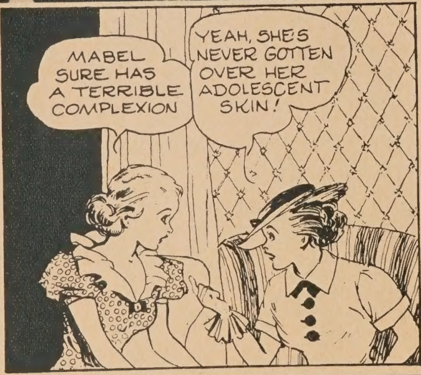


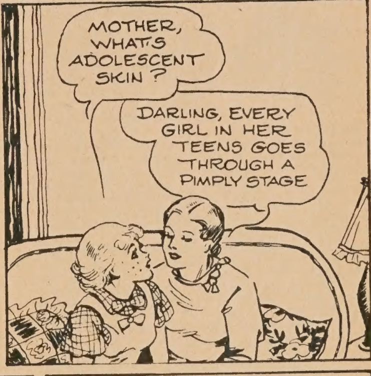
IMAGINE, even if you are not among the first few winners, you still may be among the one hundred happy contestants who will share the fourteenth to one hundred and fourteenth prizes. These consist of $1.00 Tattoo South Sea Make-up Kits, complete with powder, lipstick, rouge, mascara and mascara brush. With this handy set in her purse or on her dressing table, every woman may be secure in the knowledge that she has the last word in fine beauty preparations.

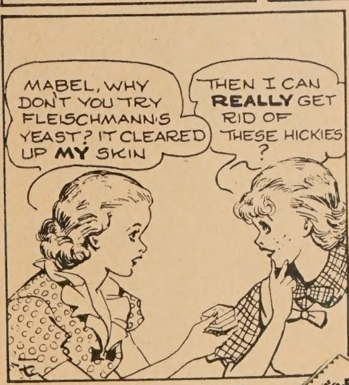
FURTHER CONTEST NOTES: Contestants who failed to enter the Top Hat Contest announced last month, still have a few days left if they will send in their entries immediately, as the first in this contest series closes on October 10. Winners of the fine array of Top Hat prizes will be announced in the January issue of SCREEN BOOK. ●●●Remember, the total value of all prizes in the contest series is $1,500. $500 of this amount is given as prizes in the individual contests, and the remainder is offered in grand prizes announced and illustrated on these pages. ●●●This is one contest that is simple and offers everyone an equal chance to win. Send your entries in as soon as possible!

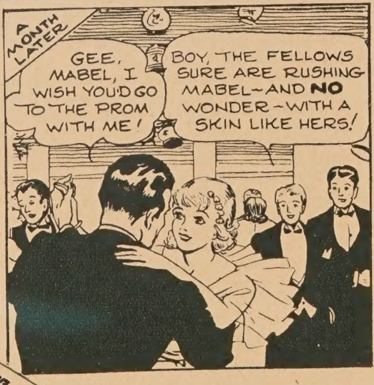
DON'T ASK MABEL– HER SKIN GIVES ME THE *WILLIES!*

Read how Mabel won lots of new dates


MABEL SURE HAS A TERRIBLE COMPLEXION
YEAH, SHE'S NEVER GOTTEN OVER HER ADOLESCENT SKIN!


MOTHER, WHAT'S ADOLESCENT SKIN?
DARLING, EVERY GIRL IN HER TEENS GOES THROUGH A PIMPLY STAGE


MABEL, WHY DON'T YOU TRY FLEISCHMANN'S YEAST? IT CLEARED UP **MY** SKIN
THEN I CAN **REALLY** GET RID OF THESE HICKIES?


A MONTH LATER
GEE, MABEL, I WISH YOU'D GO TO THE PROM WITH ME!
BOY, THE FELLOWS SURE ARE RUSHING MABEL–AND **NO** WONDER–WITH A SKIN LIKE HERS!

Don't let adolescent pimples humiliate YOU

Between the ages of 13 and 25, important glands develop. This causes disturbances throughout the body. Harmful waste products get into your blood. These poisons irritate the skin—and pimples pop out on the face, chest and back.

Fleischmann's Yeast clears those skin irritants out of your blood. And the pimples disappear!

Eat Fleischmann's Yeast 3 times a day, before meals, until your skin has become entirely clear. Start today!

Copyright, 1935, Standard Brands Incorporated

FLEISCHMANN'S
YEAST

—clears the skin

by clearing skin irritants out of the blood

WHY BE FAT?

Reduce with SAFETY this Proven Easy Way!

★ She Lost 48 POUNDS

● At last! You can reduce **SAFELY**—no dangerous drugs! Now it is no longer necessary to be the slave of ugly fat. Here's a quick and easy method to lose excess weight, using a basic formula developed, thoroughly **tested and proved** by physicians at a nationally renowned research institution. So delightful to take, too—just like eating candy! Why continue to endure hated fat, with all its embarrassment and humiliation? Others are finding it so easy to have alluring, slender figures, so why not you? This amazing new method not only makes fat vanish, pound after pound, but you look years younger and feel better in every way! This has been the experience of women everywhere, with SLENDRETS (Wafers), the new SAFE way to slenderness.

Read What They Say About SLENDRETS "I reduced 48 pounds, look ten years younger," writes Mrs. Sims (Iowa) . . . "36 pounds of fat gone. Never felt better," writes Miss Angell (New York) . . . "Lost 5 pounds this week, leaves no flabby skin," writes Miss Nolan (California) . . . "Now wear stylish clothes," writes Mrs. Sanda (Pennsylvania) . . . "As a Graduate Nurse I recommend SLENDRETS," writes Miss Hackett.

This fact is important to you: Safe SLENDRETS absolutely **DO NOT** contain the dangerous drug, dinitrophenol. No thyroid, either. Non-laxative. You lose weight by a safe new principle which doctors approve. SLENDRETS redistribute the carbohydrates. No danger, no risk, and pleasant too. A scientific, proven formula. You can start with SLENDRETS with complete confidence, knowing that they will aid you to

LOSE FAT...OR NO COST!

● If you are not **entirely satisfied** with the wonderful results, you get your **money back in full.** SLENDRETS will delight you or they cost you nothing. Don't wait, fat is dangerous. If your dealer has not yet received his supply, send $1.00 for the generous-supply package containing 84 wafers. Or better, send $5.00 for the SLENDRETS "Home Package," the extra-large economy size. (Currency, stamps, money order, or C.O.D.) IN PLAIN WRAPPER.

SCIENTIFIC MEDICINAL PRODUCTS INC.
413 Howard Bldg., 209 Post St., Dept. F511
San Francisco, California.

☐ Please send me the $1.00 package of SLENDRETS, containing 84 wafers.

☐ Please send me the SLENDRETS "Home Package" ($5.00), the extra-large economy size.

Check payment method: ☐ Currency, money order or stamps enclosed. ☐ C. O. D.

Name..
Address.......................................
City..........................State..........

The Man I Married

[*Continued from page 21*]

than at any other time. When he comes home from the studio at night he is often tired and doesn't want to talk at all. When he is in one of these silent moods I never try to start any conversational ball rolling. I just let him alone.

HE IS not a particularly orderly person. If I have been out during the day I can always tell when I come home whether he's been in during my absence because there are sure to be trousers and shirts and socks strewn over the bedroom chairs and on the floor. And he has a very masculine habit of leaving wet towels on the bathroom floor.

But when it comes to his car he is neatness personified. In fact, I have never known anyone who took more excellent care of his car. It has to be polished and shined and in perfect mechanical condition. He has it equipped with every kind of trick gadget that is on the market.

And he always has the latest thing in the way of guns and spends hours cleaning and oiling them.

His favorite dish is macaroni and cheese with pot roast running a close second. He has a weakness for candy and sweets but he usually resists the temptation to eat them as he doesn't want to take chances with his waist line.

He dislikes going to parties and can always think of a dozen alibis to get out of going. But once he gives in and goes, he never wants to leave. I never urge him to go to parties for, like most men, he is just contrary enough that if he thought I were trying to make him go, he wouldn't do it.

I think Clark would be a good bridge player if he concentrated on it, but cards bore him. He plays well enough to get by but there's no danger of his ever winning a bridge tournament.

He doesn't like to dance, although, oddly enough, he is a very good dancer.

THE thing he enjoys most is hunting. There's a place over in Arizona, about fifty miles from the Grand Canyon, where he likes to go. The men he meets on these trips are cow hands and ranchers. The fact that he's a screen star with a high box office rating doesn't mean a thing to them. They have their own way of rating a man. If he measures up to that, he's okay. I think their approval, the fact that they call him a regular guy, means more to Clark than the Academy prize which he won last year. Sometimes I go with him on these trips but more often he goes alone. I am one of those wives who believes that an occasional vacation from the routine of marriage is good for everybody.

When it comes to clothes, Clark likes sport things best, particularly tweeds. He has thousands of sweaters, or so it seems to me, and his favorite sweater color is yellow.

He never pays any attention to my clothes unless I happen to wear something that he doesn't like and then I hear about it. He doesn't like bright colors or anything that is in the least extreme. Except his own yellow.

He kids me about reading the fan magazines, but I notice that he usually reads them himself. However, his favorite magazines are those which have to do with hunting or fishing. In books, he likes biographies and he's fond of reading poetry.

THE majority of his fan mail comes from foreign countries, particularly England. And it may surprise you to know that he receives almost as many letters from men and boys as he does from women. That shouldn't be surprising, however, for Clark is truly a man's man. He would much rather be with men than with women. But he has that rare ability—call it charm, personal magnetism, whatever you like—to make anybody like him. It isn't anything that he strives for. It's just something that *is*.

Someone once wrote of him: "On the screen he has a manner which indicates that while he might kiss a woman's lips, he might also, under provocation, slap her face, and with perfect ease."

And that, I think, is the answer to Clark's appeal for women. Perhaps it is the thing about him which appealed to me. For all of us women, so psychologists tell us, are intrigued by the person who suggests the iron hand in the velvet glove. At any rate, I married him. And I can truthfully say that I've never regretted it.

A gala event! Eric L. Ergenbright presents Patricia Ellis with the silver engraved plaque awarded to her in honor of her selection by movie fans as The Most Promising Young Actress of 1935

MIRIAM HOPKINS
in Samuel Goldwyn's
"BARBARY COAST"
Max Factor's Make-Up
Used Exclusively

Miriam Hopkins
Reveals Her Beauty Secret
..*and Another Woman Becomes Beautiful*

MIRIAM HOPKINS and Janet Ross met in Hollywood for the first time since their school days together. Only a few years had passed, but what a change it had made in the two girls! Miriam Hopkins was lovelier than ever, charming, poised. Janet was dull-looking, self-conscious, awkward.

"Please tell me," asked Janet, "is there anything an average girl like me can do to be more attractive?"

Of course there was! The first step to beauty was to obtain expert advice, so Miriam Hopkins took Janet to Max Factor, the Hollywood genius of make-up. To her delight and amazement, Janet learned that the secret of beauty which had dramatized the loveliness of Miriam Hopkins could be used by anyone.

"Color harmony make-up will reveal the beauty in your face just as it does with screen stars," Max Factor told Janet. "You shall see for yourself what powder, rouge and lipstick in your color harmony shade will do."

With the instinct of a true artist, Max Factor selected and applied the colors that would bring out in the dull little face before him, the priceless and elusive thing called beauty. Rachelle powder to enliven the skin and give it satin-smoothness, Blondeen rouge to give alluring lifelike color to the cheeks, Vermilion lipstick to accent the youthful tone of the lips. Color harmony powder, rouge, lipstick . . . the living portrait was finished...and another woman experienced the joy of seeing for the first time, beauty in her own face!

Would you like to see what an amazing change color harmony make-up will bring about in your face? If you are a blonde, brunette, brownette or redhead, there is a color harmony make-up that will transform you into a radiant new being...Max Factor's Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. At all leading stores.

Would you like Max Factor to give you a personal make-up analysis, and send you a sample of your color harmony make-up? Would you like an illustrated booklet on "The New Art of Society Make-Up?" Mail the coupon and all these will be sent to you.

Janet Ross
Tells Her Own Story About
COLOR HARMONY MAKE-UP

"MAX FACTOR'S POWDER brought out unexpected beauty in my face through the magic of its color harmony shades. I find it clings for hours, and makes my skin appear satin-smooth even in a close-up.

"MAX FACTOR'S ROUGE is creamy-smooth, and blends so perfectly that the lovely tones appear to be my own coloring. It keeps its true color in any light because the color harmony shades are light-tested.

"MAX FACTOR'S SUPER-INDELIBLE LIPSTICK is moisture-proof, so I apply it to the inner as well as the outer surface of the lips giving them an even, harmonized color that is really lasting."

Max Factor ★ Hollywood

SOCIETY MAKE-UP—*Face Powder, Rouge, Lipstick in Color Harmony*

Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade: also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, *"The New Art of Society Make-Up"* . . . FREE.

5-11-98

NAME____________________

STREET____________________

CITY______________ STATE__________

COMPLEXIONS
Very Light ☐
Fair ☐
Creamy ☐
Medium ☐
Ruddy ☐
Sallow ☐
Freckled ☐
Olive ☐

SKIN Dry ☐ Oily ☐ Normal ☐

EYES
Blue ☐
Gray ☐
Green ☐
Hazel ☐
Brown ☐
Black ☐

LASHES (Color)
Light ☐
Dark ☐

AGE

HAIR
BLONDE
Light ☐ Dark ☐
BROWNETTE
Light ☐ Dark ☐
BRUNETTE
Light ☐ Dark ☐
REDHEAD
Light ☐ Dark ☐
If Hair is Gray, check type above and here ☐

© 1935 by Max Factor & Co.

The charm of lovely eyes can be yours
with
MAYBELLINE
EYE BEAUTY AIDS

Maybelline Eyelash Darkener instantly darkens eyelashes, making them appear longer, darker, and more luxuriant. It is non-smarting, tear-proof and absolutely harmless. The largest selling eyelash beautifier in the world. Black, Brown and the NEW BLUE.

Maybelline Eyebrow Pencil smoothly forms the eyebrows into graceful, expressive lines, giving a perfect, natural effect. Of highest quality, it is entirely harmless, and is clean to use and to carry. Black and Brown.

Maybelline Eye Shadow delicately shades the eyelids, adding depth, color, and sparkle to the eyes. Smooth and creamy, absolutely pure. Blue, Brown, Blue-Gray, Violet and Green.

Maybelline Eyelash Tonic Cream A pure and harmless tonic cream, helpful in keeping the eyelashes and eyebrows in good condition. Colorless.

Maybelline Eyebrow Brush Regular use of this specially designed brush will train the brows to lie flat and smooth at all times. Extra long, dainty-grip handle, and sterilized bristles, kept clean in a cellophane wrapper.

These famous preparations in 10c sizes mean simply that you can now enjoy complete highest quality eye make-up without the obstacle of cost. Try them and achieve the lure of lovely eyes simply and safely, but . . . insist upon genuine MAYBELLINE preparations . . . for quality, purity, and value. Purse sizes obtainable at all leading 10c stores.

Maybelline Co., Chicago.

Maybelline
EYE BEAUTY AIDS

Hollywood Charm

TAKE CARE WITH YOUR MAKE-UP

By
JANET LYNN

Mary Astor, like other Hollywood stars, realizes that make-up must be applied with extreme care to be the most attractive. First she applies cleansing cream to remove old make-up and grime. Then follow other important steps

Face lotion

Powder patting

Powder smoothin

IF THE average girl spent half as much time making up as the movie stars devote to it, you wouldn't see so many girls with hopelessly bad make-up.

I am not referring to professional movie make-up—the kind that goes before the cameras. I mean the make-up that a star applies herself before she saunters forth to the Brown Derby to have luncheon with a friend. Naturally, the movie stars understand the value of make-up more than Miss Average Girl, for they are made up for work by famous experts who have spent years perfecting their art—studying the effects of different colors and the contours of different faces. But there is no reason in the world why you can't absorb lots of this information for your own private use. Hollywood makes no secret of it.

There are some things that can be done casually and done well, but make-up is *not* one of them. If you want to enhance your appearance by the use of cosmetics, then you must take plenty of time, use utmost care and also have helpful gadgets on your dressing table to assist in the process.

I know a girl who was forever bemoaning the fact that her make-up didn't

ye shadow

Mascara application

look well; condemning perfectly good cosmetics as worthless and forever shopping around for better ones. I had my suspicions as to the reason, but they were verified only recently when I saw her method of making up.

Briefly, this is the routine (if it could be called that) she followed: After washing her face rather sketchily, she dabbed face powder on hurriedly, concentrating on her nose, and quite neglecting her throat and spaces at the temples. She performed the rite seated at her dressing table, with only the wall mirror to aid her. After [*Continued on page* 64]

"WHY JEAN! HOW DID YOU GET SO THIN?"

"*I have . . .*
REDUCED MY HIPS
9 INCHES *with the*
PERFOLASTIC GIRDLE"
. . . writes Miss Jean Healy

"I read an 'ad' of the Perfolastic Company ...and sent for FREE folder".

"They allowed me to wear their Perforated Girdle for 10 days on trial".

"The massage-like action did-it...the fat seemed to have melted away".

"In a very short time I had reduced my hips 9 INCHES and my weight 20 pounds"

REDUCE
YOUR WAIST AND HIPS
3 INCHES IN 10 DAYS OR
...it won't cost you one penny!

WE WANT YOU to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then if without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, they will cost you nothing!

Reduce Quickly, Easily and Safely!

● The massage-like action of this famous Perfolastic Reducing Girdle and Brassiere takes the place of months of tiring exercises. You do nothing, take no drugs, eat all you wish, yet, with every move the marvelous massage-like action gently reduces surplus fat, stimulating the body once more into energetic health.

Ventilated . . . to Permit the Skin to Breathe!

● And it is so comfortable! The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh at all times. There is no sticky, unpleasant feeling. A special adjustable back allows for perfect fit as inches disappear.

Don't Wait Any Longer . . . Act Today!

● You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce you. You do not need to risk one penny . . . try them for 10 days . . . at our expense!

»TEST *. . . the*
PERFOLASTIC GIRDLE
FOR 10 DAYS
. . . at our expense!

SEND FOR TEN DAY FREE TRIAL OFFER!

PERFOLASTIC, Inc.
Dept. 711, 41 EAST 42nd ST., New York, N. Y.

Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER.

Name ....

Address ....

City .... *State*...........................

Use Coupon or Send Name and Address on Penny Post Card

Hollywood Charm

THAT NEW HOLLYWOOD ELEGANCE

By
GRACE
MACK

How would you like to join these two divine ladies for cocktails at The Brown Derby? Grace Mack found Evalyn Knapp and Margo enjoying just a nip before dinner, and asked them to pose for the camera of Charles Rhodes. Evalyn is wearing her smart new two-purpose frock, and Margo is a flash of radiance in a dress of black crêpe, splashed with brilliant orchid-shaded flowers

WELL, you might just as well know the worst. Adrian, Metro's fashion oracle, comes right out in the open and predicts that your winter wardrobe is going to cost more than it has for years and years. That's on account of the new fabrics which are too, too elegant. Bright and shining gold and silver lamés are back in a big way; heavy, metallic brocades, rich, plushy velvets and a new something called metal cloth. And the added cost is only half the bad news. You're going to have to eat a lot of spinach or something to give you strength to carry these weighty materials and the heavy, barbaric jewelry which must accompany them.

The most cheering thing I can tell you is that you can take these fabrics in homeopathic doses. For example: Murray Mayer has done a very clever and sophisticated cocktail ensemble for Ann Sothern to wear in her new picture *Grand Exit*. He has combined the popular new silver metal cloth with a dull black crêpe. The skirt is of the crêpe topped with a long-sleeved bodice of silver. Over this Ann wears a black crêpe short-sleeved jacket which is lined with the silver and has silver revers. So if you don't want to be weighted down under yards and yards of metal cloth, try combining it with a lighter material.

Speaking of cocktail time costumes, I know you'll be intrigued by Glenda Farrell's black and white ensemble. It looks like a suit but actually it's a dress and a three-quarter length coat. The dress is cut along simple lines and has a tiny yoke of Irish crochet with a clip at the throat. It could easily be worn with another type coat if you wanted to give the impression that you had a couple of black outfits instead of just one. The coat is slightly nipped in at the waistline, and the fur inserts on the shoulders and sleeves give it a lot of dash. The fur really looks like ermine but I have a suspicion that a little white bunny might tell a different story. Anyhow, the outfit isn't nearly as expensive as it looks.

OF COURSE you know as well as I do that the most expensive clothes you can possibly have are the ones you hate and almost never wear. Those you like and wear day after day or night after night are the least expensive, even though they may cost more originally. That's why it's [*Continued on page 76*]

"3 minutes of my time... and I forgot my troubles!"

There's no doubt about it—the three-minute way certainly makes a difference. Three minutes chewing FEEN-A-MINT, the delicious chewing-gum laxative—then good-bye constipation and the logy way it makes you feel. Have you been using racking "all-at-once" cathartics? Then you know what cramps and griping are. The three-minute way is easy, thorough, and oh so efficient! It's good for the entire family—and children love it.

FOR ADULTS AND CHILDREN
Feen-a-mint
THE CHEWING GUM
LAXATIVE
NO TASTE BUT THE MINT
THE 3 MINUTE WAY

THE CHEWING-GUM LAXATIVE

"Made my Skin Lovely at once"

"One application of Sem-Pray Creme made my red, rough skin lovelier."—Mrs. E. P. M., Omaha, Neb. Sem-Pray's rare Eastern oils clear, freshen, soften skin instantly. Also smooths away erasable lines, wrinkles. Refines pores. Concentrated. Outlasts 5 ordinary jars of cream. Get Sem-Pray today at all good drug and department stores, 60c. Or send 10c for 7 days supply, to Mme. LaNore, Sem-Pray Salons, Grand Rapids, Mich., Suite 119-R

Sem-Pray Creme
Youthifies
Beautifies

Free for Asthma

If you suffer with attacks of Asthma so terrible you choke and gasp for breath, if restful sleep is impossible because of the struggle to breathe, if you feel the disease is slowly wearing your life away, don't fail to send at once to the Frontier Asthma Co. for a **free trial** of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered a lifetime and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address
Frontier Asthma Co., A-49 Frontier Bldg., 462 Niagara St., Buffalo, N. Y.

Eyelids Burn?

Bathe them with LAVOPTIK

Instant relief for inflamed, sore, tired, strained or itching eyes. 6000 eyesight specialists endorse it. 25 years success. Get Lavoptik with free eye cup from your druggist.

Glenda Farrell chose this smart black and white ensemble at Mrs. Pat O'Brien's shop. Read about it in the accompanying article

Confessions of a Hotel Hostess

GLAMOUR! Men at her feet! That's the life of a hotel hostess as the world sees it. But under the surface —what? Here is the daring story of a beautiful girl who found herself the paid playmate of millionaires in a fashionable hotel. An astonishing story of rapture, intrigue and disillusion. Read it in the November ROMANTIC STORIES combined with RADIOLAND.

In this same issue:

HER KEPT MAN

WHY MEN ADORE ETHEL MERMAN

MY RINGLESS BARGAIN

COLLEGE TEMPTATIONS

BETRAYED BRIDE

SHE COULDN'T PLAY FAIR

and many other romantic confessions and features.

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ETHEL MERMAN
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NS OF A HOTEL HOSTESS

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IF YOU SUFFER from- PSORIASIS

SEND FOR THIS BOOKLET on— SIROIL

Siroil has brought relief to thousands of men and women throughout the country. Applied externally to the affected areas it causes the scales to disappear, the red blotches to fade out and the skin to resume its normal texture. Siroil will not stain bed linen. We back with a guarantee the claim that if you purchase a bottle of Siroil and do not receive decided benefit within two weeks—and you are the sole judge—your money will be refunded.

SIROIL *Laboratories, Inc.*

1214 Griswold St., Dept.F-11, Detroit, Mich.

Please send me full information on Siroil—the new treatment of Psoriasis.

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ADDRESS____________________
CITY____________STATE________

Get This Money-Maker NOW!
AMAZING NEW HAND-BAG
WOMEN BUY IT ON SIGHT
NEW EXCLUSIVE FEATURES

"MISS AMERICA" Handbag—brand new, different—and HOW it sells! Exclusive features. Beautiful modernistic design. Genuine Top-Quality Steerhide. Two roomy "Talon Zipper Locked" Compartments for 100% SAFETY—PRIVACY. TRIPLE FITTED!—coin purse, mirror, key case. Initials and full name engraved in 22K Gold FREE. Women rave about this new BAG. Men and women agents cleaning up big profits! Lightning seller everywhere. Write at once for

FREE SAMPLE OFFER Send no money—just address

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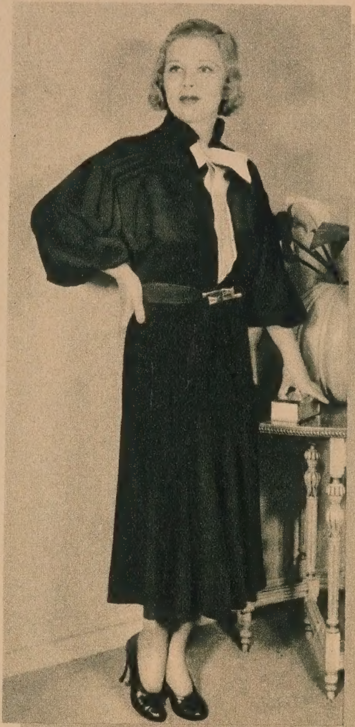
STRANGE *Chemical* SPONGE
Cleans Cars NEW WAY!

AGENTS! *Gold Mine!*
REVOLUTIONARY chemical sponge cleans cars like magic! Banishes auto-washing drudgery. Also cleans linoleum, woodwork, windows without work! Auto owners, housewives wild about it. *Agents making phenomenal profits!*
SAMPLE OFFER—Samples sent at our risk to first person in each locality who writes. No obligation. Get details. *Be first—send your name TODAY!* KRISTEE MFG. CO., 2721 Bar Street, Akron, Ohio.

Hollywood Charm

GLENDA FARRELL'S PERSONAL PATTERNS



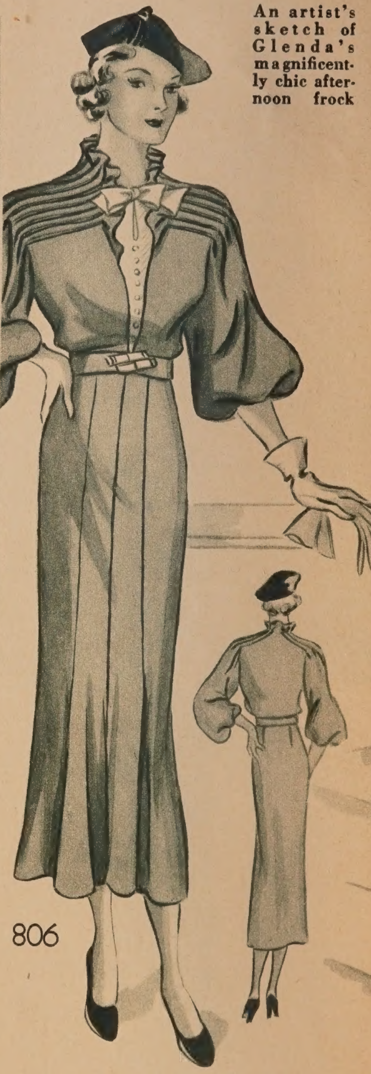
● A photograph of Glenda Farrell as she appeared at a recent cocktail party in Hollywood, wearing a stunning creation which brought gasps of envy from other guests. Whether you are Glenda's type or not, you are certain to look your very best in this dress.

MAIL THIS COUPON

SCREEN BOOK Pattern Dept.,
529 South 7th St., Minneapolis, Minn.

For the enclosed .... cents, please send
me ☐ Pattern 806 size .... bust ....
☐ Pattern 807 size .... bust ....
Name ....
Street ....
City ....State ....

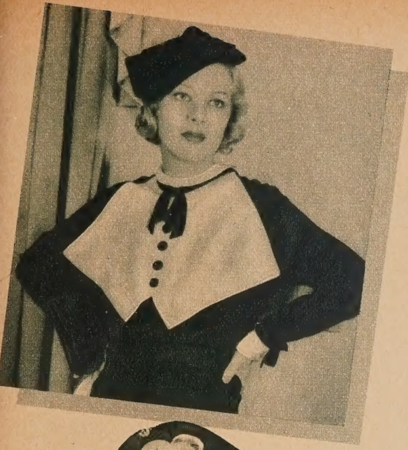
All pattern orders filled promptly. Patterns are priced at 25c each. Place check marks in squares above to indicate your order.

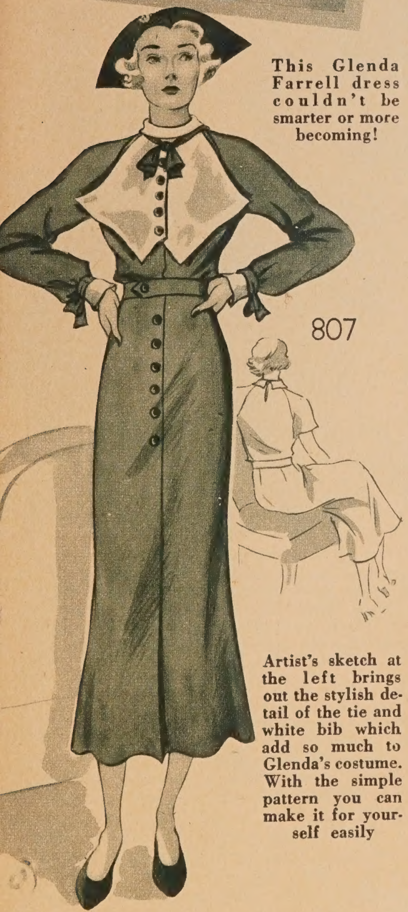


An artist's sketch of Glenda's magnificently chic afternoon frock

806

● Above is the artist's sketch of the creation Glenda suggests as an ultra-smart afternoon or business dress. Note the unusual shoulder pleatings and the crisp vestee of piqué. Pattern 806 is designed for sizes 14 to 18 and 36 to 40, and comes to you with complete, simple instructions for only twenty-five cents. All patterns are delivered promptly.





This Glenda Farrell dress couldn't be smarter or more becoming!

Artist's sketch at the left brings out the stylish detail of the tie and white bib which add so much to Glenda's costume. With the simple pattern you can make it for yourself easily

- Another Glenda Farrell creation which is simple to make, and answers all your wardrobe problems. The bib front is extremely flattering. Note the row of buttons, and the front action pleat. Select a light weight woolen or heavy crêpe. Pattern 807 is designed for sizes 14 to 18 and 36 to 40. Send for it today!

"NO. 8"....

She is easy to identify

ALWAYS HERSELF
She knows how to live . . . how to get through the world . . . the eighth woman who uses Midol.

EIGHT million women have always had to consider the time of month in making their engagements — avoiding any strenuous activities on difficult days when Nature has handicapped them severely.

Today, a million escape this regular martyrdom, thanks to Midol. A tiny tablet, white and tasteless, is the secret of the eighth woman's perfect poise at this time. A merciful special medicine recommended by the specialists for this particular purpose. It can form no habit because it is *not* a narcotic. And that is all a million women had to know to accept this new comfort and new freedom.

Are you a martyr to "regular" pain? Must you favor yourself, and save yourself, certain days of every month? Midol might change all this. Might have you your confident self, leading your regular life, free from "regular" pain. Even if you didn't receive complete relief from every bit of pain or discomfort, you would be certain of a measure of relief well worth while!

Doesn't the number of those now using Midol mean something? It's the *knowing* women who have that little aluminum case tucked in their purse. Midol is taken any time, preferably before the time of the expected pain. This precaution often avoids the pain altogether. But Midol is effective even when the pain may have caught you unaware and reached its height. It's effective for hours, so two tablets should see you through your worst day. Get these tablets in any drug store — they're usually right out on the toilet goods counter. Or you may try them free! A card addressed to Midol, 170 Varick St., New York, will bring a plainly wrapped trial box.

Hollywood Charm

ANN SOTHERN'S COOKIE SECRET

Learn to make this star's delicious confections for the enjoyment of your guests these crisp fall evenings!

By
GRACE
ELLIS

"Lookie, lookie, lookie—not a single cookie! Who has been robbing the cookie jar?"

—Photos by Charles Rhodes

Osie Coleman, Ann Sothern's genial cook, sets about to repair the damage with the aid of a grand recipe

Into the ice box goes the dough while Osie makes the filling. "Roll warm dough and cookies are tough," she says

After the dough is chilled, roll from the inside out, and handle the cutter to get as many cookies as possible

GET out your mixing bowl! Turn on the oven! We know you'll want to make Ann Sothern's favorite Filled Fig Cookies. The cameraman couldn't possibly do them justice.

But, as for "doing them justice" in a purely consumer sense. . . . Well, he practically emptied that can again before he finally got his "shooting irons" out of the Sothern kitchen.

However, *that* story is not *mine* to tell. It's just one of those little screen tragedies which seasoned stars, like "Miss Ann" have learned to bear up under, and forget.

And now for the recipe:

FILLED FIG COOKIES

(All measurements are level)

3 cups sifted flour
2 teaspoons baking powder
½ teaspoon salt
⅔ cup butter
½ cup brown sugar, very firmly packed
1 egg, well beaten
1 teaspoon vanilla
⅓ cup milk

Cream butter thoroughly. Add sugar and cream until light. Add egg and vanilla. Then add sifted flour, salt and baking powder, alternately with milk. Beat until smooth. Chill dough at least thirty minutes in refrigerator to permit easy handling. Roll into thin sheet on lightly floured board. Cut into rounds with two and one-half inch cookie cutter. Place part of circles on an ungreased baking sheet. Place one teaspoon Fig Filling in the center of each round. Top with another cookie round, and crimp edges together with the tines of a fork. Bake from ten to twelve minutes.

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THE BON KORA METHOD

SAFE AND EASY
A clinically-tested treatment where obesity is due to toxic conditions, faulty elimination, over-eating and drinking—and this comprises over 90% of obesity cases . . . No thyroid, dinitrophenol or other harmful drugs. No starvation diet. You can eat your fill of delicious foods as directed in the Bon Kora package. No strenuous exercise. The principle is detoxication or driving poisons out of the system so that bodily organs can function properly and excess fat be thrown off in a natural way. Actual case records show weight reductions up to 50 pounds in a comparatively short time with renewed health and vigor gained during process. Over a million bottles have been sold.

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Send your free Case Record Booklet to
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Men, women—even whole families—clamor to give you their orders for this beautiful, rich-looking remembrance token with the most treasured setting a ring could have—the portrait of someone near and dear. Any picture or snapshot is reproduced with cameo-like clearness and sharpness. Will not nick or scratch. Unbreakable and not affected by water, climate or tarnish. Individually made (1 week delivery). Picture returned unharmed with ring. No demonstration—no high-pressure sales talk needed. Just show your Portrait Ring, mention the amazingly low price of only $2.00 and collect your cash-in-advance profit. No delivering—no collecting for you to do.

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Start right now! We cut red tape and make it easy for you to get sample ring at once with your own loved ones portrait. Rush coupon and photo today for special no risk, 5-day trial. SEND NO MONEY! Just pay postman $1.00 plus few cents postage, when ring is delivered. If not delighted return ring and we'll return your dollar. We take all risk. Rush coupon today for sample ring and full instructions for "cashing in BIG" on the nation's newest "craze". ACT NOW!

PORTRAIT RING CO., Dept. B-33, Cincinnati, Ohio

SEND YOUR RING SIZE Now

YOUR RING SIZE: Wrap strip of paper around second joint of finger, trim so ends meet. Measure strip down from top on this chart. Number at end is your size.

0 1 2 3 4 5 6 7 8 9 10 11 12 13

PORTRAIT RING CO.,
Dept. B-33, 12th & Jackson Sts.,
Cincinnati, Ohio
RING SIZE
Enclosed is photo. Please rush my individually made Portrait Ring and starting equipment. Will pay postman $1.00 plus few cents postage. It is understood that if I am not entirely satisfied I can return ring within 5 days and you will refund my money in full.
( ) Send full details only.
Name ....
Address ....
Town .... State ....

A teaspoonful of filling tops each cookie and the edges are crimped together with a fork. There's a trick to it!

Bake them quickly in a real hot oven and watch them puff up nicely. There's nothing like a top-notch recipe

"Here they are, Miss Ann! A whole jar of 'Filled Fig Cookies.' Don't tell me that someone else ate them all!"

Nothing stagey in this picture! Ann really loves these cookies—and you will too. Try the recipe given on these pages

FIG FILLING

Cook one cup seeded and chopped dates and one cup of chopped black figs, with two-thirds cup brown sugar, and two-thirds cup boiling water for six to eight minutes, stirring constantly. Add one tablespoon each of butter and lemon juice, and fold in one-half cup broken walnut meats. Cool. (If figs are not available use two cups of dates).

"Nothing," says Miss Ann, "can equal these Filled Fig Cookies, unless it's a certain crisp and crunchy cookie-bar called Cornflake Dream Bars!"

And the Dream Bars *are* luscious. I tried them out on eight bridge cronies recently, and had to hand out eight copies of the recipe.

SEE FREE RECIPE LIST ON PAGE 72

SEARCH YOUR SKIN

FEEL FOR LITTLE BUMPS!

They Indicate Clogged Pores, the Beginning of Enlarged Pores, Blackheads and Other Blemishes!

By *Lady Esther*

Don't trust to your eyes alone! Most skin blemishes, like evil weeds, get well started underground before they make their appearance above surface.

Make this telling finger-tip test. It may save you a lot of heartaches. Just rub your fingertips across your face, pressing firmly. Give particular attention to the skin around your mouth, your chin, your nose and your forehead.

Now—does your skin feel absolutely smooth to your touch or do you notice anything like little bumps or rough patches? If you *do* feel anything like tiny bumps or rough spots, it's a sign usually that your pores are clogged and may be ready to blossom out into enlarged pores, blackheads, whiteheads, "dirty-gray" skin and other blemishes.

A Penetrating Cream, the Need!

What you need is not just ordinary cleansing methods, but a penetrating face cream—such a face cream as I have perfected.

Lady Esther Face Cream penetrates the pores quickly. It does not just lie on the surface and fool you. Gently and soothingly, it works its way into the little openings. There it "goes to work" on the accumulated waxy dirt—loosens it—breaks it up—and makes it easily removable.

When you have cleansed your skin with Lady Esther Face Cream, you get more dirt out than you ever suspected was there. It will probably shock you to see what your cloth shows. But you don't have to have your cloth to tell you that your skin is *really* clean. Your skin shows it in the way it looks and feels.

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies the skin with a fine oil that overcomes dryness and keeps the skin soft, smooth and flexible. Thousands of women have overcome dry, scaly skin, as well as enlarged pores and coarse-textured skin, with the use of Lady Esther Face Cream.

The Proof Is Free!

But don't take my word for the cleansing and lubricating powers of this cream. Prove it to yourself at my expense. Upon receipt of your name and address, I'll send you a 7-day tube of Lady Esther Face Cream postpaid and free. Let the cream itself show you how efficient it is.

With the free tube of Lady Esther Face Cream, I'll send you all five shades of my Lady Esther Face Powder, so you can see for yourself how the two go together to make a beautiful and lovely complexion. Write me today for the free cream and face powder.

(You can paste this on a penny postcard) (18) **FREE**

Lady Esther, 2030 Ridge Avenue, Evanston, Illinois

Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

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*Address*____________________

*City*________________ *State*________

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)

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One month's supply only $1.00. If you have tried other methods and are skeptical, we will send you a trial supply. 25c *cash must be sent with all trial orders.*

SEND NO MONEY

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WORK . . . "FUN AGAIN" With Constipation Cleared Up

THE end of every day found her tired out, nervous, often with headaches. But now, thanks to Nature's Remedy, work is fun again—she feels like going to a movie or dance any night. Millions have switched to this natural all-vegetable laxative. Contains no mineral or phenol derivatives. Instead a balanced combination of laxative elements, provided by nature, that work naturally, pleasantly. Try an NR tonight. When you see how much better you feel you'll know why a vegetable corrective is best. Only 25c at all druggists.

NR TO-NIGHT TOMORROW ALRIGHT

THE A. H. LEWIS MEDICINE CO., St. Louis, Mo.

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MAJOR KORD, Dept. F-11, DEL RIO, TEXAS

Don't Speak of FISH *to Norma Shearer!*

A hilarious story that has all Hollywood holding its sides. Read it for more laughs than the funniest comedy you've ever seen!

THIS is a crazy story, even if it *is* true. You can see for yourself how crazy it is, right away, because it begins where Merle Oberon gives her sweetheart a fish—a dead fish!

And that started something. Before it was finished, not only Merle and her sweetheart and this fish were in it, but also Norma Shearer, and another and *deader* fish, and Norma Shearer's chauffeur, and Gloria Swanson and Herbert Marshall and Mr. and Mrs. Samuel Goldwyn. All mixed up with this dead fish.

First off, get this business about Merle's sweetheart straight. She's got two of 'em, but only one of 'em counts in this story. One of her sweethearts is David Niven, that handsome young actor, but he's the one that doesn't count in this yarn. The other is Irving Thalberg. No—not Norma Shearer's husband, but Norma's son, Irving Junior. He's five years old, and he's the one Merle gave the first fish to. Merle had caught it. She'd been out fishing with Niven and she caught a mackerel and didn't know what else to do with it, so she gave it to young Irving. Irving's house is next to Merle's, down on the Santa Monica beach, and Irving says when he grows up he's going to be a movie producer like his papa. "And Merle is going to be my star. She's just my sweetheart now," he explains. Ah, me, these Hollywood kiddies . . .!

Irving thought it was a swell present. And then he got to thinking it over, and decided he'd have to return the gift. "A fish for a fish," was his motto, but remembering Hollywood's training, he added: "—but a bigger and better fish. A very big fish, in fact!" So he tried to catch one. All day long, he fished off the pier that juts into the Pacific at the Shearer-Thalberg home, but didn't catch one. So he called the chauffeur and the nursemaid, with all the aplomb and self-assurance of a born Thalberg, and said: "Let's go buy a fish!"

They asked Mama Norma about it, and little Irving explained he wanted to give Merle a fish, so Norma said to let him go buy a fish. So off they went, in the Thalberg limousine, to a fish shop in Ocean Park, four or five miles away. Flanked by the chauffeur and the governess, without either of whom the Thalberg scion never appears in public since the kidnap racket became big business, Irving strode into the fish emporium.

"I want," he said, "a fish."

"What kind of a fish?" asked the fish man.

"A big fish," said Irving. "A dang' big fish!"

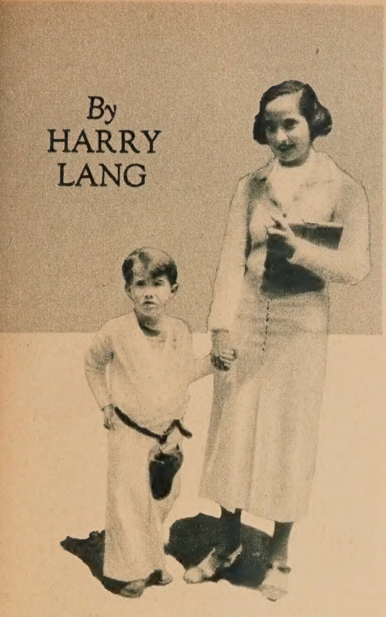
THE fisherman showed his wares, but the biggest thing he had in his cases was a ten-pound halibut. To Irving, that was only a minnow. When he gave fish to his sweetheart, he gave FISH, not bait! Impatiently, he strode about the shop, and even through the back door. And there, hanging on a hook in the back yard, he beheld what he wanted.

It was a twenty-four-pound sea bass. *There* was a FISH! There was a *big* fish! Indubitably a fish, because not only could you see it, but you could smell it. The fish had been caught a week or ten days before, and was getting a bit weary of California sunshine. But that was the fish Irving wanted. He said so.

"But that fish is no good," said the fishman.

Irving fixed him with the Thalberg eye. Even Garbo would have quailed. *"I WANT THAT FISH!!!"* Irving

By
HARRY
LANG



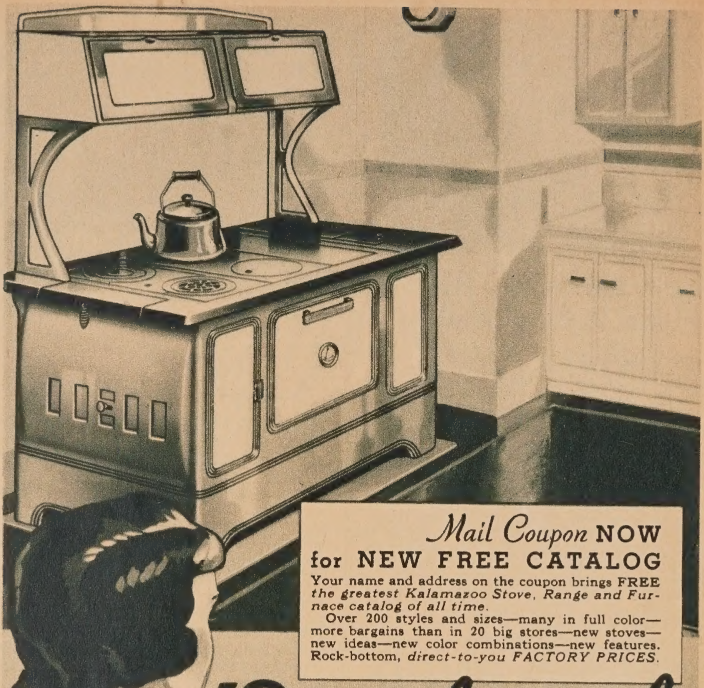
This is Irving Thalberg, Jr., with his sweetheart, Merle Oberon, the two who are responsible for this hilarious, fishy tale

said. The fishman went to the telephone and called the Shearer-Thalberg home. They told him all right, sell Irving the fish. Irving didn't want it wrapped. He took the fish into the limousine with him. The governess chose to ride in front with the chauffeur. In regal state, with Irving's arms clasped fondly about the seriously defunct fish, they rode back to Santa Monica and home. Later, they had to have the car re-upholstered.

Home, Irving brooked no interference. He carried the fish upstairs. Mama Norma was resting. She was in bed. Irving deposited the fish thoughtfully on Mama Norma's silk bedcoverings. "Ain't that," he asked, "one swell fish, ma?"

"Did you say swell or smell?" asked Norma, but Irving wasn't kidding. "C'mon," he ordered; "Let's give it to Merle."

Now Norma likes Merle. She tried to save Merle the shock. "Let's fix it up nice, first," she suggested. Irving thought that was swell. Someone had just sent Norma a box of orchids and sweet peas in a huge florist box labeled Yvonne's. Irving dumped the orchids and laid the fish in the box and then sprinkled the orchids and sweet peas back on the fish. It was still pretty bad, Norma thought [*Continued on page* 61]



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30-DAY TRIAL IN YOUR HOME! This amazing, new light is built into beautiful, new art lamps. Have your choice on 30-day no-risk trial right in your home! Enjoy this wonder-light for a whole month! *Write today for illustrated description and TRIAL OFFER!*

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ASTHMA?

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The CHILDREN'S COLUMN

By DON

A corner where boys and girls may read about their screen favorites

He's a big chief now! Popular Spanky McFarland has been named a genuine deputy sheriff in Los Angeles county, but his new duties won't keep him from work in the new Hal Roach comedies. A grand new series of these fine laugh-makers will be shown in theaters all over the country this fall

HOLLYWOOD is still raving about Mickey Rooney and his fine acting in *A Midsummer Night's Dream.* If you missed his story on page 35, turn to it now. Mickey is just the type of pal you'd want in your own gang, and if you too would like to act some day you shouldn't miss this wonderful picture. Mickey can teach you a lot!

• • •

EVERY boy and girl in the movies enjoyed a grand time at David Holt's birthday party. Charles Rhodes, SCREEN BOOK's cameraman, was there and snapped the picture here on the next page. He says you'd hardly know Baby LeRoy—he's grown so much. He has a real man's haircut now and talks a blue streak. It wasn't so long ago that his name was Leroy Winebrenner, and before long he won't be Baby LeRoy any more. He'll probably take his real name back when he begins to act in regular boy parts.

• • •

HOW would you like to be a special deputy sheriff? That's what Spanky McFarland is now. Sheriff Eugene Biscauliz of Los Angeles county appointed him because he was doing so much to educate other children in respect for the law. Spanky has been on a vacation this summer, but is back at work in the Hal Roach studio making more of his grand comedies.

• • •

DO YOU know how Spanky managed to get into the movies? Well, his father was in the automobile business in Dallas, Texas. Spanky was such a handsome young fellow that he had a job as a model for bread advertising. His Aunt sent photographs to studios and before he knew it, he was a full-fledged actor in Hollywood.

• • •

BELIEVE it or not, most of the boys and girls in pictures aren't the children of actors, but got their jobs because they deserved them. Shirley Temple's parents, everybody knows, weren't in the movie business. Her dad was a banker.

—Rhodes

When David Holt celebrated his seventh birthday, he was given a party by other movie children. In the picture, from left to right are Dickie Moore, Baby LeRoy, Betty Holt, David, Dickie Lee and Lois Kent. They are having a grand time

JANE WITHERS comes from Atlanta, Georgia, and started singing on the radio. Sybil Jason, whom you ought to see in *Little Big Shot,* comes from Capetown, Africa, where her father was a traveling salesman. One day her Uncle took her to Warner Brothers studio in London and they liked her well enough to put her in some English pictures. You'll find it a hard thing to get a movie job, but new children get jobs almost every day, and it's hard to tell when a new Shirley or Sybil will turn up.

Another party, but this one is for the children of movie stars. From left to right—Wesley Ruggles, Jr., Barbara Bebe Lyons, Edward G. Robinson, Jr., and Michael Hopkins, son of Miriam Hopkins

ALMOST every one of you has heard Joe Penner over the radio. You can see him soon with his duck in *Collegiate.* I know that all of you like grown-up pictures as well as child movies. That's why I suggest you see *The Three Musketeers.* It is taken from that famous book by Alexandre Dumas. Get your mother or father to read it to you before you see the picture.

• • •

FROM letters you write to me I discover that Shirley Temple and Ginger Rogers are favorites with the girls. Spanky McFarland, Clark Gable and Freddie Bartholomew are favorites with the boys. Don't forget to write. Send your letters to Don, in care of SCREEN BOOK, 1501 Broadway, New York City.

Dorothy Page and Pinky Tomlin as they appear in Universal's tuneful film, "King Solomon of Broadway".

Edward Arnold and Jean Arthur as they appear in "Diamond Jim". A Universal Picture.

WOULD *You* LIKE TO BE IN THE MOVIES?

Dorothy Page, leading lady in "King Solomon of Broadway". A Universal Picture.

HOLD-BOBS OFFER AN OPPORTUNITY FOR A FREE SCREEN TEST

The Search For Talent movie truck is on its way to you—ready to give you a free screen test and a chance to get into the movies!

HOLD-BOB bob pins, Universal Pictures, Motion Picture and Screen Play are sponsoring this nationwide Search For Talent and are bringing Hollywood right to your locality! Universal Pictures are looking for new talent. You may be the one they are looking for. Every one has a chance! There are no strings tied to this offer of screen fame!

To enter the Search For Talent, just fill out the entry blank (or facsimile) printed on the back of the HOLD-BOB card, attach your photograph and send to the Search For Talent headquarters. A local committee will select from these photographs, the most likely prospects for a screen career. When the Search For Talent movie truck, carrying a crew of cameramen and technicians, comes to your locality, those selected will be given actual movie tests which will be forwarded to Hollywood where Universal executives will select those whom they feel would be successful in the movies. They will be brought to Hollywood, all expenses paid, for final screen tests and an opportunity for a movie contract.

We cannot tell how many persons of talent will be found in this search, but there will be at least six who will be brought to Hollywood *at no expense to them!*

Here is an opportunity that may never come again! Go to your HOLD-BOB dealer now and get all the details.

Your hairdress will play an important part in your appearance before the camera. HOLD-BOBS are used by screen stars to keep their coiffures lovely and neat always. HOLD-BOBS have small, round, invisible heads; smooth, non-scratching points and flexible, tapered legs, one side crimped. And they are available in just the right color to match your shade of hair.

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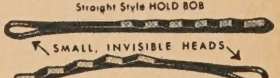

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SCREEN PLAY
HOLD-BOB
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HINTS TO YOUNG BRIDES

Walter King starts the day right by using rack for his morning paper. Try it on your new hubby!

By
Jane Carroll

GINGER ROGERS says that it is silly for a bride to try to struggle along with an old-fashioned roaster. The young lady, who has just become a bride, has *so* many things to think about—people dashing in at all hours of the day and night expecting to be fed. If her husband isn't fed just so, he is liable to mumble and mutter a bit. Anyhow, it is always nice to start out with everything exactly right. Have you seen the new Nesco Automatic Electric Roaster? It will do everything except wind up the clock and put the cat out. It will fry, roast, bake and cook. And then too, it has a thermostatically controlled electric light which has over twenty-one different heats. . . . You positively *can't* miss with this one.

• • •

PATRICIA ELLIS, who knows that if young people would get ahead these days they must go a little easy on the pocket book, suggests this method of cutting the cleaning bill. She says that woolen skirts can be cleaned successfully by hanging them on the clothes line and turning the hose on them. First soak the outside and then the inside and leave on the line to dry. After this treatment the skirt will be soft and clean, and will need little or no pressing.

• • •

IF THE question of keeping your new silverware in good shape is bothering you at all, read what Maxine Doyle has to say. She says that if you start out by using a good polish and use it consistently, you need never worry. Hollywood's idea of an excellent polish is Burnishine, put out by the J. C. Paul Co. of Chicago. Maxine also advises that before using any polish, be sure to read the directions carefully as the manufacturers know best how it should be used.

• • •

A LITTLE incident that happened at Raquel Torres' house the other day, when she was helping prepare luncheon for some guests, brought out a helpful hint that we'll pass on. She was planning on whipped cream dressing for the pumpkin pie, when suddenly the cook discovered that the milkman left coffee cream instead of whipping cream.

"Never mind," said Raquel, "I'll show you how to take care of that."

She went to the cupboard and took out two eggs. She separated the white from the yolk and put the whites in the quart of coffee cream (one white to each pint). In a couple of minutes, she had whipped cream fit for a king. And is that whipped cream pumpkin pie combination swell!

• • •

WALTER KING has his wife to thank for making his breakfasts a little more interesting. She has provided him with a malleable iron rack for the morning paper. Walter had become sick

[*Continued on page* 63]

THE UNFORGIVABLE SIN IN HOLLYWOOD!

Broken fingernails in Hollywood are "out". No movie star *dares* have broken, brittle, split, peeling nails or ragged cuticle. That's why they *all* use NU-NAIL—the rejuvenating oil that insures beautiful, tapering, naturally lustrous fingernails—no matter how hopeless they may seem now. Use twice daily. At better department and drug stores, 75c the bottle . . . . Or, use the coupon.

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D.D.D. *Prescription*

Don't Speak of Fish to Norma Shearer!

[*Continued from page* 57]

so she added another touch. She got her perfume atomizer and sprayed the fish with $17 worth of imported scent. "All right," she said then, "let's go."

THEY went to Merle's. Irving held the fish. Norma held her nose. As they entered, Merle was in a chair. Over Irving's shoulder, Norma tried to tip her off. Soundlessly, her lips formed the letters: "F-I-S-H . . .!"

"You're telling *ME?*" gasped Merle. "I knew it before you even got in the door." Irving opened the box, laid the fish on Merle's lap. May the recording angel write down that she did not faint. Rather than break her sweetheart's heart, she took it like a hero. Then she called a servant. "Take this—er—fish," she said, swallowed thrice, "and throw it. . . ."

Irving's face fell. Merle relented. She countermanded the order.

"I know a new game," she said.

"What is it?" asked Irving, falling like a man always does for a pretty woman's guileful wiles.

"It's called 'Bury the Fish'," she said.

"Let's play it," said Irving.

"Thank goodness!" chorused Merle and Norma. They played "Bury The Fish" right away. They let Irving dig the grave. They helped him. In the Santa Monica sand, and when the fish was buried and they had breathed deep of the Pacific ozone, they called it a day.

That night, Norma was giving a dinner party. Gloria Swanson arrived with Herbert Marshall. Merle arrived with David Niven. Sam Goldwyn and his wife arrived. Everything was ready—except that there wasn't any food.

"It's all gone. Somebody swiped it out of the icebox, mum," explained the kitchen staff to Norma. Upstairs, Irving Junior heard the confusion and wanted to know what was the matter. His governess told him that the supplies for the dinner had vanished.

"Oh," he explained simply, "I played 'Bury The Fish' with the things in the icebox, only there wasn't any fish, so I buried a cake and a ham and a big jello pudding and a lot of other things."

Norma took her guests to the Trocadero for dinner. Merle says she's not going to give any more fish to Irving.

I warned you this was a crazy story!

BE PERFECTLY DRESSED!

Have you seen the delightful new dress patterns introduced in this issue by Glenda Farrell? These frocks are creations any woman would be proud to own. See page 52 for details.

GET RELIEF FROM THESE TROUBLES . . . *NOW*

1. SKIN BLEMISHES
2. CONSTIPATION
3. INDIGESTION
4. RUN DOWN CONDITION

Thousands get Amazing Results with Yeast Foam Tablets—a Dry Yeast—the Kind Science finds Much More Abundant in Health-Building Vitamin B

IF YOU suffer from any of the common troubles listed above, let Yeast Foam Tablets help you correct the condition now. These pleasant, pasteurized yeast tablets have done wonders for thousands of men and women.

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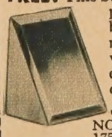
Tests reveal that from *dry* yeast the system absorbs almost twice as much of the precious element that gives tone to the digestive system, stimulates intestinal action and helps to free the body of poisons. No wonder users report such amazing results!

At a well known clinic, 83% of the patients with constipation, who were given Yeast Foam Tablets, reported marked improvement within two weeks. Before starting to eat this *dry* yeast, some of these patients had used laxatives almost continuously.

Start now to eat Yeast Foam Tablets regularly. See how fast this *dry* yeast helps you to look better and feel better. Within a short time your whole digestive system should return to healthy function. You should no longer need to take harsh cathartics. You should have more strength and energy. Ugly pimples and other skin blemishes caused by a sluggish system should disappear.

Ask your druggist for Yeast Foam Tablets today. The 10-day bottle costs only 50c. Refuse all substitutes.



FREE! This beautiful tilted mirror. Gives perfect close-up. Leaves both hands free to put on make-up. Amazingly convenient. Sent free for an empty Yeast Foam Tablet carton. Use the coupon.

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The Best GRAY HAIR REMEDY IS MADE AT HOME

YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off. Do not be handicapped by gray hair now when it is so economical and easy to get rid of it in your own home.

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Dolores Del Rio's New Love Theory

[*Continued from page* 19]

pointment, have failed to fulfill the ideals set for them.

“It isn't sad that a woman may love again. Rather it is fortunate. Certainly, we love differently each time. What vou give to one man you rarely give to another, for each man's character calls to a phase of yourself which inspires a different love. There is maternal love. There is the love of the intellect. There is the love which is wholly composed of tenderness. Not every man either needs or desires the same type of love. Some men are weak and a woman, of necessity, loves the weak man differently from the man who is strong. Some men have a little-boy quality which calls for all the maternal tenderness in a woman's heart and a woman's nature. And so, of necessity, even though a woman loves a second time, she loves in a new way.

“TO ME the most thwarted woman in all history and literature is Evangeline who searched for Gabriel all her life—who cried for him with her last breath. It has always seemed pitiful to me that this beloved woman could not have found space in her heart and in her life for another love. Singleness of love is admirable, loyalty is to be sought, devotion is worthy, but not when it absorbs a woman's happiness, blinds her eyes to every remaining joy in life.

“Love fades. There are only a few favored women whose Destiny it is to have only one great love in their lives. But if love passes we can't write ‘Finis’ to our content. God in his Infinite Wisdom has put something in our nature, has given us the Power to distill an anaesthesia within ourselves so that we can forget hurts, start life again, seek new illusions and find renewed happiness.

“Love can do much for a woman and to a woman! The chemistry of love creates a change. It is thrilling and exciting to know that when love has died in us and is brought to life again by someone else who has come dearly into our lives, that they love not the person who has known the disillusionment and loss of enchantment, but a new person who has been created by passing events and her own experiences.

“It is well that we all change with time. A woman who is no different today from the woman she was yesterday is one who has no comprehension, no ability to digest and interpret what happens within herself and what happens in the world outside in relation to her own personality.

“BETWEEN loves every woman is static! For a woman needs love. Her very nature seeks for it. She is more human, more understanding, more able to assimilate every influence, every happening because of that love which permeates her being. Certainly she is more beautiful. For no woman out of love has that aura which speaks of divine things and speaks of tenderness and realization. There is a soft and a warm radiance to her. It is like an invisible water which flows over her. There is a brightness to her personality. An alertness. And a vivid, electric quality, which is due only to love.

“I can always tell when a woman is in love, and conversely I can tell when a woman is minus love. For a woman out of love has a brittle quality to her speech and a brittle quality to her nature. Her tongue is tipped with sarcasm and her eyes are bitter in their sharpness. She is a person maladjusted to life and with the person she must of necessity be, as there is nothing to give point to her existence.

“I have heard women say frequently when love has brought them disillusion and heartaches—‘I shall never love again. I shall avoid love. If I see it coming, I'll run away.’ To me that is sublime ignorance of the universal plan. On the contrary, women must hunt for love. If one love has failed, then she must go seeking another. Not close the doors to another love, but open the door and pray that love might enter, for every woman must remember that love changes and people change in love.

“THE great loves come only with the years. When we have something against which to gauge them and the sense to judge them. When women are matured physically and mentally, when they have reached the period in their lives when out of all their experiences and their passions and their hurts and their beliefs, they have compounded a philosophy of life and of love so that they can say with integrity, ‘This is love.’ As women approach their thirties they have distilled out of every thought and out of every emotion an attitude which lends itself to greatness and lends itself to great love.

“So I would say to every woman—‘If your first love fades, open the gates of your heart to another, for only in doing so can you redeem your womanhood.’ ”

Virginia Bruce has the most important rôle of her career opposite Lawrence Tibbett in *Metropolitan*. The above photo shows them in their first love scene together

Enjoying a grand vacation at the Playa Ensanada in Old Mexico, Mr. and Mrs. Edward G. Robinson are seen on the beach with their daughter, Jeanne (extreme left)

Hints to Young Brides

[*Continued from page* 60]

and tired of balancing his paper against coffee cups and other breakfast utensils, so the rack really was an improvement. You might make a note of it. It's a swell idea!

• • •

WENDY BARRIE has found a sure fire way to make all steaks tender. Place the steak in one pint of water in which a tablespoon of vinegar has been stirred. Of course, it all depends on the thickness of the steak, but she says that a steak may be left in the solution as long as ten minutes without leaving even a trace of vinegar taste. . . . Hers have come out as tender as chicken after being treated in this way.

• • •

WHILE we are on the subject of steaks and meat, it might be well to mention that if ever meat looks a little bad, it would be a good idea to place it into water in which a small amount of baking soda has been dissolved.

• • •

THEY'RE not particularly new, those clever "stove sets," but no kitchen is complete without them these days. ZaSu Pitts' set—with containers for salt, pepper, sugar, flour and so forth, is really very grand. Each one is a pale, clean-looking yellow, adorned with her initials in black and green.

• • •

A CLOSET in the bath room is very convenient, providing space for any number of things you don't know what else to do with—such as bathrobes, bath slippers, floor mops—or any old thing. Any number of screen stars have them in their houses, especially those who have built new homes themselves. Arline Judge's and her director husband's (Wesley Ruggles) is one example. Every bathroom in the house has its own particular closet.

"STUNNING"
until he saw her
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SKIN

Millions use Medicated Cream to Promote Rapid Healing

...to relieve irritation and reduce pores

YOU CAN dress smartly—you can have lovely features—but if your skin is marred by Large Pores, Blackheads or Pimples, much of your charm is lost.

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Prescribed by Doctors

Noxzema was first prescribed by doctors to relieve itching Eczema, and for Burns, Scalds, Chafing and other skin irritations. Today over 12,000,000 jars are used throughout the United States, in Canada and other countries!

If your skin is Rough and Chapped—if you have Large Pores or Blackheads—if you have Pimples resulting from dust, face powder or other external causes—then by all means get a small inexpensive jar of Noxzema. Use it and see how wonderful it is.

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HOW TO USE: Apply Noxzema every night after all make-up has been removed. Wash off in the morning with warm water, followed by cold water or ice. Apply a little Noxzema again before you powder as a protective powder base. Use Noxzema until skin condition is entirely relieved.

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These attractive aids to beauty—waterproof corn plasters, cream and face powder, bob pins and hand lotion—are fully described and discussed in the accompanying article

Take Care With Your Make-up

[*Continued from page* 49]

the powder, she applied great scarlet patches of rouge and then tried unsuccessfully to tone them down by rubbing the skin vigorously with her powder puff. . . . Then, still without the aid of a close-up mirror, she ran a lipstick over her lips and, as a concession, smoothed the thick rouge somewhat with her fingertip. Mascara was applied in careless fashion and then the girl rose from her dressing table, apparently feeling that she had done her utmost in the way of beautification. . . .

"My make-up will be a wreck in an hour or so," she remarked ruefully, as she combed her hair.

"I don't wonder," I said, perhaps a bit caustically, for the exhibition of bad make-up technique I had just witnessed had made me rather cross. . . .

"Why—what do you mean?" she queried innocently.

I told her, without trying to soften my blows, that the finest cosmetics couldn't be expected to stand up under her haphazard application of them. I explained that her dressing table lacked the proper equipment, in the first place. It should have a make-up mirror, with bright clear lighting arrangement, to reflect her face clearly and show up any flaws in the make-up as it progressed. There should also have been a plentiful supply of fresh cotton, a face powder brush, a clean eyebrow brush and an eyelash comb for grooming the brows and lashes, and plenty of cleansing tissues.

THIS equipment, in addition to the usual cosmetics and creams, I explained, can be found on the dressing table of every Hollywood star and accounts, to a large extent, for the perfection of their street make-up. I also told her that she must stop making up "on the run;" that she must settle down to the task just as if she were doing some fine sewing or painting, and I offered to go out to the corner drug store with her to buy the equipment she needed to supplement her very fine cosmetics.

When we returned, I made her remove every vestige of the carelessly applied cosmetics and then gave her a complete make-up lesson. She learned it quickly, I must admit and when she looked at herself in the fresh make-up, she said, "It certainly looks a hundred per cent better!"

The photos of Mary Astor on page 48 will probably give you a clear idea of the method used by screen stars at their dressing tables. Step Number One shows Mary applying cleansing cream to remove old make-up and facial grime. Without this preliminary cleansing (whether it be with soap and water or with cream) no make-up can be successful.

See to it that your powder puff is always as snowy white as the one in Miss Astor's hand. Or, better still, use a large piece of fresh cotton each time you apply powder. And see to it, too, that you pat your powder on generously (over-generously, in fact) beginning at the base of the throat and working upward. Pat it into all facial crevices, so there will be no unpowdered patches and then take a face powder brush (One of those soft-bristled affairs that feel like feathers) and brush off all surplus powder. The "rabbit's foot" Miss Astor is using is a trouper's version of the more modern, efficient and sanitary face powder brush.

THE application of cheek rouge, which is not demonstrated in these photos, must be carefully done, too. If you use cream rouge, apply it before your powder, blending it at the edges. If you prefer dry rouge, apply it after the powder, of course, and do it sparingly, for it's so hard to remove excess rouge once it's on the skin. The method I recommend for applying lipstick is a bit intricate, but the results are simply grand. Outline your lips carefully with a sharp lipstick, as Miss Astor is doing, and fill in the entire lip surface. Then go over this with your fingertip, touching up the outline and evening off the surface. Finally press your lips together firmly over a bit of cleansing tissue. Result: satin smoothness!

Two eye make-up steps demonstrated by Miss Mary Astor are the application of eye shadow and mascara. Taking a tiny bit of shadow on your middle finger, blend it into the closed lid, concentrating the color close to the lashes. Because Miss Astor's brows are natural instead of pencil lines, she finds that a touch of mascara darkens them just enough at the edges. She is shown brushing the mascara on ever so lightly.

The first item on the left in the toiletries photo on the opposite page may seem not to have much connection with beauty. But if you've ever had a painful corn, you realize how ugly it can make your face. Besides, now that sheer sandal hose and open sandals are so much the vogue for evening, carefully pedicured and blemish-free feet are distinctly beauty assets. That then, is why I have included the box of Drybak Corn Plasters. Made by Johnson & Johnson, these plasters are inexpensive, easy to use and really effective.

That attractive jar of cleansing cream and the box of powder beside it are newcomers with an old name—Pompeian. The Pompeian line has been improved, expanded and repackaged in these stunning black, red and white containers and offered at a new low price—fifty-five cents each. Besides these two preparations there are a liquefying cleanser, a skin tonic, a tissue cream, rouges and lipsticks. Each one is of fine quality and you can readily see that the quantity is generosity itself.

Behind the Pompeian cream and powder stands Chamberlain's Lotion, a faithful guardian of hand beauty throughout cold, blustery months. If you have never used this water-thin, non-sticky and orange-blossom-y lotion, you ought to give yourself this thrill. . . .

When you get all dressed up in your new Renaissance evening gown with your curls piled atop your head, I hope you have each curl securely anchored with a firm Bobette or Hold Bob—illustrated in the upper left hand corner. These trusty bob pins come mounted on silver or gold cards and cost only a few pennies.

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If you have a particularly puzzling beauty problem or a question about cosmetics, write to Janet Lynn, SCREEN BOOK, 1501 Broadway, New York City, enclosing a self-addressed, stamped envelope for personal reply. She will answer your letter promptly and in strictest confidence.

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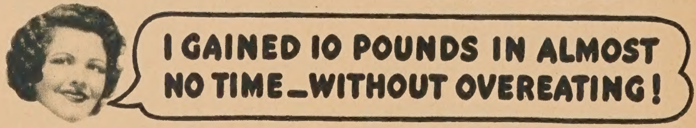
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Doctors know that the real reason why great numbers of people find it hard to gain weight is they do not get enough Vitamin B and iron in their daily food. Now with this new discovery which combines these two vital elements in little concentrated tablets, hosts of people have put on pounds of firm flesh—*in a very short time.*

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To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results guaranteed with the very first package—*or money refunded.* At all druggists. Ironized Yeast Co., Inc., Dept. 2811, Atlanta, Ga.

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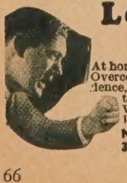

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Fredric March Tells About His Private Life

[*Continued from page 39*]

How does it feel to be famous and successful?

Naturally, I have enjoyed my taste of success. To anyone with a speck of ambition every step toward his goal is gratifying. However, acting is so competitive a profession that "success" is never really attained. There always remains the next rôle and the chance to play it more creditably than the rôle just finished.

Are both of your children adopted?

Yes.

How old were you when you first entered pictures?

Thirty.

Do you approve of the deep shades of nail polish women have recently adopted?

What mere man would dare to answer such a question?

On what picture did you work the hardest?

On *Dr. Jekyll and Mr. Hyde*, unquestionably. It took nearly three hours to put on the make-up for Hyde and the transition which you saw on the screen was a laborious process in the filming.

Do you like playing opposite Anna Sten?

Miss Sten is a very talented actress. It was a pleasure to work with her.

Did they change the story of Anna Karenina *much?*

Very little. I cannot remember any great novel which has been brought to the screen with greater fidelity to plot.

Did you play opposite Clara Bow in The Wild Party?

Yes.

Have you ever been in Columbus, Ohio?

Yes, often.

What is the color of your eyes?

Blue.

Why is it that stars never answer their fan mail?

Most stars read and answer just as many of their fan letters as they possibly can. I wish I had time to answer, personally, all of my fan mail, for it is my only direct contact with the people whose approval or disapproval means my professional existence. But it is a physical impossibility to read and answer several thousand letters a month and still have time left for work before the cameras.

How much do you weigh?

One hundred and seventy pounds.

Did you or a double do the fighting in Dr. Jekyll and Mr. Hyde?

I had no double in that picture.

What would you advise a young man who is sincerely ambitious for a screen career?

Since Hollywood is placing more and more value on stage experience, I would advise you by all means to first seek experience with some good stock company, playing as wide a diversity of rôles as possible.

Where were you born?

In Racine, Wisconsin.

How many pictures have you played in with Anna Sten?

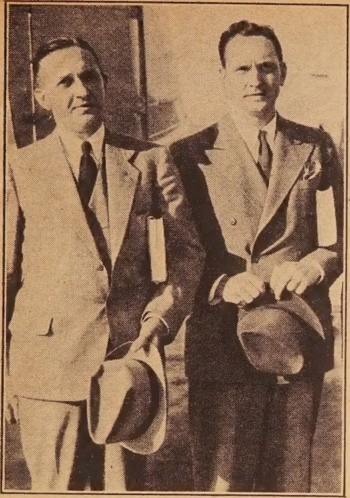
Only one, *We Live Again*.

Do you find it hard to make up for your different rôles?

That depends entirely on the rôle. I have already mentioned the time required for the Mr. Hyde make-up. The half-witted character I played in *Les Miserables* also presented a difficult make-up problem.

What is your favorite sport?

Paulette Goddard, despite the fact that she plays a plain, sad little waif with Charlie Chaplin in *Modern Times*, is one of the most gloriously beautiful of all screen actresses



—*Wide World*

They look alike, don't they? This picture of Jack Bickle and his famous brother, Fredric March, was taken on the occasion of a recent reunion in Tacoma, Washington

Tennis.

Do you actually "feel" the characters you portray? If so, do you find it easy to drop that character and resume your every day life at the end of the day?

I feel the characters deeply, but it is not at all difficult to step out of them when the day's work is over.

When is your birthday?

The thirty-first of August.

Will you ever visit Boston?

I have no plans which would include a visit to Boston. I hope to be there within the next year, however.

What sort of rôle have you in Shark Island*?*

The rôle of a doctor who is ostracized because he cares for Booth after the assassination of Lincoln. He takes refuge from public hatred on a lonely island and devotes his life to scientific research.

Do you expect to make a personal appearance tour in the near future?

I have made no plans for a personal appearance tour.

What actress have you enjoyed playing opposite the most?

Now, really, you wouldn't try to put a fellow on the spot, would you?

What would you be doing for a living if you were not working in pictures?

I would probably be working in a bank. I was trained for such work and was actually employed in a New York bank before going on the stage.

Will you appear in a colored picture soon?

Natural color photography is still an experiment. None of the pictures for which I am now scheduled will be made in color. It is hard to say what developments will take place in the future.

[*Continued on page* 71]

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EAGLE BRAND CHOCOLATE PIE

2 squares unsweetened chocolate
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
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Baked pie shell (8-inch)

Melt chocolate in double boiler. Add Eagle Brand Sweetened Condensed Milk, stirring over boiling water five minutes until mixture thickens. Add water, stir until thoroughly blended. Pour into baked pie shell. Garnish with whipped cream if desired. Chill.

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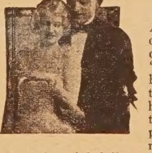

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Any woman or girl of ordinary intelligence, beautiful or plain, can learn from "Fascinating Womanhood" how to be and remain attractive to men. It tells you how to develop the power that is in you. Learn the principles of Charm that men cannot resist. Most cases of social failure and spinsterhood are due to lack of understanding man's psychology. Married or single you cannot afford to be without this secret knowledge. Send only 10c for the booklet, "Secrets of Fascinating Womanhood," an interesting outline of the secrets revealed in "Fascinating Womanhood." Mailed in plain wrapper. PSYCHOLOGY PRESS, Dept. 42-L, 585 Kingsland Ave., St. Louis, Mo.

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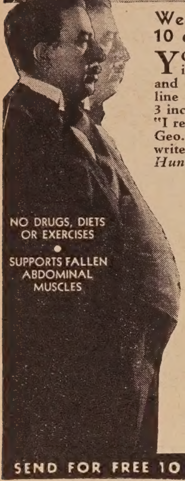
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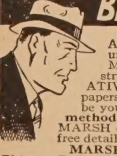

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Lupe's Fight For Love

[*Continued from page 29*]

and another in furs. Johnny lived at the Athletic club in one room. He supported his mother, spent a little on Miss Velez and stuck the rest in "my sock." He had received $10,000 a year as a swimmer and still considered it a "heck of a lot of money!"

Johnny had the old fashioned idea a man should support his wife. It was all right for *Miss Velez* to spend what she made as she pleased, but when she became *Mrs. Weismuller* things had to be different. Of course, Lupe had not thought of that before marriage. Women don't.

However, she thought it was very nice that her big husband wanted to support her. She'd take his money. She'd save hers. Wives have always appreciated hubbies who come home and hand over their pay checks. Only that wasn't Johnny's idea, exactly. He could be happy in a nice, three-room apartment with Lupe cooking the meals. One maid, perhaps—

Johnny moved back to the Athletic club. Lupe saw a lawyer. She made plans to enlarge her house. They made up and Lupe had to finish the re-building, begun as sort of a gesture of defiance toward Johnny. She turned it into a lovely place. The living room became one third larger; there was a new, all-white library; the old den became a bizarre bar-room. To celebrate Johnny's return, his bedroom was doubled in size, a balcony and outside stairway added and an athlete's bath installed. (Rubbing table; needle shower; hand-made leaded glass windows featuring water scenes, sacred to a swimmer.) She spent $11,000.

BUT this place was run differently! Johnny likes Lupe's cooking. Lupe began to do most of it, with the help of her secretary. Johnny adores the way Lupe cooks chicken, Mexican style. Lupe cooked chicken, and still does, three or four times weekly. He walks into the kitchen, towers over her and begs to "taste."

In addition to the secretary (Beatrice) there is one man, Alex, who is general help, butler and chauffeur when a chauffeur is absolutely necessary. But Johnny likes to drive. He bought Lupe a Ford and drives her around in that in preference to the Dusenberg. Besides, the little car is cheaper.

In comparing the expense of that bigger house with its *two* servants, to the former, smaller one, with five, Lupe told me, "My bill for vegetables, alone, was $168 a month. Johnny allows me thirty-five dollars a week for the house and in two months I have saved twenty dollars. Bacon has gone up to fifty cents a pound so we do not have bacon. Pork is so high we never have it. Veal is second most expensive, so we have it only once a week. I have found a place on Santa Monica boulevard where you can get three broilers for a dollar. I watch the man cut off their heads so I know they are fresh. I usually do the shopping myself instead of letting a cook telephone an order."

Now, this domesticity did not come all at once or after just one quarrel. Women do not give in so easily. It took a year to get this economic thing settled. It took more threats of divorce, more separations and reunions than have been recorded. In the meantime, a new subject for disagreement arose to multiply the misunderstandings between them. Lupe left Metro-Goldwyn-Mayer and her regular, almost-two-thousand a week salary.

Always before, when Lupe was between contracts, she did a production on Broadway or made continual personal appearances. She had her usual offers. Johnny did not want her to take them. A squaw's place was at home with her chief!

It seemed to me this battle would never end. Lupe accepted finally a contract in England to make two pictures. The first, *The Morals of Marcus*, will be released by Gaumont-British in America in November. Lupe prizes that picture. She says she never had more fun working.

But Johnny went to England with her!

THE real climax came in London. This was a marriage climax hissing real danger. By nature, both Lupe and Johnny are intensely dramatic. They cannot sit down and talk quietly about their difficulties. That would be monotonous and they would hate each other. Yet, in London, they did just that. They went polite. Their normal fire turned to abnormal ice.

Perhaps it was the influence of hotel life with its artificial gaiety. Anyway, the basic question, "Who is boss?" demanded a final decision.

It didn't get it at the moment. Neither won, over there. They took separate rooms in the hotel, without anyone knowing. They were seen once in a while in public for the sake of appearances. But in private they were human icicles, positively dripping cold water upon each other. This continued for months, even after they had returned to the United States. Then, *it* happened, without warning. Over a little thing neither can remember, the thaw came. They became themselves. Lupe stamped her feet and screamed; Johnny swung at the ceiling; Lupe dashed to her lawyer.

People who believe they have been in prison, go wild from the excitement of a new freedom. These two made whoopee in night clubs. They would meet at the Clover Club, at hotel cocktail bars. One night they met—Lupe with a dark man; Johnny with a blonde. Lupe made the first move. She doesn't know why. "I just couldn't help it." She waved and smiled. A wistful, intimate little smile, saying something only Johnny could understand. Then—she had to powder her nose. Johnny must have felt his shining, too, for he caught her in the hall.

"Having a good time, mummy?"

"Yes!" Her head snapped into defiance.

"Well, I'm not!"

"I'm—not—either!" She became little, feminine, teary-eyed and honest.

They went home together forgetting entirely the "other" man and woman.

Lupe told me, when she had been running her home upon what her husband allowed her for approximately two months after this reconciliation, "I was a spoiled brat. I had always had my own way. Why should I stand Johnny's bad humors? Why should *I* listen to his criticisms? 'I can always make my own way.' How many times had I said that to him!

"THE only thing that made me think seriously was divorce. That was so final. Which was more important, having my own way or having Johnny? Johnny must be boss. I learned that. Now, I know I have exactly ten minutes to undress so I do it in ten minutes. I know when dinner must be ready and it is ready. When I come in the front door, I leave my little acting suit outside. Inside, I am just a wife."

I wonder if that battle ever stops between modern girl and man, who is clinging tenaciously to being "old-fashioned." A dictator never abdicates easily. Woman may give in for a time, like Lupe, and feel noble and fine and traditional. Then man may meet her half way. Perhaps they will go on fighting and making up, enjoying the continual excitement of battle rather than the quick glory of success or quick horror of defeat. There is no formula. We must each handle this problem our own way, whether we make fifteen a week or five thousand. Few of us escape it. But it may help us to think more clearly to know the truth about how Lupe and Johnny are facing this common-denominator, *real life* situation.

The Costume Picture Craze

[*Continued from page* 14]

Anne Shirley, who scored such a tremendous hit in *Anne of Green Gables* a year ago, will next be seen in *Long Ago Ladies.*

• • •

Jeanette MacDonald is one of Hollywood's busiest leading ladies these days. She is scheduled for *San Francisco* with Clark Gable and almost immediately will begin *Rose Marie* opposite Nelson Eddy, which will be a follow-up of their hit, *Naughty Marietta.*

• • •

Back from her Hawaiian vacation, Shirley Temple is now at work in *The Littlest Rebel.* Two pictures to follow, in which Shirley will have excellent stories, are *Captain January* and *Poor Little Rich Girl.*

• • •

Another of the important costume pictures soon to go before the camera is *Robin Hood.* James Cagney has the title rôle and Guy Kibbee will play Friar Tuck, which insures the film's success before the cameras even begin to turn.

• • •

Those who saw *The Lost Patrol* and found it thrilling will be interested in the news that Victor McLaglen will have the leading rôle in another drama of a similar nature called *Professional Soldier.*

• • •

Loretta Young, whose beauty grows more dazzling with each picture, will play the title rôle in *Ramona.* Opposite her will be John Boles.

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PICTURE TIPS

NEW FILMS

ANNAPOLIS FAREWELL—★★★—Guy Standing heading a fine cast in a dramatic story based on the Naval Academy. Also in the picture are Rosalind Keith, Tom Brown and Richard Cromwell.—*Paramount.*

POWDERSMOKE RANGE—★★★—One of the most exciting western pictures ever produced, with Harry Carey, Hoot Gibson, Bob Steele and Tom Tyler in the story of honest cowboys who come into possession of a ranch and become involved in a feud with a crooked mayor. Full of dramatic action from start to finish.—*Radio.*

FORBIDDEN HEAVEN—★—Distinct disappointment. The story is too involved to outline and doesn't give Charlie Farrell or his leading lady half a chance.—*Republic.*

STORM OVER THE ANDES—★★★—Cast as a soldier of fortune, who's in love with his commander's wife, Jack Holt deserts his horse for an airplane, and makes a hit.—*Universal.*

HOT TIP—★★★—Splendid comedy, with Jimmy Gleason and ZaSu Pitts, lunch wagon proprietors who become involved in racetrack gambling. A riot of fun!—*Radio.*

DESERT TRAIL—★★—A high-rating western with familiar hold-ups, shootings and clashes with the law. John Wayne and Mary Kornman, an ex child star, in leading rôles.—*Monogram.*

AFTER THE DANCE—★★—Story of night club romance with George Murphy crooning his way into Nancy Carroll's heart. The sad ending will leave you in tears.—*Columbia.*

TUMBLING TUMBLEWEEDS—★★—Another good western, in which the hero finally avenges his father's death after nip-and-tuck battles with nesters. Gene Autry is tops as a new discovery opposite Lucille Brown.—*Republic.*

THE GOOSE AND THE GANDER—★★★—Delightful dialogue highlights this story of an ex-wife who discovers that her hubby's current partner is making eyes at her boy friend. Cleverly performed by Kay Francis, George Brent, Ralph Forbes and Genevieve Tobin.—*Warner.*

GOING HIGHBROW—★★—Amusing little comedy about a woman who tries to buy her way into society. In the cast are ZaSu Pitts, Edward Everett Horton and Guy Kibbee.—*Warner.*

THIS IS THE LIFE—★★—A somewhat disappointing picture although the work of little Jane Withers is excellent. Story tells of a talented child who is mistreated and overworked by scheming foster parents.—*Twentieth Century-Fox.*

DIAMOND JIM—★★★½—Edward Arnold in a delightful picture based on the life of New York's famed Diamond Jim Brady. Others in the cast are Binnie Barnes and Jean Arthur.—*Universal.*

STEAMBOAT ROUND THE BEND—★★★—Will Rogers' last picture, and an excellent one, in which he plays the rôle of a Mississippi river steamboat captain whose nephew is falsely accused of murder. Others in the cast include Anne Shirley, Francis Ford and Irvin S. Cobb.—*Twentieth Century-Fox.*

THE CRUSADES—★★★★—Cecil B. De Mille's epic picture which tells the story of the Crusades. A moving, spectacular drama with Henry Wilcoxon, Loretta Young, Katharine De Mille, Ian Keith and C. Aubrey Smith heading the cast.—*Paramount.*

TWO SINNERS—★★★—Primarily a woman's picture, this story of a man whose life and love for a woman were nearly wrecked because of an underserved prison sentence is highly entertaining. Otto Kruger delivers an excellent performance, ably supported by Martha Sleeper, Minna Gombell and Cora Sue Collins.—*Republic.*

GO To These Fine Pictures!

Previously reviewed in SCREEN BOOK

DON'T miss these fine hits—Grace Moore's *Love Me Forever* . . . Katharine Hepburn in *Alice Adams* . . . Clark Gable, Jean Harlow and Wallace Beery in the pirate thriller, *China Seas* . . . Sybil Jason's début as a child star in *Little Big Shot* . . . Joe E. Brown in his best picture, *Bright Lights* . . . Robert Donat and Madeleine Carroll in the mysterious *39 Steps* . . . Shirley Temple's *Curly Top.*

Others nearly as good include—Lupe Velez in *The Morals of Marcus* . . . John Wayne and Sheila Manners in the melodious and thrilling *Westward Ho* . . . John Boles and Dixie Lee in *Redheads on Parade*, an elaborate and tuneful musical . . . Miriam Hopkins in the all color classic, *Becky Sharp* and Ted Lewis with a flock of beautiful girls in his musical *Here Comes the Band.*

Fredric March Tells About His Private Life

[Continued from page 67]

Do you expect to play with Carole Lombard again?

Miss Lombard and I are now employed by different studios. I know of no plans which will cast us in the same production.

Will you ever go back to the stage?

I hope to appear on the stage again, but I have no definite plans.

How old is Penny?

Penny is now three . . . goin' on four.

Were you ever Lionel Atwill's understudy?

I understudied Lionel Atwill in my first stage play, *Deburau*, which David Belasco produced in New York.

What are your plans for the future?

At the moment my plans include nothing beyond applying myself as devotedly as possible to the work in hand.

Do you sing?

Only for my own amusement—and it seems that most of the people who hear me are even more amused than I am.

Do you often "muddle" your lines during takes?

I have been guilty of forgetting my lines, but not too often.

What kind of a car do you drive?

An eight-cylinder roadster.

Why are not pictures of your children published more often?

I want them to have a normal childhood and I feel that if they receive too much publicity they will be denied that right. Moreover, I wish to avoid publicity about my family life since it is not a part of my professional life.

Can you speak Russian?

No.

Are you going to be starred in Anthony Adverse*?*

Yes. The studio plans to start production on that picture about Thanksgiving.

What in your opinion constitutes beauty in a woman?

Intelligence, personal charm and beauty of mind are of primary importance. Physical beauty is secondary. A combination of all is ideal beauty.

What was your first important rôle in pictures?

A small part in *The Dummy*, produced seven years ago.

I hear that you and Ralph Bellamy are close friends. Where can I write to him?

Write to Ralph at 6615 Sunset Boulevard, Hollywood.

And there, inquisitors all, you have Fredric March's replies to your many questions. Quite a quiz, you must admit.

Next month, Ann Sothern answers her fans. Don't miss it!

A popular new screen team is introduced for the first time in *The Melody Lingers On*. The man is George Houston, a talented newcomer, and the girl is Josephine Hutchinson, who has established a reputation as one of Hollywood's most capable young players

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My Friend Wallace Beery

[*Continued from page* 22]

When Hitchcock became ill, the ex-elephant trainer stepped into his rôle. "I got myself a pair of spats, and the first brown derby," said Wally.

Richard Harding Davis, who wrote *The Yankee Consul,* became his friend.

"With your face," he said to Wally, "you'll never be a matinee idol. Why don't you get it lifted?"

"What'll it cost?" asked Wally.

"About five hundred dollars," was the writer's answer.

"I only had fifty," explained Wally, "and my dad needed a new uniform—I've been glad ever since—I'm like the milk-maid — my face is my fortune now."

After a season with *The Yankee Consul,* Beery joined Charles Frohman's *Japanese Nightingale.* As it was a more important rôle, he was nervous on the opening night. A friend induced him to take a drink of whisky. He passed out in his dressing-room, and lost his job.

He has never taken a drink of liquor since.

Soon broke, and looking for work, he heard of a job with the Tannhauser Film Company at five dollars a day.

He borrowed a dime carfare and got the job.

It rained next day. "No work, no pay. I decided pictures were the bunk."

Living as best he could for the next year, he got work in Chicago with the Essanay Studios. "I played the part of a Swede servant girl," he said. "No one looked at a doll's feet in those days."

The Essanay Company had been organized by Spoor and Anderson. Spoor was the son of a railroad engineer, and Broncho Billy Anderson was known to all.

When not playing the rôle of the Swede girl, Beery was the electrician, prop man, and, now and then, the director. Another person came to work for the company, who later became known as Gloria Swanson.

The Essanay Company sent Beery to their new studio in Niles, California. It closed after two months, and the delineator of the Swede girl drifted to Los Angeles, where he joined Mack Sennett. This was more than twenty years ago.

Gloria Swanson soon joined the company, and married Beery.

Much has happened in Wallace Beery's life that he seldom, if ever, talks about. His marriage to Miss Swanson is a closed incident.

Many of his friends claim that his separation from Gloria Swanson was his hardest blow. That has been long ago. Wally dropped from sight, and went to Japan with a group of players, intending to make films.

He returned and remained idle for a year when Marshal Neilan sent for him to play the German officer in *The Unpardonable Sin.*

He has long since been happily married to Rita Gilman. I have heard him mention Gloria but once, and then with a half smile, saying, "She used to carry my slippers."

Beery has proved to be the greater person. Neither swayed by the tinsel of Europe or a title, he has remained without affectation.

He has a horse's strength. Once, in *Way For a Sailor,* it was necessary for him to carry a man weighing one hundred and ninety pounds a distance of two hundred feet, forty of which was up the side of a ship.

Petulant as a school girl before a hard scene, Wally said to Sam Wood, the director, "Listen, Sam, I'll do it this time and if you don't get it you can have Will Hays carry him up next time. *Once is enough.*"

"All right, Wally," smiled Wood, "we'll get it." They did.

The cameras began to click. The great buffoon spread his legs apart and held his body taut like a man will who is about to catch a heavyweight swung through the air. The man was laid limp across his shoulder. Beery's wide mouth went tight and Wood yelled, "Ready—Camera—Quiet." The magnificent masquerader of comedy began his walk. He moved forward under the weight with such rhythm, one would have thought he was a machine. His heavy, hob-nailed shoes dug into the ground. As he reached the water, he grabbed the rope. The man slid partly downward toward the ocean. There were gasps from hundreds of spectators. Beery grabbed the body tighter and made the upward climb and laid his burden carefully down.

"You son-of-a-gun," said the extra. "You let me slip from your shoulder on purpose."

AS ONE of the three musketeers of the sea, Beery, Jack Gilbert, and myself, I roughed it in this film for fourteen weeks. At the end of this time, I felt then, as now, that if one were to make a long journey, Wally Beery would be an ideal companion.

We were located in the desert for some weeks during the making of *Beggars Of Life.* Each morning we would hear the drone of an airplane. Beery could be seen, high in the air, circling about. Soon he would come to earth, approach a table in the restaurant and exclaim, "I want *food*—I want *food*—there ain't none up there."

Beery does not boast. He has no personal vanity. No make-up is too unlovely for him. He hates to rehearse a scene. He refuses to work on Sunday, but he can be cajoled into breaking this rule. Naturally a kindly man, and one of the most just in Hollywood, he will do anything he considers fair.

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Gangway for a New Star!

[*Continued from page* 35]

enthusiasms and a tornado of energy. His mind, far more facile and keen than the minds of most lads his age, touches here and there, coins a thought, draws a conclusion and passes on to another subject.

"Someday," he said with absolute conviction, "I'm going to be a director. Maybe Mr. Mayer will give me a chance, but if he doesn't, I'll get somebody else to let me direct. I want to be a director because I'm tired of taking orders and I want to give 'em for a change. Gee, I've been an actor for ten years and I'm getting fed up with it. A director gets all the breaks in this business. But you bet I'm going to make it easy for the actors when I get to be a director. I know what it's like to take a bawling out in front of the whole company. That's one reason I like Mr. Reinhardt so much—he's considerate of a guy's feelings. He works with you instead of being bossy."

"What do you want to be, if you don't become a director?" I asked. And Mickey cast a rather defiant glance at his mother, who sat nearby.

"Well," he said, "she doesn't like the idea but I'm going to have a lot of horses—race horses I mean. I'm crazy about horses and horse races and I'm going to have me some fun.

"I HAVE a feeling I'm going to be a big guy. I can feel it in my bones. She doesn't think so because she's only about five feet and my father's only five feet-two, but I can just feel it in my bones that I'm going to get big. Maybe I won't be a six-footer or anythink like that, but I'll be about five feet-ten. If I get that size I'm going to be a director and own a stable. But *if* I don't grow any bigger than I am, I'm going to be a jocky.

"Yes, I am, too," he repeated with considerable emphasis as his mother ventured a protest. "You see, I'm crazy about sports— all kinds of sports. Competitive sports is about half of my life, I guess.

"I'm organizing a football team in Santa Monica this fall and the studio's going to match games for us. Maybe I can't play because I broke my leg when we were making *Midsummer Night's Dream,* but if I do get to play I'll be the quarterback. If I can't play, I'll be manager.

"I do a lot of swimming, too. But I like diving even better than I do swimming. I can do the jack, the swan, the one-and-a-half, the cutaway and a lot of others. But I can't do the half-gainor. That's the only dive I can't do. Look here. . . ."

And Mickey hopped off the desk, peeled off his shirt and tensed his muscles. He has a surprisingly powerful pair of shoulders and a chest development which would do credit to many an adult man.

"Swimming gave me those," he reported with obvious pride. "Down at the Miramar Club they say I'm the widest guy for my size they ever saw. Whenever I buy a coat, they always tell me I have wider shoulders than any kid they ever fitted.

"Tennis is a game I like, too. I'm pretty good at it. I won the junior championship at Santa Monica last year and this year I was runner-up in the doubles and singles both. Tennis is a swell game . . . and you don't have to be a six-footer to be good at it. Look at Bitsy Grant, he's not much bigger than I am.

"I keep telling myself a small man can be just as good as a big man if he's got enough fighting spirit. Ever since I've been in competitive sports, I've had a motto I made up for myself. Want to hear it? It's this: 'It's not the winning that counts, it's taking a part.'

"WHEN I finish high school, I want to go to college in the East. She, (and again he nodded in the general direction of his mother) she doesn't want me to go, but shoot, I figure it'll do a guy good to get away from home and be on his own for awhile. And I want to play college football. Cotton Warburton's not much bigger than me and look what he's done."

"I'm afraid he'll run wild if he leaves home," his mother remarked with a rather helpless smile.

"Aw, heck," said Mickey, scornfully. "That's the way with mothers. A guy needs a chance to stand on his own feet. And besides, college gives a man social background and I figure everybody needs that. I want to be a good mixer because that's important whatever a fellow does.

"I've been getting around more lately. I've started going to dances, mostly to the Deauville Club. And say, I'm crazy about dancing. I guess I'm crazy about almost everything that's athletic and dancing is sort of athletic."

I'm supposed to work in *Ah, Wilderness* next. And then, maybe, I'm going on another personal appearance tour. They're a lot of fun. I've been on one already."

A real veteran, this Mickey McGuire. He made his first stage appearance at fourteen months old, in the vaudeville act which starred his parents. He's been a "trouper" ever since. In *A Midsummer Night's Dream,* he "steals the show." His *Puck* is sheer genius and his rise to stardom seems assured.

Hollywood calls him a "child wonder." After talking with him—or rather, hearing him talk, I prefer to call him, more simply, all he-boy, a regular kid.

NOVEMBER BIRTHDAYS

Laura La Plante	Nov. 1
James Dunn	Nov. 2
Francis Lederer	Nov. 6
Raquel Torres	Nov. 11
Roland Young	Nov. 11
Jack Oakie	Nov. 12
Lewis Stone	Nov. 15
Nancy Caroll	Nov. 19
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TWO VIEWS OF JOAN CRAWFORD

Aline MacMahon and Joan Crawford go through their lines beneath the "bomb" microphone on the set of *I Live My Life*, reputed to be Joan's best picture to date

Today's Gossip

[*Continued from page* 10]

Rinker were known as "The Three Rhythm Boys" and were singing at the Cocoanut Grove for a combined salary of $200 per week. From pictures, radio, records and other sources, Bing's income each week is now around $10,000. Harry Barris recently played a small role in *Every Night At Eight*. Al Rinker has dropped out of sight as far as the cinema limelight is concerned.

MARIA DIETRICH, daughter of the famous star, popped out of her mother's limousine as it drew up in front of a Hollywood beauty shop the other day, preceded by two husky bodyguards. That's a lot of detail for one haircut.

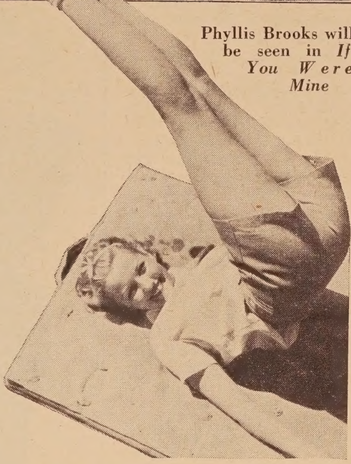
ELISSA LANDI expects to stay abroad for a long while, and is angling for a stage play in London. Currently, she and John Lodge, the Boston socialite, are playing leads in *Koenigsburg*, a picture being filmed in Paris.

TED LEWIS, who recently finished *Here Comes the Band*, suffered terrible physical torture during the making of the picture. The day the film was completed, Ted was rushed to the hospital for a major operation, and it has taken him more than a month to recuperate.

WARREN WILLIAM is about to start on another of his semi-annual yachting trips. This time he

Joan Crawford and her pet police dog pose for a portrait high above the ocean front. Joan has a weakness for sailor clothes, and you must admit the trim rigging suits her erect and lovely figure

A picture of perfect repose, Joan Blondell grabs much-needed sleep on the set of *We're In the Money*, while Glenda Farrell does a little light reading



Phyllis Brooks will be seen in *If You Were Mine*

expects to make a complete tour of the Mexican coast. On one of his last trips off the California coast, he was stranded for several hours and finally rescued by the coast guard.

DICK POWELL, eternally rumored as the future bridegroom of Mary Brian, is giving Hollywood something to think about these days. He has been giving Alice Faye a grand rush, but there is a slight suspicion that it may all have something to do with their appearance together in *Thanks a Million*.

TWO MILLION DOLLARS is a lot of money, but that is the amount said to be the cost of *Mutiny On the Bounty*, the new Charles Laughton-Clark Gable picture. Not since *Hell's Angels* has so much money been poured into a super-film.

WILL ROGERS' death seems the answer to Hollywood's fear of another major tragedy in its ranks. The "superstition of three" is a phobia with a great many theatrical folk, who believe that bad luck comes in three's. First, only a few months ago, Jackie Coogan's father was killed in an automobile accident. Then came the air tragedy in which a company flying East crashed, killing and seriously injuring several members of the party. Hollywood was certain another disaster would come—and it did.

JOAN CRAWFORD'S gorgeous diamond engagement ring, which registers a dazzling ten carats, indicates that her marriage to Franchot Tone is not far off, if it hasn't already taken place before you read this.

LEW AYRES, released from his Fox contract "by mutual consent," didn't wait long for another job. And thereby hangs the proof that hobbies sometimes pay cash dividends. It seems that Lew is an amateur movie fan. Not long ago, he produced for his own amusement a picture on sixteen millimeter film, using Ginger Rogers and Janet Gaynor as his stars. He ran the completed product for Nat Levine of Mascot Pictures, and was promptly offered a contract to direct for that studio. He says he has always wanted to be a director and adds that if he makes good on this chance he will never don greasepaint again.

GINGER ROGERS attended the preview of her latest opus, *Top Hat*—and a swell picture it is, by the way—disguised in a black wig. After the preview, she joined the milling crowd of autograph hunters and swears that she obtained the signature of Gene Raymond without being recognized.

JEANETTE MacDONALD and Gene Raymond will tell you that they are "just friends" but it begins to look to the boulevardiers as though they are romancing. Since Bob Ritchie sailed away to Europe, Jeanette has been squired everywhere by Gene. And that statement, "just friends," has ceased to be taken seriously in Filmtown.

CAROLE LOMBARD is leading the parade of synthetic blondes who are reclaiming their dark tresses. Perhaps it's merely because she photographs better with brown hair, perhaps it's because fashion authorities have decreed the passing of the peroxide bottle, but the fact remains that you will see a startlingly different Carole when her next picture, *Hands Across the Table*, is released.

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That New Hollywood Elegance

[*Continued from page* 50]

smart to *plan* before you buy. If your clothes budget is limited, before you plank down your perfectly good cash, take time out to figure where you're going to wear the frock and whether it is versatile enough to serve more than one purpose.

One afternoon recently I dropped in at the Brown Derby and ran into Margo who is Warner Baxter's new leading lady in *Robin Hood of El Dorado,* and Evalyn Knapp. Margo was going out to dinner later and she was wearing a frock which was equally suitable for afternoon or evening. It was of black crêpe faille splashed with orchid-shaded flowers. She had on a tiny pill-box hat of black velvet with a rakish little veil tied in a butterfly bow on top. Over this frock she wore a velvet cocktail coat.

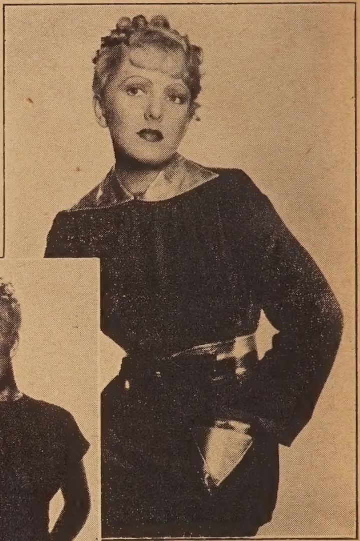
Evalyn's frock was one of those two purpose affairs which keeps it's double intentions discreetly disguised until the right moment comes to reveal them. At first glance it seemed to be merely a smart looking two-piece frock of quilted crêpe. The skirt was of black, very plain with slits on the side and the jacket which had a wide collar, wide sleeves and a fitted peplum was of delft blue. But Evalyn tipped me off that the skirt had a sleeveless dinner dress top. Thus, by removing the jacket the daytime frock evolutes into a little night time number. Neat, I call it!

WHILE we're on the subject of two purpose frocks I must tell you about the one Jean Arthur is wearing. It is fashioned of black and gold metallic cloth. The foundation is a very plain sleeveless dinner dress, bound about the neck with gold kid. Over this is a very tailored tunic topper with a wide gold kid belt and tailored collar and pockets of the kid.

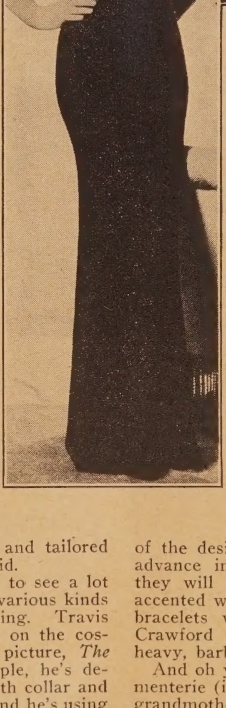
Incidentally you're going to see a lot of gold and silver kid and various kinds of leather used as trimming. Travis Banton is using a lot of it on the costumes for Dietrich's new picture, *The Pearl Necklace.* For example, he's designing a gabardine coat with collar and cuffs and belt of pigskin. And he's using feathers, too, and hats with the little aigrettes that were fashionable years and years ago. It's all a part of this new elegance that is swooping down upon us. Next month I'll be able to show you some pictures of the new Dietrich costumes. They're just in the whipping up stage now. The same goes for the things which Crawford will wear in her new picture. I got a preview peep at some of the designs and just as a matter of advance information I'll tell you that they will incorporate the new fabrics, accented with jewels. Primitive looking bracelets will probably jangle on the Crawford arms and she'll wear those heavy, barbaric clips.

And oh yes, soutache braid and passementerie (if you haven't seen it ask your grandmother what it's like) are all over the place.

OF COURSE the costume that I am personally quite mad about is the one worn by Maureen O'Sullivan. In fact, without a tiny bit of urging I'll promptly give it four stars. For one thing, it's practical. But more than that, it is the type of frock that would be flattering to almost any girl. The dress it-



The new fall frocks are made of expensive materials, but if you choose an all-purpose creation such as Jean Arthur wears, your clothes budget won't be badly hurt. The tailored collar and pockets are in attractive gold kid



Left: A full length view of Jean Arthur's gown, shows its change from a late afternoon to dinner dress. The entire gown is of black and gold metallic cloth and is unusually attractive in bright lights. It is extremely simple, but the very latest thing conceived by Hollywood designers for the smart young woman

self is of black suede crêpe highlighted with white silk pique which forms a little turnover collar at the neck and then proceeds in bias bands to the back of the blouse. There is a half belt of the white pique across the back and a pique waterlily tucked under the O'Sullivan chin. But the really clever trick is the short jacket which is a pair of big dolman sleeves and little else. These sleeves are attached to a few ripples of material which fall across the back and the so-called jacket fastens in the back. To my way of thinking this is one of the smartest frocks of the month. And it must be vary soul-satisfying to Maureen after spending her days in the fig-leaf regalia she wears in *The Capture of Tarzan* to come home and step into something so *chic.*

And that's all for this time. I'll be telling you more next month.

They Had To Fire Ginger Rogers!

[*Continued from page* 30]

mination surged through the Kid. "Mother," she was up off the bed. "Look—I've got a new idea for that finish. Look!" And there, in that tawdry bedroom, the Kid went into a syncopated whirlwind of arms, legs, torso, that was a miracle of timing and coordination and speed.

"I'll show 'em!—I'll *show* 'em!! I'll make 'em *smash* their hands tonight, 'stead of sittin' on 'em!" she panted.

THE Kid may have wondered why her mother waited so long to start back to the theater. She was due on at seven forty-six and it lacked barely a minute of that when she burst through the stage door at last. She sped to the wings, to her entrance spot, and caught the orchestra leader's eye. For a moment, she saw surprised hesitance there. Then he whispered quickly to the pianist and the drummer. They shifted the music on their racks. In a moment, the opening bars of her number reached her.

Her heart beat like a triphammer now, as she flung herself onto the stage in a mad fury of dance. In that instant, she heard the voice of the house manager back of her, bellowing:

"Hey!—stop, you! *Stop!! Stop, you've been fired!!*"

But it was too late. She was "on." And she danced like a demon possessed. Yet it was all crazy—what did he mean, yelling to her that she was fired? What was he standing there in the wings for, now, shaking his fist, waving that pink slip? It was all mad, mad!—and the madness burned into her dance, and the frenzy and excitement of it leaped from her and surged across the footlights and before she was even through that explosive finish, the audience was thundering a fierce din of applause into her ears. And she couldn't stop! Her feet, her legs, her arms, her body danced and danced, and the musicians caught the fever too, and by some miracle kept time with the crazy tempo she was setting.

Those who were in that audience still

[*Continued on page* 79]

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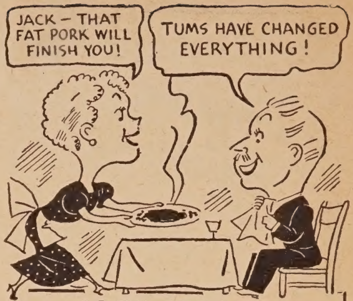
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Love Opened My Eyes

[*Continued from page 23*]

more experienced men and women whom I met at the studio. Everyone probably thought I was just another dumb blonde.

"My eyes were opened when I met Jack Gilbert and his friends. Most of them were older, and far wiser, than I. They were brilliant, clever, successful men and women who had been around and had seen things, who knew about books and art and music as well as the practical phases of living. Gradually I discovered that you have to develop a versatility of charm and intelligence as carefully as you train and foster a singing voice or any other artistic ability. If girls would devote as much time to the development of that versatility as they do to their physical appearance, they'd be much better off in the end."

I CAN remember Virginia's "gushing ingénue" days, when she was one of the unknown, always-hopeful youngsters of Hollywood. Particularly I remember one hot summer afternoon, when I sat with Virginia in a stuffy, little booth in a restaurant across the street from the studio. Her engagement to Jack Gilbert had just been announced and Virgina's eyes were starry with the wonder of the romance which had come into her life. Her happy, thrilled amazement bubbled from her lips.

"I can't believe that it's true, that I'm really going to marry Jack," she half-whispered, "It doesn't seem possible that he could love someone like me. He's everything I've ever dreamed, handsome, brilliant, charming and oh, so clever."

Strangely enough, I felt sorry for her. She was so young, so swept off her feet. I knew that she was living in a modern, practical world, not between the pages of a book of fairy stories. I knew that someday she must wake up to discover that she and her prince were two human, flesh-and-blood persons, living in a very materialistic age.

But I don't feel sorry for her now. That romance and marriage, in spite of the heartache and suffering which followed them, were the best possible experience for Virginia. They changed her from just another pretty girl into a charming, poised young woman, one of the most popular and sought-after young women in Hollywood. They instilled in her that desire to achieve more than mere beauty.

"I never used to be very ambitious about my work in pictures," Virginia told me a few days ago, sitting in her studio dressing room, "In fact, I preferred the stage, even though I was only a chorus girl. The theater was more exciting. But both the stage and the screen were merely ways of earning a living and that was the one important thing to me. I feel differently now. The studio has been so good to me, renewing my contract which was suspended when I left the screen to marry Jack. I want to work hard to prove my gratitude. I hope that I'll never marry again, until I'm firmly established in pictures or until I'm through with them. I believe that marriage is an all-time job. If I had to choose between domesticity and a career, I'd do what I did before, give up the career. And I hope that I'll have more babies some day. The one thing I regret about working is that I have so little time with Susan."

Susan, as you probably know, is the almost two-year-old daughter of Virginia and Jack. Virginia's eyes grow misty when she talks about her.

I'LL never forget the Virginia I saw a few days after Susan was born. She was lying in bed, her clear skin whiter even than the pillows under her head, her golden hair framing her face. The lace of her nightgown had slipped down across her creamy shoulders and her eyes were gazing at Susan, a blanket-wrapped mite in a nurse's arms. At that moment Virginia might have been a portrait of eternal motherhood, happy, calm, content, protective.

"Sometimes I feel like the mother of the whole world," she said that afternoon when we were talking about Susan. "I'd like to take care of and mother everyone. There's nothing I enjoy more than listening to other people's problems, trying to help them forget their worries and troubles. That probably sounds silly, but it's true."

"I wish that all girls could meet and know a man like Jack, while they are still young and sort of groping around to find out what life is all about," Virginia said suddenly, "Most girls know only boys their own age, young men who have had little more experience than they have, who are just as unsure and uncertain as they are. They settle down into a groove and, unless something happens to jerk them out of it, they follow that one path all their lives.

"If I had fallen in love with a younger man, I might have gone on forever, being just another blonde, drifting through life. Instead, I was fortunate enough to be shown a more mature, more purposeful, more colorful side of life. It taught me one lesson which I shall never forget. You can never stand still. You have to go either forward or backward. And I've made up my mind to go forward, in my work and in my own life. Some day, I hope that Susan will be proud of me, that she will think that I am the most charming, most fascinating woman she knows.

IT WOULD be easy to drift along now and have a lot of fun. But, five years from now. I would be further back than I am today. I'm naturally a lazy person and I'm trying to overcome that fault. Do you know the one thing in this world which terrifies me? A person who knows a great deal more than I do. People like that make me tongue-tied and self-conscious. That is a terribly uncomfortable feeling. So I've made up my mind that, some day, I'm going to know enough to hold my own with everyone. It's going to be hard work but other people have done it and so can I."

Virginia has lived almost a lifetime in the last few years. But that living has only served to make her more eager for life.

"At least, I've learned how little I know," she smiled as we stood at the door of her dressing room, "And I'm going to spend the next few years, trying to change that."

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They Had To Fire Ginger Rogers!

[*Continued from page 77*]

remember Ginger Rogers' dance that night. They remember how they called her back again and again, until the Kid was so exhausted she couldn't dance another step. But of course they don't remember what followed in Ginger's tiny dressing room, because only Ginger herself, and her mother Lela, and the manager were there.

Rage and astonishment fought in his face.

"What do you mean?" he roared. Ginger cringed. "What's the idea," he demanded, "comin' on again tonight, after this afternoon's flop?"

Ginger glanced at her mother, frightened, bewildered. "But mother—I thought—you said he was giving me another chance . . ."

"Another chance—*haw*! Here's your notice!" The manager waved the pink slip. "And here's the telegram I wrote." Ginger read the Western Union blank he jabbed at her:

GINGER ROGERS DANCE ACT AWFUL FLOP HAVE CANCELLED RUSH SUBSTITUTE.

It was then the mother spoke. Bravely, she drew herself erect, spoke to her daughter:

"I lied," she said, simply. "I lied to you, dear. I knew we were fired. I saw him out front, this afternoon, watching your act. I knew he'd cancel us. But I wanted you to have one more chance. That's why I smuggled you out before he could serve notice. That's why I smuggled you back so late tonight—just in time to go on, so he wouldn't have time to stop you . . ."

She shrugged her shoulders, then, in a gesture of defeat.

". . . but I didn't get away with it, did I? He's fired us any way. He's sent his wire. We're done."

The manager grinned suddenly. "Aw, forget it!" he explained. "You *did* get away with it, Mrs. Rogers. When you took that runout this afternoon, I couldn't serve notice on you. And you hadn't given me your address, so I couldn't send it after you. You put a fast one over—but I'm glad. It was a swell break for ALL of us—after that show Ginger put on tonight!"

And then he scratched out the wire he'd written, and on the same blank wrote instead:

GINGER ROGER'S ACT KNOCKOUT SUCCESS STOPPED SHOW BETTER SIGN HER FOR FORTY WEEK CONTRACT.

And they did.

CONTEST NOTICE

Judges in the popular Scrappy Cartoon Contest were unable to complete their selection of the winners in time for announcement in this issue. Watch for a complete list of the winners in December SCREEN BOOK.

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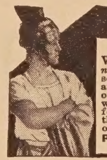

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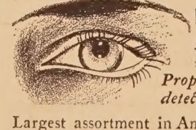

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Your Letter Page

[*Continued from page* 16]

the cheap, hard woman with a heart of ice every time. It's a pity to type such a fine actress. Let me tell you, she isn't the only one. There are plenty of others. Ann Harding, the self-sacrificing martyr; Merle Oberon, the mysterious, glamour girl; Ruby Keeler, the hard-working hoofer. Honestly, we think these actresses are swell, but we don't like to go to a movie and know what it's like before we get there.—*Leonore Nassenfeld, 190-12-103 Ave., Hollis, N. Y.*

$1.00 Letter

Southerner's Complaint

IS IT possible to shelve all movies having to do with the South that are played by women who have not the native drawl, and who do not act the part naturally? I recall the picture, *Carolina*, as played by Lionel Barrymore and Janet Gaynor. I refer to the scene in which Mr. Barrymore suggests a potential gift of hose to one of the darkie maids. If this were done, ever, it was not done within the confines of a Southern gentleman's home. *Carolina* lost much of its possible interest as good entertainment because of the lack of true color.—*C. B. Riley, Sumter, S. C.*

$1.00 Letter

Speaking of Bergner

I RECENTLY had my first look at Elisabeth Bergner in the film version of *Escape Me Never*. There is a production, and there is an actress! As for flaws, however, witness the walk down the hospital corridor after she has seen that her baby is dead—it is too long! For several seconds of that walk Bergner is very poignantly the young mother whose baby is gone. Then she becomes Bergner, a very good actress, but not quite the genius necessary to sustain so tragic an illusion for so long a time. Real genius is very rare and only real genius can overcome misjudgment in that direction. However, seldom have we such transition of mood, such faithfulness of characterization. I missed her other picture, but I shall not repeat the error. It is grand that movies give us such opportunities and such treats.—*Mrs. H. E. Pine, 2143 Beechwood Ave., Wilmette, Ill.*

$1.00 Letter

But What a Man!

HE HAS a prominent Adam's apple. His lips are too thin. His nose is a replica of a pugilist's. His voice is way down somewhere, but oh how he can act! Who? Franchot Tone, of course. When he frowns you worry, but when he laughs you grin from ear to ear. Hats off to a great guy—Franchot Tone! *—Edith Wehvilan, 4351 N. Ashland Ave., Chicago, Ill.*

$1.00 Letter

Urgent Movie Needs

ASSUMING the duties and dictatorship of Walter Winchell, I might authorize the following: The shaving of Harvey Stephen's mustache. An article about Betty Furness in SCREEN BOOK. A real good story for Mae West. A modern rôle for Fredric March. A musical revival for Dick Powell and Ruby Keeler. An orchid to Paul Muni for his fine work in *Black Fury.—Schuyler C. Hill, P. O. Box 756, Centralia, Wash.*

$1.00 Letter

Girls Get Together

HERE'S an incident at our neighborhood theater that illustrates the different tastes producers have to please. On Monday and Tuesday Shirley Temple packed them in with *Our Little Girl.* On the next two days, who should have them standing in line but Mae West in *Goin' To Town.* The wide popularity of these two actresses who are alike only in their ability to draw crowds should help us to realize the next time we see a picture which we find boring that there probably are millions of fans delighted by these productions.—*Maurice Seitter, 6454 Laflin St., Chicago, Ill.*

$1.00 Letter

Give Tullio a Chance

BE FAIR, producers, and give Tullio Carminati a chance to prove his ability as a remarkable actor. It's a shame that his dynamic personality should be wasted on such stories as *Paris in Spring.* Why not give him rôles that are more suited to his fine character? Tullio Carminati is one actor who is a credit to the screen and to Hollywood.—*Henrietta Mantell, 59 Nagle Ave, Apt. 34, New York City.*

EXTRA PRIZE LETTER

LUCKY, lucky lady! Not only does this particular SCREEN BOOK reader, Miss Lillie T. Cooper, P. O. Box 192, Georgetown, Texas, have the last word in this letter, but she wins the utterly chic dress Charlotte Henry offered for the best written letter to "The Ladies Have the Last Word!" It is a dress Lettie Lee designed for the star of *Forbidden Heaven.* Here is the prize winning letter:

I've just read Jay Chapman's article (September SCREEN BOOK) "Why Ladies Prefer Crosby"—so thank you for *The Last Word*! Too much tummy and those high-waisted panties may look darling to some folks but—he does have a cute wife. Still being meowish: I can't get into a dither over Jean Harlow—voice just a little twangy—and if Margaret Sullavan can't stop yowling about "freedom" and "hating Hollywood" well, there's no one to stop her from jumping into a nice wet lake, is there? But I'd walk a mile anytime to see fascinating Joan Crawford, versatile Bette Davis or grand Lionel Barrymore. I like the way Colin Clive's nose turns up—sort of Laugn, Clown, Laugh-ish. And his voice and diction are splendid. Ditto for Clark Gable even if the big sissy does sport a dimple. However, my idea of a perfect picture is a Ginger Rogers-Fred Astaire combination. The Rogers' smooth dancing makes one bite one's fingernails with envy, and Fred with his funny ears, his friendly grin, and talking feet set us gals to "falling off a log." Here's hoping it is "tops and shoeleather" for them for a long, long time!

The War Is Over!

[*Continued from page* 31]

of the venerable oaks, in a valley back in the mountains, even the colored water of the mint juleps, with the frost painted on the glasses, looked real. Margaret Sullavan came out and sat in the shade where she could catch a few stray breezes, for it was as hot as Virginia in the summer time. Those wide-skirted satin dresses of the period were more than warmish. Peggy, as the cast affectionately calls her, doffed her costume at every opportunity and wore shorts.

She gave us a grin and went to sprawl under an oak, with a copy of Oscar Wilde.

"She plays the part of the daughter of a wealthy plantation family. I'm a distant cousin who works the plantation for them. Walter Connolly, head of the family, (he's over there now, in that Confederate uniform) goes to the war after giving the army his livestock and everything, and ends by giving his life, too. They're going to film his return from the battle now."

The cast assembled for a rehearsal. King Vidor, the director, wearing a pith helmet, explained the action he desired. I snapped busily with my camera. It was a splendid scene. Walter Connolly came riding slowly up the lane, and one would swear from looking at him that he really was sorely wounded.

Before the entrance of the house his shambling horse came to a halt. Peggy, with Dickie Moore and Janet Beecher (playing the mother) hurried to his side, and helped him from his horse.

When it was done, Walter came over and sat down wearily. "I've been dreading that scene," he said. It's difficult—Miss Sullavan and Miss Beecher must have found me a load to help off that horse! But it really worked out very well."

Watch that scene—it will be one of the most touchingly effective in the picture.

When work was through for the day, we drove back to Malibu Lake, where the cast was being housed during the location trip. Here, beside the beautiful lake in the midst of towering mountains, where Sir Guy Standing has built a home, we all went in swimming and dined in the great log lodge.

We ended the day by singing *The Battle Hymn of the Republic,* which seemed quite fitting for our Civil War picture, and the next day found us all back on location to watch the filming of more stirring sequences. Sir Guy Standing left off fishing to come up and watch the show, and to greet Janet Beecher. It was Sir Guy who coached Janet in her first stage rôle.

THE company ate under canvas tents, the same delightful sense of camaraderie prevailed on this picture as on all Vidor productions. Margaret Sullavan is the most unpretentious of all our Hollywood stars. She would never think of asking favors, and always eats with the hired hands. They'll scratch her back for her and carry her make-up kit, and adore her openly.

Even Alex, the young colored boy who has become a fixture in Paramount Pictures through the good offices of George Raft, who took a fancy to him, is her ardent slave even though Lincoln ended all that officially some years ago.

He came up to her, grinning.

"Good-bye, Miss Sullavan," he said, bowing low. "They says I don't have to work no more today, and Mist Vidor, he say I can go take my make-up off!"

Alex has a lively sense of humor and is a bright colored boy, but so far his education has been somewhat neglected. Peggy has been helping Alex learn his ABC's, and he's up to the letter M now. They don't teach cotton pickers the alphabet.

One of the big scenes of the picture involves some 250 colored people from Central avenue, playing the parts of freed slaves. Margaret Sullavan must pit her wits against their uprising in a dramatic sequence, where rioting slaves become intoxicated with the sudden realization of freedom. Many of the women in the scene could only come to work on Thursday, traditional day off for household servants, so for once a big studio postponed shooting until the colored girls could have their day off!

Another big scene in *So Red The Rose* is the destruction of the old mansion which housed the plantation owner and his family. It will be a spectacular scene, and one that has its dangers, for Sherwood Forest is a tinder box in late summer and thirty fire fighters are to be on hand to prevent the flames from sweeping the dry grass of the valley.

They may leave the war out of this picture, but it will have its thrills just the same!

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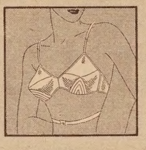
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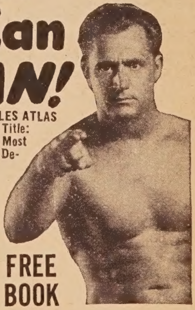
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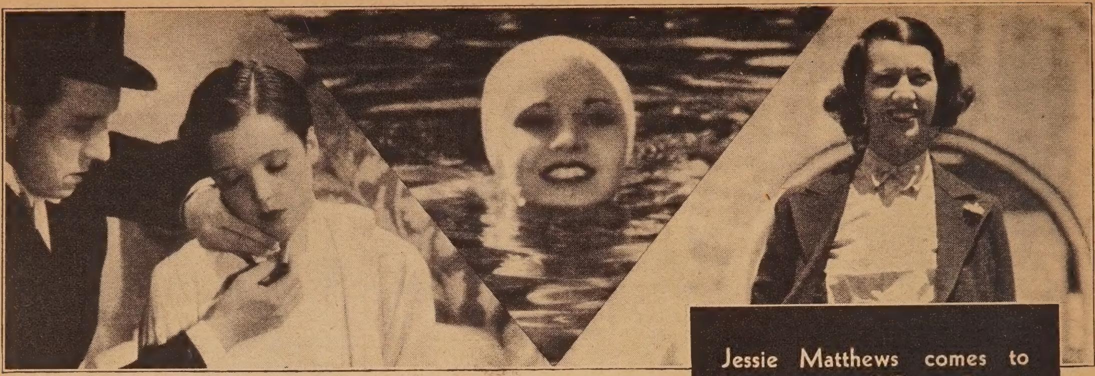
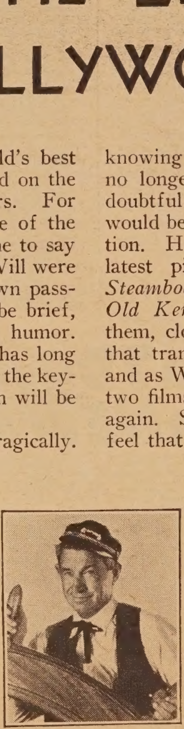


WITH THE EDITOR IN HOLLYWOOD

Jessie Matthews comes to America . . . will Ginger Rogers swim the wrong way? . . . Lily Pons is the new sensation . . . a tribute to Will Rogers

THE genius of the world's best writers has been focused on the passing of Will Rogers. For anyone to say more in praise of the man is impossible; for anyone to say less amounts to treason. If Will were writing the account of his own passing, we know that it would be brief, and not without a touch of humor. Hence, in a magazine which has long praised the man and his work, the keynote of comment on his death will be brevity.

Will Rogers did not die tragically. A man who had everything in this life—a loving family, the affections of millions, fame and wealth—left this world in the midst of high adventure, living gloriously one moment, passing to immortality the next. Is there anything really tragic in that? For Will Rogers there will be no painful old age, nor sorrow at the passing of close friends; no loss of fame or fortune that might come through reverses no man can control. Death was kind to him.



"As Will shuffles through his last film, you should laugh with him again . . . he would feel that he had failed if you do not"

There is a question many moviegoers will ask: *"Should we see Will Rogers' pictures now that he has gone?"* In the past, in the case of Marie Dressler, the public stayed away in large numbers from pictures shown after her death, perhaps feeling that they could not enjoy a play knowing that the image before them no longer existed. Such logic is a doubtful tribute, and Will Rogers would be the first to deplore the situation. He would want you to see his latest pictures. There are two—*Steamboat Round the Bend* and *In Old Kentucky.* You should go to them, closing your eyes to the event that transpired so short a time ago, and as Will shuffles through these last two films you should laugh with him again. Somehow, we think he would feel that he had failed if you do not.

● *Mickey Mouse gets credit for a miracle! During the filming of one of his pictures in a convalescent home, a cripple laughed so hard that he forgot to take his crutches with him when he left.*

HOLLYWOOD welcomes Jessie Matthews, who made her first hit with American audiences in *Evergreen,* and well it may, for this saucy comédienne will be the first English girl ever to score a really sensational success in this country. In her latest picture, *First a Girl,* Jessie plays the part of a young man, even to smoking a big, black cigar. Masculine impersonation is something few can get away with, Marlene Dietrich being about the only star we have really enjoyed seeing in male attire. Jessie has only one thing in common with Marlene, however, and that is a pair of startlingly attractive legs.

● *Ever since we saw Jack Mulhall playing the part of the doorman in* Paris In Spring *we have hoped that someone would give this grand actor, who isn't too proud to take insignificant rôles, a better break. He now has an important part in Barbara Stanwyck's* Annie Oakley. *Rally round, and let the studios know you want him back as a leading man!*

GINGER ROGERS, in answering her fans last month, declared that her ambition is to play *Joan of Arc* on the screen. In our humble opinion, nothing is too good for the girl who began life as Virginia Katharine McMath and fought her way to top billing on the screen, but we hope she doesn't get her wish, for first, last and always Ginger is designed for the gay and light things of life. She should leave the heroic Joan to Katharine Hepburn or some other player who has a talent for the intense and super-dramatic.

● *Much as we admire Grace Moore, it is to be admitted that her next picture must be strikingly different from her first two, for the public may soon tire of light romance based on the always too familiar theme of the girl whose love life is threatened by a career. At the moment, Grace has a strong rival in the person of Lily Pons, radiant opera singer who tips the scales at slightly more than a hundred pounds. Lily should make the world sit up and take notice with her first film,* Love Song. *But for the sake of a public which has suffered through several generations of opera stars with truck horse figures, we beg Hollywood to do well by these two willowy, golden-voiced gals of the "singies."*

Carl A Schroeder

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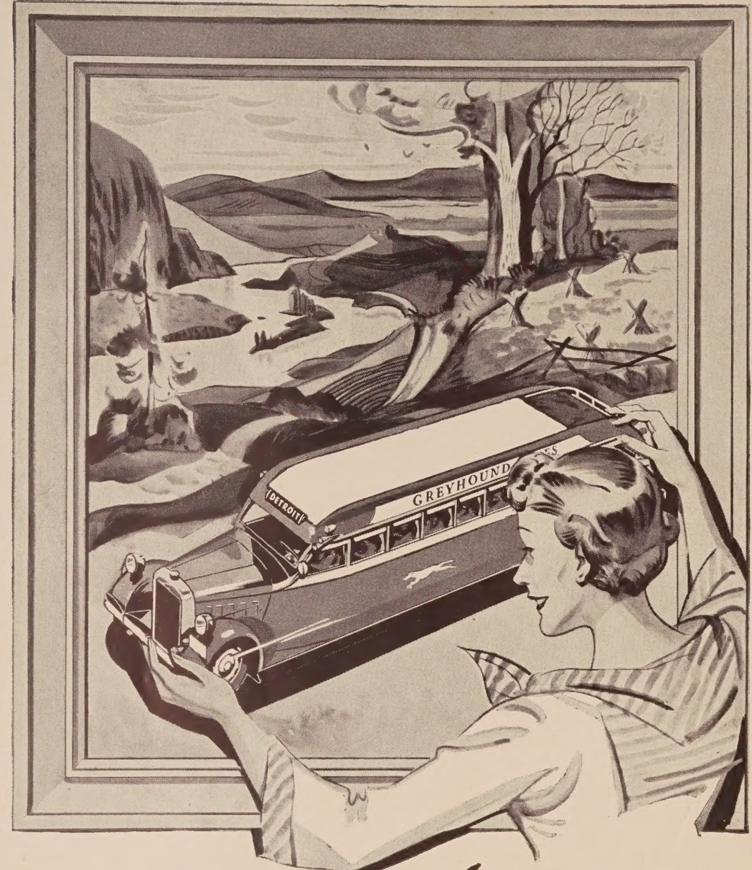

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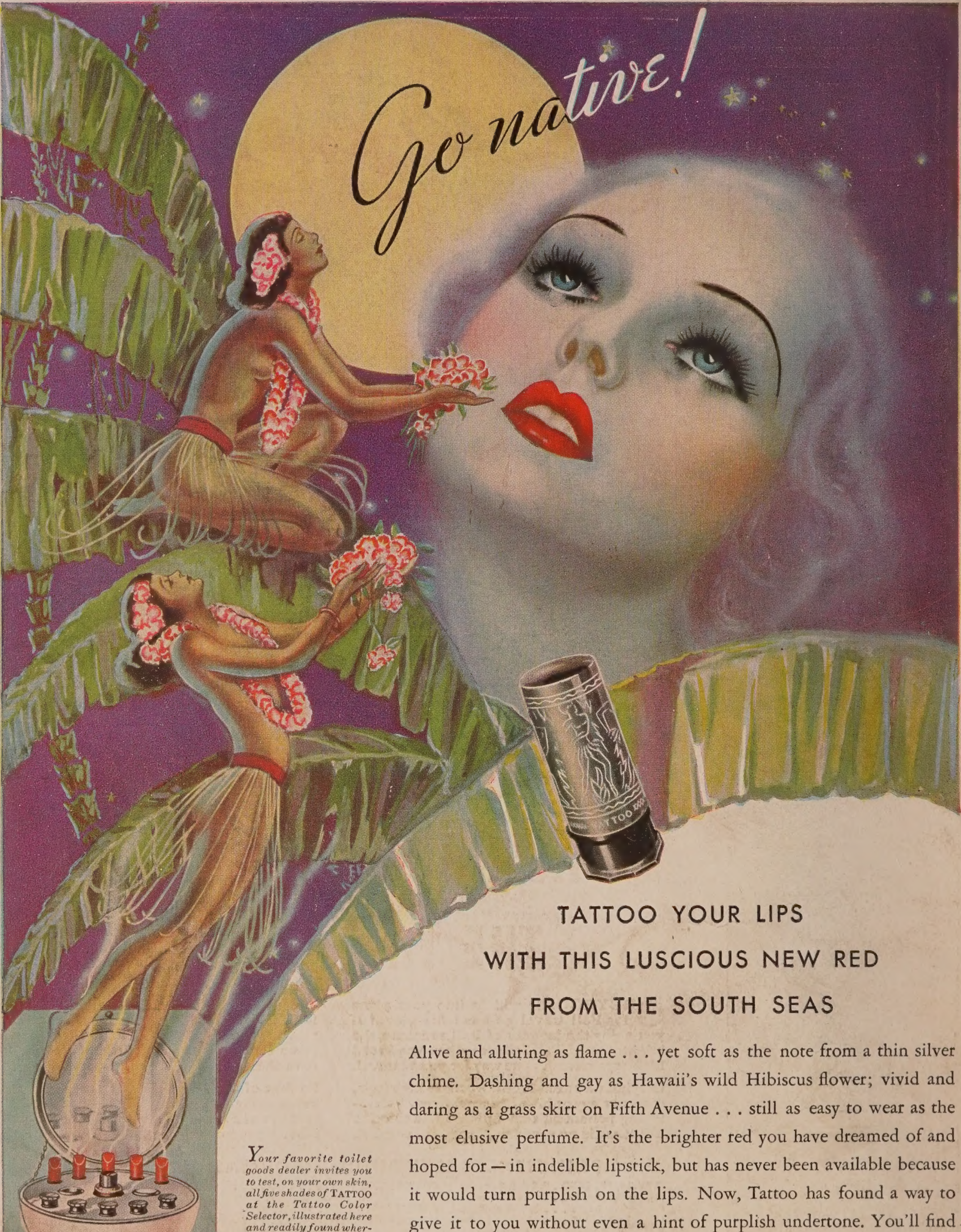

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Alive and alluring as flame . . . yet soft as the note from a thin silver chime. Dashing and gay as Hawaii's wild Hibiscus flower; vivid and daring as a grass skirt on Fifth Avenue . . . still as easy to wear as the most elusive perfume. It's the brighter red you have dreamed of and hoped for — in indelible lipstick, but has never been available because it would turn purplish on the lips. Now, Tattoo has found a way to give it to you without even a hint of purplish undertone. You'll find it the same luscious, appealing red on your lips as it is in the stick. See "Hawaiian." Tattoo your lips with it . . . *if you dare!*

TATTOO, CHICAGO

Your favorite toilet goods dealer invites you to test, on your own skin, all five shades of TATTOO at the Tattoo Color Selector, illustrated here and readily found wherever fine toilet goods are sold.

TATTOO IS $1

TATTOO "HAWAIIAN"

PUT IT ON •• LET IT SET •• WIPE IT OFF •• ONLY THE *COLOR* STAYS!